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JULY 11, 1914

NO TITLE PAGE & INDEX ISSUED

PRICE, 10 CENTS

The Motion Picture News

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The fastest growing picture Journal

Dayton CONVENTION Number



VOL. X NUMBER

Judge Love



THE GIRL OF MYSTERY

FEATURING GRACE CUNARD AND FRANCIS FORD

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OLIVER GOLDSMITH'S FAMOUS COMEDY

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A Comedy Drama of Civil War Days
Replete with Sensations and Heart Throbs

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ETHEL BARRYMORE

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"THE NIGHTINGALE"

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DANIEL FROHMAN
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MARY PICKFORD

In A Thrilling, Romantic Drama of Life in The West Virginia Mountains



"THE EAGLE'S MATE"

FROM THE CELEBRATED NOVEL BY ANNA ALICE CHAPIN

In Five Reels

Released July 1st

FAMOUS PLAYERS FILM COMPANY

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"30 FAMOUS FEATURES A YEAR"

40,000 People

Tried to get into Ebbet's Field to see

THOS. H. INCE'S six part photo play

The Wrath of the Gods

or, The Destruction of Sakura-Jima

Released through Continental and Mutual Exchanges

Note—Monday evening, June 22nd, Marcus Loew opened up the Brooklyn National League's baseball grounds (Ebbet's Field) with a motion picture show, THE WRATH OF THE GODS, New York Motion Picture Corporation's six part production produced by Thos. H. Ince. Ebbet's Field can comfortably seat about 20,000 People, but Monday night over 40,000 tried to get in, consequence was, a riot ensued, quite a few people hurt, and the Police Reserves from three different precincts had to be called, over 15,000 turned away. New York Newspapers devoted columns to the story.









Enlargements from the film.

New York Motion Picture Corporation, Longacre B'ld'g, 42nd St. and B'wy, New York

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The Feud at Beaver Creek. Two Parts. July 10th.
The City. Two Parts. July 17th.
Thos. H. Ince, Director General.

KAY BEE

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Star of The North. Two Parts. July 17th.
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DOMINO

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BRONCHO

The Final Reckoning. Two Parts. July 8th.
Shorty Turns Judge. Two Parts. July 15th.
Thos. H. Ince, Director General.

BRONCHO

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KEYSTONE

Three Comedies a week.
Monday, Wednesday and Saturday release day.
Mack Sennett, Director General.

KEYSTONE

KEYSTONE COMEDIES

Photos

8 by 10 Photos of players mentioned below can be had by sending to the Publicity Department. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight

Mack Sennet
Mabel Normand
Charles Chaplin
Roscoe Arbuckle
John Keller
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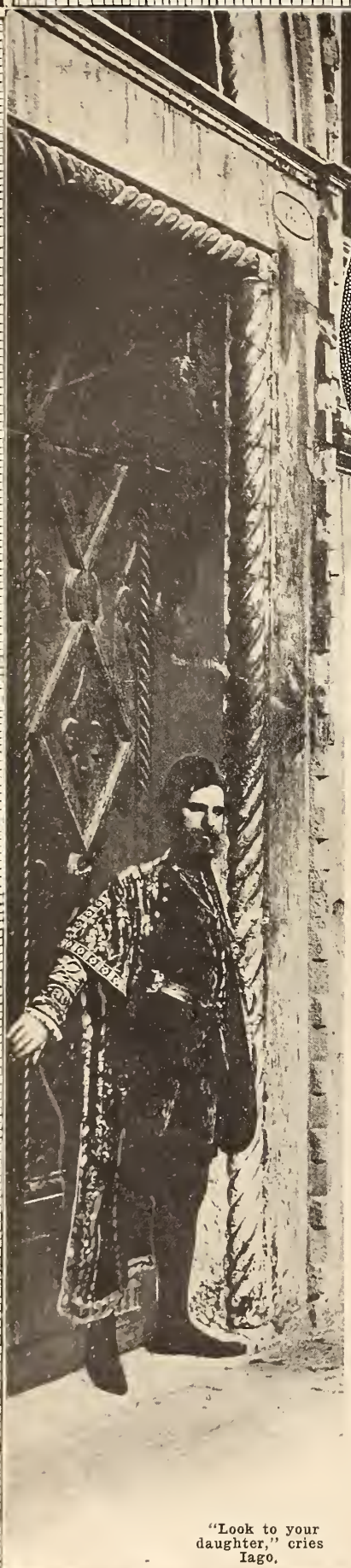
Thos. H. Ince
Barney Sherry
Richard Stanton
Gretchen Lederer
Margaret Thompson
Tsuru Aoki
Roy Laidlaw
Clara Williams
Jay Hunt
Rhea Mitchell
Mildred Harris
Shorty Hamilton
Charles Ray
Walter Belasco
Frank Borzage
Thomas Chatterton
Leona Hutton

A set of 8 by 10 of "KEYSTONE MABEL" in four different poses, 50c.

New York Motion Picture Corporation

Longacre Building, 42nd Street and Broadway NEW YORK

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Othello

Special Feature Department
GENERAL FILM CO.

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FIVE PARTS

THE DIVINE SHAKESPEAREAN DRAMA

MADE AT VENICE, ITALY!!

By the Photo Drama Company. THE SUPER FILM—By All Odds The Most Pretentious, Beautiful and Accurately—Screened Version of Shakespearean Stories!

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FOR THE MAKING OF **OTHELLO** the city Fathers Declared a Half-Holiday—Canals Were Closed to Modern Commerce Leaving Only the Aged Palaces, the Gayly-Costumed Players and the Clicking Cameras of the Photo Drama Company.

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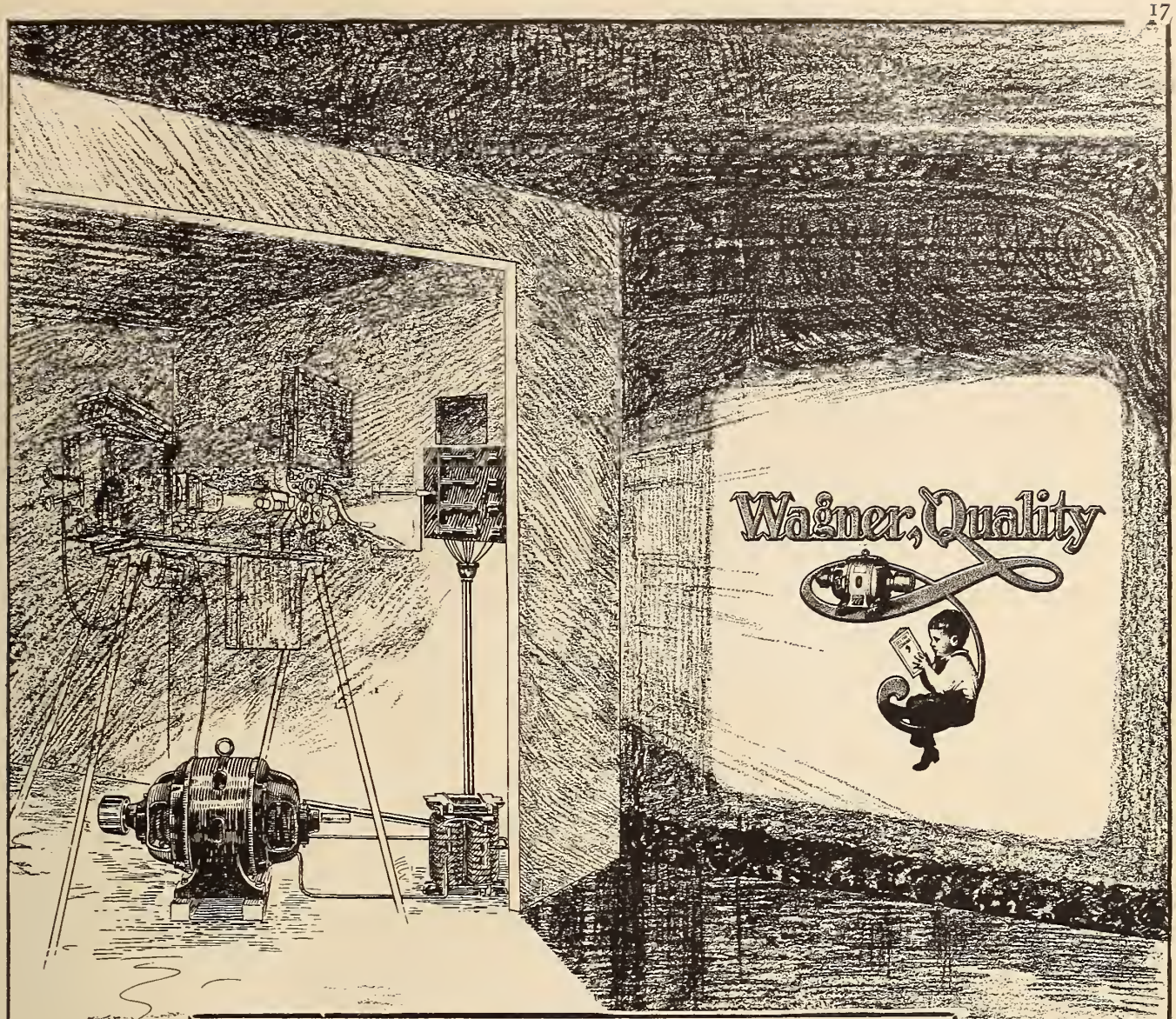
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Brilliancy of Pictures

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WAGNER SINGLE-PHASE CONVERTER

It converts the usual alternating current supply to a steady direct current, the best current for moving picture projection.

Wagner Converter is easy to install and easy to operate. It is rugged and reliable, and its first cost is its last cost. Our Bulletin 103F and Booklet "Standing Room Only," are yours for the asking.

Wagner Electric Manufacturing Company,
Saint Louis, Missouri

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To the Victor Belongs the Spoils

AND if you want to share in the fruits of Villa's conquests get control of the *exclusive right to exhibit in your state War pictures* made by the Mutual Film Corporation under Special contract *with General "Pancho" Villa himself!*

We have taken the "Big Chance"—which we are sure is really a Dead Certainty—and have paid the Mutual Film Corporation an enormous sum for the rights to these pictures for the entire United States.

THE IRON IS HOT! Villa is getting more famous every day! There is three times more about him in the newspapers than about any other man alive! Prints are all ready for delivery—if you want the rights for your state telegraph without delay or write by special delivery. Every moment counts in the stratagem of the FILM business, just as well as in the stratagem of war.

Remember These Facts:

The Mexican War Pictures—the only authentic ones actually taken under fire—are in seven full reels, filled with thrilling, throbbing excitement from start to finish.

The picture includes hundreds of scenes taken during the Battles of Torreon, Chihuahua and other famous conflicts and other scenes showing the tragic early life and adventure of this wonderful warrior, the greatest military genius since Napoleon!

This material has never been shown except at the Lyric Theatre in NEW YORK where it drew record breaking houses of enthusiastic patrons.

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MEXICAN WAR FILM CORPORATION

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Griffith's Latest Masterpiece



A feature that has played a *Return Engagement on Broadway*—first at the Strand—then at the Cort.



Home Sweet Home

IN SIX REELS

The cast embraces the following well-known players:

James Kirkwood
Henry Walthall
Robert Harron
Donald Crisp
Ralph Lewis
[illegible] Moore
Edward Dillon

John Dillon
Earle Foxe
Courtenay Foote
Jack Pickford
Spottiswoode Aitken
George Seigmann

Blanche Sweet
Mae Marsh
Lillian Gish
Dorothy Gish
Irene Hunt
[illegible] Cooper

Mary Alden
Fay Tincher
Teddy Sampson
Mrs. Crowell
W. [illegible]. Lawrence
F. A. Turner
W. H. Long

now being released by the

Continental Feature Film Corp.

29 UNION SQUARE, NEW YORK AND ALL MUTUAL EXCHANGES

Other Pulling Continental Features Are:

"The Battle of Gettysburg" 5 Reels

"Joseph in the Land of Egypt" 4 Reels

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"Gangsters" 4 Reels

"Frou Frou" 4 Reels

"Moths" 4 Reels

"Ruy Blas" 3 Reels

"Legend of Provence" 4 Reels

"Sapho" 6 Reels

"Seeing South America with Colonel Roosevelt" 3 Reels

"Robin Hood" 4 Reels

"Zu, Zu, The Band Leader" 2 Reels

"The Floor Above" 4 Reels

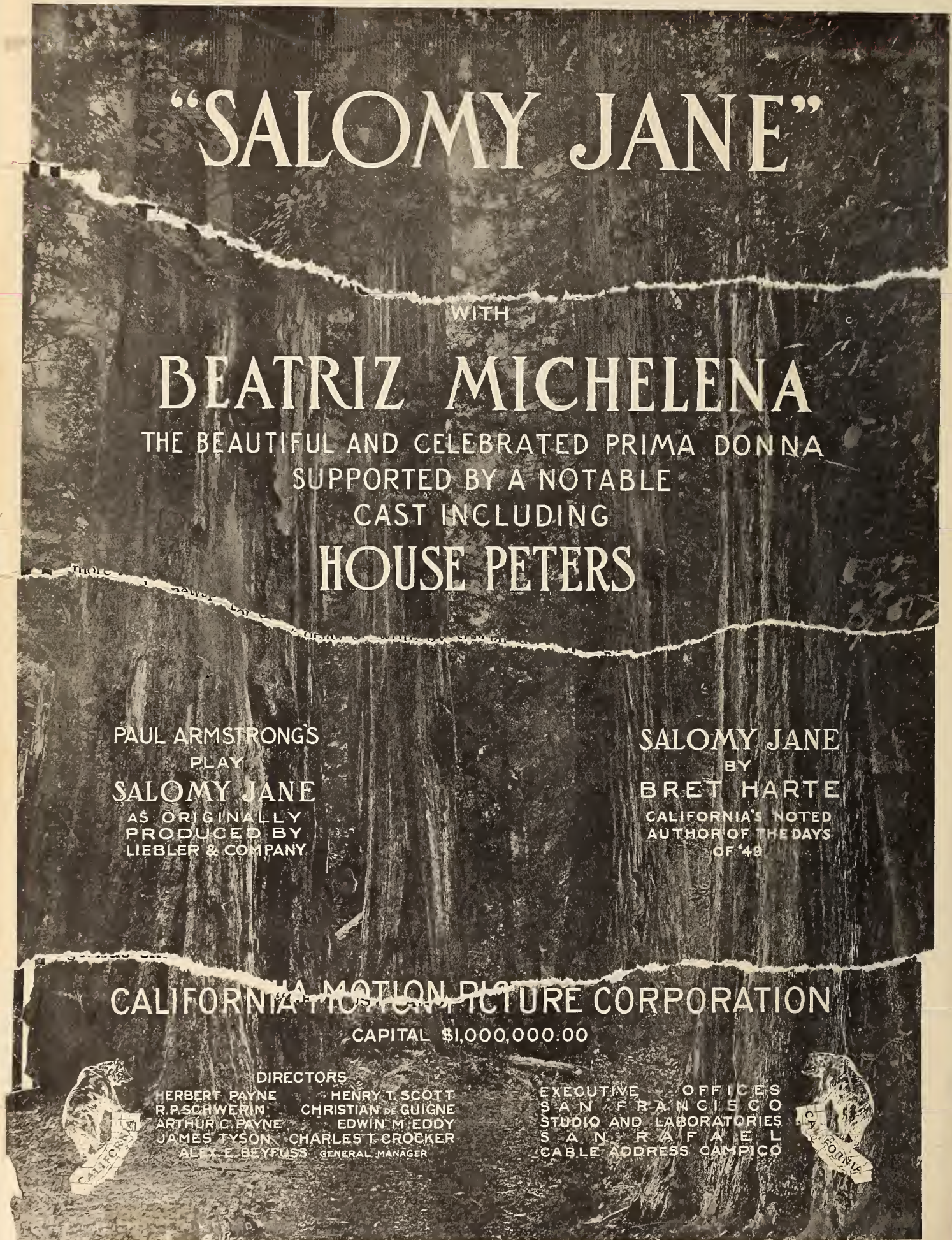
"The Battle of the Sexes" 5 Reels

"The [illegible] The Dishonored Medal" 4 Reels

"The Mountain Rat" 4 Reels

"Dope" 6 Reels

"Cardinel Richelieu's Ward" 4 Reels


"SALOMY JANE"
WITH
BEATRIZ MICHELENA
THE BEAUTIFUL AND CELEBRATED PRIMA DONNA
SUPPORTED BY A NOTABLE
CAST INCLUDING
HOUSE PETERS
PAUL ARMSTRONG'S
PLAY
SALOMY JANE
AS ORIGINALLY
PRODUCED BY
LIEBLER & COMPANY
SALOMY JANE
BY
BRET HARTE
CALIFORNIA'S NOTED
AUTHOR OF THE DAYS
OF '49
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A MEXICAN MINE FRAUD

or The Game that Failed

(IN FIVE PARTS)

Stupendous dramatic production in five active reels from Rome to Mexico, tango dances, raging lions, great fire scene, wild action every moment, featuring the great international actor, Capozzi. New England States, New York, Eastern and Western Pennsylvania, Ohio and Canada have all been sold, Western and Southern buyers should act quickly.

RELEASED JUNE 29th. NOW READY FOR DELIVERY

THE CHIMNEY-SWEEPS

Of the Valley of Aosta

(IN FIVE PARTS)

ALL EASTERN STATE RIGHTS SOLD

One of Pasquali's best productions, entirely new, a thrilling drama in five parts, feverish action, more exciting romance than has ever before appeared. The beautiful actress, Laura Darville, here featured as heroine, will command your admiration.



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Artistic Two Color Heralds
Unusual Sepia Photos
AND
Attractive
One, Three and Six Sheet Posters
In Four Colors
will be of great assistance to you in booking these plays.



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NOW SELLING STATE RIGHTS
ON BOTH PICTURES

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The Black Hundred in Secret Session



Flo La Badie as Florence Gray, the Heroine

Attendance Records Broken!

The record for hot weather crowds is shattered—***smashed!*** Never before have crowds rushed to the theatres in the hot weather as they have to see Thanhouser's Million Dollar Motion picture version of Harold MacGrath's great story, "The Million Dollar Mystery." Theatres everywhere report record crowds. And that means to theatres ***record profits!***

THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

This stupendous production is being shown in weekly episodes-a 2-reel episode will be released each week for 22 weeks. $10,000.00 will be paid for the best 100-word solution of the mystery.

Exhibitors and the public join in saying:
"Wonderful photography." "Beautiful settings." "Exceptional acting." "A splendid cast." "An example of the very best motion picture work."

Bookings are still being arranged. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd St., NEW YORK **166 W. Washington St., CHICAGO**

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada.

The Thanhouser Three-A-Week

Tuesday, July 7th, "Deborah" (2 reels). A romance of the 18th century, displaying the talents of Maude Fealy, Robert Robson, Josephine Hoole, Morris Foster, Edward Hoyt, Mitch Lewis, Louis Evert, Helen Badgley, the Thanhouser Kidlet.

Sunday, July 12th, "The Leaven of Good." The happy uniting of a brother and sister in an astoundingly dramatic romance, enacted by Mayre Hall, Irving Cummings, Tom Crugar, Tools Brady, H. Marx.



When You See It
In "The News"
It's NEWS

The MOTION PICTURE NEWS

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X | July 11, 1914 | Number 1

A Trade Review

THE attention of the reader is called to the scope, detail and value of the Market Reports featured in this issue.

A month ago each of the ninety-seven field representatives of THE MOTION PICTURE NEWS was instructed to make a full and definite investigation of exhibitor conditions within his territory.

Particular information was requested along the following lines:

What is the approximate number of theatres as compared with last year? How are the small houses being affected by the new and larger theatres? Is there too much exhibitor competition? What is the trend in prices of admission?

How many theatres are being remodeled and improved and in what ways? What type of features are in demand? How does the single-reel program compare in popularity with multiple-reel subjects? Is there a tendency toward chains of theatres? Are theatre audiences changing, and how? etc., etc.

The end in view has been to present information of practical value to the exhibitor and to the manufacturer and distributor of films and of theatre equipment and supplies.

This report covers the United States. From it, as a whole, several main conclusions may be drawn which may be said to characterize clearly the present status of the entire industry. Manufacturers who are doing a national business may guide their activities accordingly.

The detailed information in the sectional reports ought to make them valuable to state rights buyers and to distributors in general, while for the exhibitor in any one section, there is voluminous information about exhibitors elsewhere, from Maine to California—their failures and successes and the reason therefore.

A large number of copies of this issue will be distributed abroad, in the belief that this report on the American market will clear away much of the misinformation existing in Europe as to conditions here.

This is the first American market report ever compiled and made public. About the only way to secure such information heretofore has been for the manufacturer to send out special investigators at a considerable expenditure of time and money.

The fact that the reports herewith presented come from disinterested persons, men too who are in close touch with theatre conditions and whose newspaper training makes them good investigators, gives an added value to such market information.

We feel no hesitation in recommending this information as authoritative. Much of it is new and surprising. We believe that its value is such that copies of this issue will be kept at home for permanent reference.

In this connection we beg to announce that we will, upon request, answer inquiries upon points involved and also make further investigations along any new lines suggested. We invite inquiries.

This present report inaugurates a series of similar reports which THE MOTION PICTURE NEWS will publish quarterly from now on. The next market report number of this publication will be issued October third.

In conclusion, we believe that aside from their value to the individual in the trade, these reports will be of benefit to the progress of the industry as a whole.

W. A. J.

AY AT DAYTON

POWER DI[S]

ature, of the Second
position of the mo-
o be held at Dayton,
6 to 13, will be the
Nicholas Power Com-
York City.

A prominen[t]
International
tion picture a[t]
Ohio, from J[une]
exhibit of th[e]
pany, of its projecting machines, and will have a large ex-
This c[o]y one of the largest spaces at the exposition. All the various types of projecting machines invented by Mr. Nicholas Power, from the Peerlesscope to the famous Power's Cameragraph Six A, will be shown, together with an enlarged model of the cam and four-pin intermittent movement, which will show why there is so little wear and tear on the film when this device is used.

The following representatives of the company will attend: J. F. Skerrett, general manager, Will C. Smith, assistant general manager; L. W. Atwater, sales manager; Bert Bohannon, Herbert Griffin and F. W. Swett, traveling representatives.

CONCRETE THEATRE FOR TRENTON

Trenton, N. J., July 1.

Work of constructing the new Limit Motion Picture House, South Broad and Hudson streets, is being prosecuted with all possible speed. Reeger and Walters, the owners, expect to have the handsome little concrete house of entertainment ready to be opened within a few weeks. This theatre will have practically a field of its own. It is on the outskirts of the Chambersburg section of Trenton, far from the three large houses.

Society "Picture Garden" in Pasadena

Maryland Court Garden a Veritable Café-Cabaret in Pacific Coast Millionaire Colony—Feature Films Only Booked

Special to The Motion Picture News.

Los Angeles, Cal., June 30.

MARYLAND Court Garden, a veritable motion picture cabaret, was opened to the millionaire colony and citizens of Pasadena, Cal., Saturday evening, June 20, under the management of Palmer P. Day. The new airdome, or sunken garden, occupies the former site of the Maryland Hotel park, famous for many conventions and exquisite floral beauty, which has not been used since the destruction of the hotel by fire about three months ago.

The Garden occupies a space 150 x 175 feet, with a beautiful pergola of massive concrete pillars and rare vines and flowers from all parts of the tropical world extending the full length of one side. Boxes containing chairs and tables extend along the side of the pergola and two adjoining sides, and just inside of the boxes, but two and a half feet below, is a broad promenade, also extending on three sides, where there are tables and chairs. The center, two and a half feet below the level of the promenade, is fitted with 1,200 seats, arranged in four sections.



VIEW OF AUDITORIUM FROM PERGOLA LOGES, MARYLAND GARDEN, PASADENA, CAL.

Prices are as follows: 200 box seats, 30 cents; 500 promenade seats, 20 cents, and general admission, 10 cents. The hours for performances and café service have been fixed for from seven to eleven o'clock daily. Dinners, luncheons, and soft drinks will be served and smoking will be permitted in the promenade, boxes and pergola.

Japanese decorations of all kinds will be used, and the boxes and promenade will be brilliantly lighted by hundreds of Japanese silk lanterns, which will not affect the pictures, because of their distance from the screen.

The booking consists of feature films, of four, five and six reels, and a prominent part of the program will be the musical numbers by a ten-piece orchestra.

J. G. Jessen.

Demand Sunday Opening in Elizabeth

Sentiment Is Divided; Some Exhibitors Are Agitating for It, Others Declare That They Will Not Open Sunday if License Is Granted

Special to The Motion Picture News

Elizabeth, N. J., July 1.

SOME of the local motion picture house managers are trying to stir up agitation in favor of Sunday performances. They claim that there is as much demand for motion picture shows on Sunday as there is for Sunday baseball games and other athletic events which are allowed to go on here without police interference.

Theatrical performances of any kind have always been prohibited in Elizabeth on Sundays. The only way in which Sunday performances could be secured here would be through arousing intense public sentiment in their favor for the city officials are opposed to Sunday amusements—at least as far as the pictures are concerned.

Some of the motion picture men are not in favor of open Sundays, either. They think that six days' work is sufficient.

"I do not believe in Sunday shows," said Louis H. Stirm, manager of the Walton Theatre at Third and East Jersey streets. "We have six days a week and I believe in giving other people a chance to make a little money. I don't think that Sunday shows would be a paying proposition, anyway. They certainly wouldn't be profitable in the summertime, for people are not anxious to spend warm afternoons indoors. They go to the beaches or into the country, and I don't think we would command much Sunday patronage.

"Sunday business hurts a theatre, in my opinion, and, whatever the rest do, I will not keep my place open on Sundays. If the other fellows want to do it, it's up to them."

J. W. Hawkins.

VITAL WELFARE AND TRADE PROBLEMS SUMMON EXHIBITORS TO DAYTON

Strong Sentiment Shown in Favor of the Formation of a Board of Trade and the Amalgamation of the Motion Picture Exhibitors League with the International Motion Association—Extensive Plans Made for the Entertainment of Visitors

THE fourth annual convention of the Motion Picture Exhibitors League, scheduled for the week of July 6-11, at Dayton, Ohio, planned by its promoters to be one of the greatest gatherings of exhibitors, exchange men, accessory dealers and manufacturers in the history of the industry in this country, will be remembered for many a day to come for the many vital problems affecting the trade which will come up for discussion at the various sessions.

The first of these questions is amalgamation of the Motion Picture Exhibitors League with the International Motion Picture Association. Seven delegates were appointed at the New York convention last month to attend the Dayton meeting for the purpose of urging the desired coalescence.

The consummation of such a plan is the wish of all who have the future of both organizations at heart. The New York delegation, consisting of capable men upon whose efforts the well-wishes of the two bodies can depend, are fully able to acquit themselves with credit in a trust requiring delicacy and tact.

Empowered with authority to act in any manner they thought best to promote harmonious relations between the members of both associations, no doubt the effect of their negotiations will have far-reaching results favorable to a successful development of matters affecting everybody in the industry.

ANOTHER factor necessary to the welfare of the motion picture business International Association delegates were instructed to put before the Dayton session for consideration was the inauguration of a board of trade.

The importance of such a body for the promotion of good feeling and reciprocal service is beyond estimate. Every man in the trade, exhibitor, exchange man, accessory dealer and manufacturer will receive benefit from its practical operations.

The majority of the leaders in both motion picture associations have been



GEORGE H. WILEY,
Chairman and Managing Director Special Convention Committee

in favor of the board of trade and amalgamation movements for some time, and it would seem strange, if after all their labors to that end at the Dayton convention, final plans were not made to complete both of these big issues.

The delegates were instructed to take up the matter of censorship, that thorn in the side of every exhibitor; standardization of prices; and the conditions affecting the use of features.

THE time between 9:30 in the morning, the opening hour set by the managers, and 1:30 p. m. is considered ample to allow purchasers to visit the various booths under most favorable conditions, free from the interference of pushing, curious throngs. Such an arrangement justifies the contention that manufacturers are enabled to meet exhibitors in person, and that the attention of prospective buyers will not under such circumstances be diverted from trade exhibits by other attractions.

Plans were made to have the exposition occupy two floors, the second story devoted to accessories alone.

The management also planned to avoid the conflict of social features of the week with the business of the daily convention program.

Such foresight has not always been observed by convention managers, and this feature of the program for the week excited approval on every hand when the members of the trade intending to go to Dayton learned of the division of the order of events.

In the past the conflict of social diversions with convention business sometimes occurring in other lines of business has been a disappointment for the reason that delegates who had brought their wives and daughters were unable to accompany them on the jaunts scheduled throughout the week.

NOT only had the management of the exposition in mind the avoidance of the convention program with its own social events arranged for the entertainment of the delegates, but they considered the possibility of individuals planning trips of their own. Short side trips to landmarks of a city like Dayton are always attractive to those convention visitors who like to steal off in between times to places of historical interest. Dayton has always proved attractive in this respect, and for that reason numerous conventions in various lines of business other than the motion picture industry have been held in this live western city.

Convention visitors were told to go at once to either the Algonquin Hotel or Memorial Hall and register at the booths provided for that purpose, and arrange to get their badges for use on the floor as a means of identification at the official exercises and in the exposition hall while the general public was in attendance.

The slogan of the occasion consists of phrases which sum up the idea of the convention. They are: "Do it for a good time"; Do it to uplift your business"; "Do it to meet your brother exhibitor"; and "Do it because you can do it"; sentiments

happily design to promote the right kind feeling among all members of the trade.

OPEN sessions are planned for the benefit of non-members who might care to make suggestions they considered of sufficient importance to put into operation for the development of the various branches of the industry.

A feature which the managers of the exposition thought would prove a drawing card in the promotion of sales at the booths in Memorial Hall consisted of cash awards to exhibitors who will purchase the largest volume of goods without regard to the number of manufacturers from whom the purchases will be made.

In planning to make the exposition complete in the numerous ramifications of the industry, the managers decided to provide features of interest both to the members of the trade and the general public.

This is to consist of the writing and editing of scenarios and their staging; the projection of pictures on the screen; the various methods of illuminating theatres; the box-office and other matters pertaining to the front of the house; the mechanical orchestra and other musical effects; the construction of theatres according to the ideas of competent architects; ventilation and heating, as well as the selection of seats and floor coverings; and the complicated processes of micro-photography.

ACCORDING to advance reports, the attendance from Canada is expected to be satisfactory, regardless of the fact that Toronto has been the scene of a large and representative gathering of Dominion exhibitors, who might perhaps feel that one convention was enough for them to attend during a season.

This also holds good of the men in the industry who were at the New York convention. The management of the Dayton exposition expect that a large percentage of the latter will be on hand in the Ohio city to help swell the crowd and watch the developments toward the amalgamation of the International Motion Picture Association and the Motion Picture Exhibitors League; the launching of the board of trade and other important matters of vital interest to every man on the floor of the convention.

For months previous to the opening the men on the executive committee put forth every effort to make the fourth annual convention of the league better in every respect.



M. A. NEFF
President M. P. E. L. of A.

IT was decided, among other things, to prevent the solicitation of business by salesmen whose firms had not bought floor space, the management assuming that it was not fair to the booth owners, who were entitled to all the business capable of being obtained in the exposition hall, for their substantial support of the exhibition.

For the purpose of advising visitors of the management's view concerning this matter, a list of manufacturers who have signified their intention of buying space has been prepared to be sent out to the trade before the opening. A "buying card" was enclosed with each list, with the request that buyers would have a record made of their purchases.

Manufacturers engaging booths have been informed that badges would be provided them for quick identification on the part of the prospective buyer.

An invitation has been extended to every bona fide motion picture manager with the assurance that nothing would be overlooked by the reception committee and the other members of the organization in making the sojourn of the league's guests one they would long recall with pleasure.

Arrangements have been made to have a parade for July 9, at 9:30 a. m., with an offering of the following cash prizes:

THE state branch having the greatest number of members in line—with the exception of Ohio—over twenty men, $50; the state branch coming the greatest distance which should have the greatest number of members in line, $50; the manufacturer who should have the most original float in the parade, $25.

Numerous individual prizes are also to be part of the program worked out by the entertainment committee, consisting of a ten-dollar gold piece for the shortest exhibitor; the same amount for the tallest; the heaviest was to get ten dollars; the one weighing the least, the same figure; the oldest exhibitor a gold eagle; while the delegation coming the longest distance, ten dollars.

Special convention rates have been arranged for with the principal hotels—the Algonquin, the Beckel, the Phillips, the Atlas, the Colonial, the Geddings, the Savoy and the Antler. The scale of prices were to range from seventy-five cents a day for rooms in the smaller hostelries and $3 and $5 at the biggest caravansaries.

THE following men were appointed to serve on the special convention committee: Geo. H. Wiley, chairman and managing director; Clem Kerr, assistant managing director; Peter J. Jeup, secretary; Orene Parker, treasurer, and M. A. Neff, ex-officio.

The national executive committee consists of: M. A. Neff, chairman; Geo. H. Wiley, secretary; Orene Parker, Kentucky delegate; R. L. Macnabb, New York; T. P. Finnegan, Texas; Peter J. Jeup, Michigan; and Mark E. Cory, California.

A partial list of manufacturers who arranged for booths and floor space at the convention is as follows: General Film Company, Inc., New York City; Famous Players Film Company, 213 West 26 street, New York City; Eclair Film Company, Inc., 126 West 46 street, New York City; All Star Feature Corp., 220 West 42 street, New York City; Burns International Films, Inc., 110 West 40 street, New York City; Atsco, Inc., 218 West 42 street, New York City; Warner's Features, Inc., 145 West 45 street, New York City; Colonial Motion Picture Corp., 18 East 41 street, New York City; Sawyer, Inc., 1600 Broadway, New York City; Great Northern Film Company, 110 West 40 street, New York City; L. E. Forup & Company, 232 Green-

(*Continued on page 26*)

OFFICIAL PROGRAM

Fourth Annual Convention

Motion Picture Exhibitors League of America and

Second International Exposition of

The Motion Picture Art

At Dayton, Ohio, July 6 to 11, 1914

MONDAY, JULY 6

10:00 A.M.—Opening of the Second International Exposition of the Motion Picture Art. Address of welcome by Mayor Shroyer of Dayton to the manufacturers, jobbers and dealers of the motion picture industry.

10:30 A. M.—Governor James M. Cox of Ohio will start the Exposition by pressing button in the Executive Office at Columbus.

7:30 P. M.—General review of leading feature films at Memorial Hall.

10:00 P. M.—Entertainment and cabaret show on Algonquin Hotel's roof garden.

TUESDAY, JULY 7

10:00 A.M.—The Fourth Annual National Convention of the Motion Picture Exhibitors League of America will convene. Address of welcome by Mayor Shroyer.

1:30 P. M.—Entertainment at National Cash Register Company, including scientific demonstration, cinematography review, luncheon, trip to country club, dancing, etc.

1:30 P. M.—Convention reconvenes; executive session.

7:30 P. M.—Exhibitions and demonstrations at Memorial Hall.

WEDNESDAY, JULY 8

10:00 A.M.—Convention reconvenes. Election of National officers.

2:00 P. M.—Aeroplane flights at Wright's field. Auto sightseeing tour of the city.

2:00 P. M.—Convention reconvenes. Open meeting. Manufacturers, jobbers, dealers and exhibitors are cordially invited to take part in this meeting.

7:30 P. M.—Reception of leading actors and actresses.

TUESDAY, JULY 9

9:30 A. M.—Grand Prize Parade. The following prizes will be offered:

INDIVIDUAL PRIZES

Shortest exhibitor	$10.00 in Gold
Tallest exhibitor	10.00 " "
Heaviest exhibitor	10.00 " "
Lightest exhibitor	10.00 " "
Oldest exhibitor	10.00 " "
Delegate coming from greatest distance	10.00 " "

Judges for the Prize Parade will be selected from the Dayton daily newspapers. Prizes will be distributed according to their decision.

10:30 A.M.—Convention reconvenes.

10:30 A. M.—Meeting in the West Assembly Room of the manufacturers, jobbers and dealers of the motion picture industry exclusively.

1:30 P. M.—Visit to the National Military Home, the largest home in the United States; also a visit to Lakeside Park, Dayton's beautiful amusement park. An impromptu moving picture will be taken of the Soldiers' Home. Everybody invited.

FRIDAY, JULY 10

10:00 A. M.—Convention reconvenes. Open meeting for manufacturers, jobbers, dealers and exhibitors to discuss the censor question.

2:00 P.M.—Convention reconvenes.

2:30 P. M.—Visits to the White City Amusement Park for an afternoon outing.

7:30 P. M.—Fourth Annual Banquet of the M. P. E. L. of A.

7:30 P.M.—At Memorial Hall varied entertainment and receptions.

SATURDAY, JULY 11

10:00 A. M.—Convention reconvenes.

2:00 P. M.—Convention reconvenes.

3:00 P. M.—Awarding of prizes at Memorial Hall.

7:00 P.M.—General review of feature films and good-bye receptions of leading actors and actresses.

wich street, New York City; Bausch & Lomb Optic Company, Rochester, N. Y.; Mirror Screen Company, Shelbyville, Ind.; Reisinger, Hugo, New York City; Great Northern Special Feature Film Company, 103 Candler Building, New York City; Jesse Lasky Feature Play Company, New York City; Nicholas Power Company, 90 Gold street, New York City; Bell & Howell Company, 1801 Larchmont avenue, Chicago, Ill.; A. Blinkhorn, 110 West 40 street, New York City; G. Melies, 204 East 38 street, New York City; Picture Theatre Equipment Company, 21 East 14 street, New York City; Eberhard Schneider, 219 Second avenue, New York City; Clarence E. Sinn, 1501 Sedgwick street, Chicago, Ill.; Pathé Frères, 1 Congress street, Jersey City Heights, N. J.; Novelty Slide Company, 67 West 23 street, New York City; Manhattan Slide & Film Company, 23 East 26 street, New York City; Balboa Amusement Producing Company, Long Beach, Calif.; Henry Mestrum, 385 Sixth avenue, New York City; Cloud Publishing Company, 1100 Hartford Building, Chicago, Ill.; Eastman Kodak Company, Rochester, New York; Ernemann Photo-Kina-Works, 114 Fifth avenue, New York City; Simplex Projection Machine Company, New York City; Recording & Computing Machine Company, Dayton, Ohio; Selig Polyscope Film Company, Chicago, Ill.; Egry Register Company, Dayton, Ohio; Automatic Ticket Selling and Cash Register Company, New York City; Theatre Specialty Company, Cleveland, Ohio; Columbus Theatre & Equipment Company, Columbus, Ohio; A. J. Miller & Company, Bellefontaine, Ohio; General Electric Company, Schenectady, N. Y.; Cosmograph Projector, Morehead, Ky.; National Cash Register Company, Dayton, Ohio; Kraus Mfg. Company, New York City; Essanay Film Company, Chicago, Ill.; World's Film Corporation, New York City; Schroder Art Floral Company, Cleveland, Ohio; Golden Radium Condenser Company, New York City; Gentry C. Walburn, Electric Specialties, New York City; Motion Picture Apparatus Company, New York City; Mutual Film Corp., New York City; Rudolph Wurlitzer Company, Cincinnati, O., and New York; American Slide Company, Columbus, Ohio; Animated Advertising Company, Cincinnati, Ohio; The Universal Film Manufacturing Company, New York City, and the Wyanoak Publishing Company, 136 West 52 street, New York City.

Phillips Smalley and Lois Weber (Mrs. Smalley) have joined the stock company of Bosworth, Inc., producers of the Jack London stories.

Fire Board Assails Open-Air Theatres

Elizabeth Commissioner Begins Prosecution of Airdome Proprietor—Latter Contends City Has No Supervision

Special to The Motion Picture News.

Elizabeth, N. J., July 1.

WAR is still on here between the moving picture men and the Board of Fire Commissioners. Having apparently exhausted the possibilities of restriction in the closed houses, the board has turned its attention to the airdomes.

The latest development is the bringing of charges against Dennis J. Shepherd, proprietor of the Open Air Theatre in East Jersey, near First street. Shepherd, according to the complaint sworn out by the commissioners, allowed an exit from his place to become blocked by persons standing to witness a performance last Saturday night.

His case was set down for hearing Wednesday morning, and Shepherd's counsel, John R. Connolly, secured an adjournment after he had threatened to certiorari the proceedings if the delay were refused. Colonel Robert L. Patterson, one of the commissioners, and Fire Chief August Gerstung appeared in court in behalf of the board, and they were represented by Assistant City Attorney John J. Griffin.

Mr. Connolly declared that he had not been allowed sufficient time to prepare his case. The warrant was not served on Shepherd until 10 o'clock Tuesday night. Mr. Connolly contended that it would be obviously unfair to force him to continue the case without having time to look up the law. The case was adjourned until next Monday morning.

Colonel Patterson is still making himself obnoxious to the motion picture men. However, they have apparently found a friend in the person of Frederick Kurtz, another member of the Fire Board. Patterson directed his guns toward Shepherd's place at a special meeting of the board held Monday night, June 22, when Chief Gerstung reported that he had found forty persons standing in the place when he inspected it. Patterson urged that the city attorney be asked immediately to prosecute Shepherd.

At this point in the proceedings Commissioner Kurtz intervened. He submitted that the Open Air Theatre is not an enclosed structure and that the floor is of dirt, and he expressed some doubt as to whether the board had jurisdiction under the circumstances. Commissioner Patterson was quite certain that it had and a lengthy discussion followed.

The result was that the case was referred to City Attorney Joseph T. Hague, who was instructed to take such action as he might deem necessary. In the course of the argument Patterson declared "that the manager of any motion picture theatre who is caught violating the law should be dealt with as severely as the law will allow."

There is very little danger of fire in Shepherd's place. It is only a fenced enclosure, and has no roof. The operating room is absolutely fireproof.

Shepherd will probably fight the case to the last ditch. He is of the opinion that the fire board has no jurisdiction over his place. If they have, it looks as if they also should exercise supervision over baseball fields and enclosures where ahtletic contests are held.

John W. Hawkins.

Birmingham Exhibitors Seek Sunday Law

Retain Law Firm to Draft Bill for Alabama Legislature Giving Exhibitors Right to Operate Sunday—Abandon Municipal Fight

Special to The Motion Picture News.

Birmingham, July 1.

ANNOUNCEMENT is made by A. Alex Wall, owner of the Alcazar Theatre, Second avenue and Nineteenth street, Birmingham, and national vice-president of the Motion Picture Exhibitors League, that the law firm of Gibson & Davis has been engaged to draft a bill which the motion picture men will endeavor to have passed through the state legislature this winter, giving to motion picture show operators the right to operate on Sunday.

The local motion picture men have abandoned their fight before the city commission for Sunday motion picture shows. They state that they believe the better tactics would be to have a state law passed giving them the right to operate on Sunday, and they believe that there will be little opposition to such a bill in the legislature, which will convene this winter.

After the bill has been drafted, it is stated, it will be taken to the local members of the legislature from this city and county, and their endorsement and suggestions secured. Some one of them will then be asked to take charge of the bill, introduce it, and have charge of it while it is passing through the various steps of legislation.

Proceeding along this line, it will probably be some time next summer before Sunday pictures are secured in Birmingham, providing, of course, the bill becomes a law.

R. S. Silver.

DENOUNCE CENSORSHIP AT WILKES-BARRE

"Oppose Censorship of Pictures in Any Form Whatsoever" Instructions to Pennsylvania Delegates to Dayton—Neff Tells Keystone Exhibitors He Is Willing to Abide by Dayton Action; Criticises "Public-Its-Own-Censor" Doctrine—Attendance at Convention Exceeds All Expectations

Special to THE MOTION PICTURE NEWS.

Wilkes-Barre, Pa., July 2.

THE third annual convention of the Motion Picture Exhibitors League of Pennsylvania, held in Wilkes-Barre, June 23 and 24, proved a bigger success than anticipated. The delegates expressed their opinions on the new state censorship law, and in the resolution adopted may be found the sentiment that will be manifested in the coming legislative fight.

Twenty-seven new members were taken into the league from northeastern Pennsylvania, and as many more will have joined within the next month. M. A. Neff, the national president, was in attendance and spent the greater part of his time in personal chats with the various exhibitors.

The surprise of the convention was in the contest for the election of a state president. Benjamin H. Zerr, of Reading, was understood to be the only candidate in the field, but when nominations were called for Philadelphia exhibitors entered the name of Samuel F. Wheeler, and the Quaker City candidate won by a vote of 29 to 9.

While the vote was being taken many exhibitors were out of the convention hall, so that the total vote cast does not mean that only thirty-eight delegates attended the convention. It is estimated that more than one hundred and fifty exhibitors visited the convention and listened to the arguments of the various speakers. But few of the exhibitors who put in an appearance are members of the league.

THE convention opened Tuesday morning with introductory remarks by Fred W. Hermann, secretary-treasurer of the convention committee on arrangements. He introduced John W. Kosek, Mayor of Wilkes-Barre, who after welcoming the delegates, spoke of the efficient men who are engaged in the motion picture business in the Wyoming Valley. The mayor said the type of men engaged in the industry was so high that his city needed no censorship.

Daniel L. Hart, city treasurer, playwright and humorist, went on record as being in favor of Sunday night motion picture shows in Pennsylvania, particularly Wilkes-Barre. The chairman's address was given by Gilbert C. Miller, of Plymouth.

The next speaker was Mr. Neff. He said he pleaded guilty to the charges that he opposed negroes kissing white women in a picture, that he did not approve of women kissing dogs in the film stories, and that he objected to women smoking cigarettes in the café scenes. He said in part:

"Some people who are opposed to any censorship have advanced the proposition that the public would be sufficient censors, but," he asked, "how many exhibitors select their own programs?

"As to what method of censorship should be used there is not one manufacturer, not one film exchange, not one paper publication that publishes motion picture news, that has come to the front with any real proposition in regard to this matter. I disclaim any responsibility on the part of the exhibitor for the lack of censorship within the trade itself, and I am perfectly willing to abide by the action of the majority at the Dayton convention next month."

In his discussion of the Pennsylvania censorship law, Mr. Neff said:

"You can do anything you desire in the State of Pennsylvania. The men who are in the legislature want to go back and they will come to you. The trouble with Pennsylvania is that the exhibitors are not organized. You are engaged in a great business, educating and amusing thousands of people every night. The politicians know this and also know that the exhibitors are unorganized. As soon as they realize that there is an organization, they will want to see you before enacting any laws pertaining to your business."

SAMUEL WHEELER, of Philadelphia, the next speaker, had the following to say on censorship:

"Have you any realization of what you are up against in this state with the censor law of 1911?" he asked. "Who passed this law?

"Where was the demand for it? What is the censor law of Pennsylvania? It is a big joke in some respects; it is a catastrophe in others.

"First of all, in Pennsylvania there are two classes of corporations. One, known as the corporation of the first class, consists of religious, social and political organizations, or any corporation organized without profit as its object. The second class is known as the business corporation, the corporation for profit, and these good people who passed the censorship law, said that it must only apply to the business and not to the religious, fraternal or social organizations.

"In other words, it is a terrible thing to show a bad picture in the theatres, but it is all right to show any kind of a picture in the church or political club.

"Now, why should they be contaminated more than ourselves, who frequent the picture shows? You will find that there was an ulterior motive back of this. It was not to protect the public but to knock the business of the motion picture people. There was no money involved in showing pictures in churches, but there was money in showing pictures in the theatres, picture parlors as they are commonly known, and there were certain insidious hands back of it all.

"THIS law goes further, and I don't recall many attempts having been made in this free Commonwealth to persecute the business interests as this law has done, without the right of appeal.

"That law says that upon the opinion of one man and one woman, eight million people of this state must be satisfied to see what they wish to give. Can you imagine any two people, man or woman, in this Commonwealth, that you would wish to have control your ideas of morality, and that is what it is, and if these censors say that a picture is immoral and should not be shown, it is therefore immoral and we exhibitors go to jail if we present it?

"And remember again that the manufacturer does not go to jail, he does not show it. It's the poor exhibitor that goes to jail if he violates the law. Of course the manufacturer is supposed to pay the $2.50 per reel for examination, but that is another bluff.

"Who pays it?

"Why, we exhibitors. Go into the exchange and ask how much you are paying per reel for a picture, and they will say 'None of your business,' and they will put on the motion picture patent copy, plus censorship fee, for you, if the law is declared constitutional."

The convention adopted a resolution thanking THE MOTION PICTURE NEWS for its work and space devoted towards the meeting. The local convention committee also expressed its thanks to the NEWS, fully believing that the large attendance at the convention was due to the pub-

licity given in the columns of this trade journal.

THE following resolution was adopted regarding the censorship question:

Resolved that the Motion Picture Exhibitors League f Pennsylvania be, and it hereby is, [illegible] opposed to censorship of motion Compictures [illegible] any form whatsoever, whether under the supervision of a national or state board, for the following reasons:

1. Because we believe to single out one class of business for persecution is un-American, and unconstitutional.

2. Because we believe that there is no real popular demand for censorship, and that the interests supporting the same are selfish ones.

3. Because we believe that it is unreasonable and impracticable to permit any small body of persons, such as a Censorship Board, to say what is good or bad for the morals of millions of other people who have minds of their own and can decide for themselves what they want to see in motion pictures.

4. Because we believe that to control the production and exhibition of motion pictures is as dangerous for the best interests of the people as it would be to restrict the freedom of publication of newspapers, magazines or other periodicals. A motion picture has every element of a newspaper. It has its news, advertising cartoon and magazine sections just as the newspaper has. The only apparent difference is that one moves, and the other remains still while the public is viewing them.

5. Becaus we believe that the boards of censors of motion pictures, wheather national or State, will soon deteriorate into political machines and be used to create positions for a large retinue of politicians, and to advertise the merits of the political party in office and denounce its opponents.

6. Because we believe that there are adequate existing laws to prosecute persons who manufacture and exhibit immoral pictures. It is time enough to arrest and send a man to jail after he commits a crime and after he has had a trial by a jury of twelve other men.

Censorship in Pennsylvania provides that an exhibitor is guilty of a misdemeanor, and must undergo a fine or imprisonment, merely on the decision of one man and one woman, who, it is presumed, have infallible ideas concerning morals.

Resolved further, that the Motion Picture Exhibitors League of Pennsylvania assist in the pending litigation to have the present censorship law of Pennsylvania declared unconstitutional, or being unsuccessful in this, to have the said law repealed at the next session of the legislature.

Resolved further, that the delegates to the national convention at Dayton in July, 1914, be instructed to oppose censorship of pictures, in any form whatsoever.

THE following officers were elected: President, Samuel F. Wheeler, Philadelphia; national vice-president, Gilbert C. Miller, Plymouth; first vice-president, Ben H. Zerr, Reading; second vice-president, Francis E. Devlin, Wilkes-Barre; secretary, Julius G. Hansen, Reading; treasurer, E. F. McAtee, Mahanoy City; and publicity representative, Frank A. Gould, Reading.

The delegates selected to attend the Dayton convention are: Miss Mae Carr, Hazleton; Ben H. Zerr, Reading; Samuel F. Wheeler, Philadelphia; Walter S. Wilson, Plymouth; Martin P. Myers, Hazleton; M. Spiers, Philadelphia, and Frank P. Gilligan, Wilkes-Barre.

The alternates to the National convention are: M. E. Comerford, Scranton; H. Berman, Philadelphia; F. A. Gould, Reading; J. Phil. Sitkins, State College; J. S. Thomas, Scranton; Luke Farrel, Carbondale, and W. A. Pittis, Beaver Falls.

The following new members were taken into the League:

Carr & Lynch, Poli Theatre, West Hazleton; Harry Knoblauch, Grand Theatre, Hazleton; Simeon Lewis Alpha Theatre, Kingston; John D. Burry, Lyric Theatre, Hazleton; E. F. Moyer, Electric Theatre, White Haven; J. S. Thomas, Scranton; George S. Thomas, Palace Theatre, Edwardsville; E. F. McAtee, Family Theatre, Mahanoy City; Harry Friedman, Pastime Theatre, Duryea; Martin P. Meyers, Diamond Theatre, West Hazleton; Reilley & Kerrigan, Diamond Theatre, Georgetown, Abraham Orr, Star Theatre, Wilkes-Barre; A. George Strojny, Gem Theatre, Nanticoke; William B. Prest, Palace Theatre, Plymouth; Gilligan & Company, Park Theatre, Ashley; Sun Amusement Theatre, Wilkes-Barre; R. J. McGowan, Orpheum Theatre, Larksville; Ike Berney, Lyric Theatre, Lewistown; Walter S. Wilson, Hippodrome Theatre, Plymouth; Joseph Heim, Luna Theatre, Danville; W. A. Pitts, Comet Theatre, Beaver Falls; Louis Marinos, Marinos Theatre, Luzerne; Harry Hersker, Family Theatre, Hazleton; Edward J. Brislin, Crystal Theatre, Wilkes-Barre; Thomas J. McGuire, Court Square Theatre, Scranton; William J. Fegely, New Lyric Theatre, Bloomsburg, and Fred W. Hermann, Savoy Theatre, Wilkes-Barre.

THE display booths at the convention hall were occupied by several firms, including the Power Company; George F. Schroeder, architect; Diamond Advertising Company, of Wilkes-Barre, slides and photoplayer fans; National Cash Register Company; Cosmos Feature Film Corporation, Joel A. Levy, representative; Calehuff Supply Company, represented by Charles Calehuff, Samuel Lapin, Miss Gene Koller and Arthur Heyman; Wyanoak Publishing Company, novelties, represented by Messrs. Blum and Friedman; International Photo Play Coupon Company, Charles S. Van; and several other film renting and feature companies. The local exchanges were also represented.

Tuesday evening an informal banquet was held at the Hotel Redington, and Wednesday night there was a dansant.

The delegates voted the convention the best that has ever been held by the organization.

J. F. FORESTAL.

Maryland Delegates Strong for Union

Go Uninstructed to Dayton, but Feeling Is General that One Organization Only Should Control Exhibitors' Destinies—Open-Air Convention a Success

Special to THE MOTION PICTURE NEWS.

Baltimore, Md., July 1.

WHILE the Maryland delegates go uninstructed to the Dayton convention of the Motion Picture Exhibitors League of America, the general feeling in Maryland, and of the delegates themselves, are for the one organization plan. There is no doubt but Maryland will be in the foremost ranks of those who will fight for harmony among the motion picture exhibitors of the country.

Delegates to the convention were selected at the annual meeting of the Maryland branch of the Exhibitors League held at Bay Shore Park, a summer resort near Baltimore, on Thursday, June 25. The delegates are Marion S. Pearce, Frank Durkee, Harry Lewy, William Fait, Jr., and Harry B. Cook, all of Baltimore, and George List, of Frederick. Mr. Fait will leave for the convention city in his automobile on July 1. The other delegates will leave on Sunday.

Officers for the year were also elected at the Maryland meeting. They are: Marion S. Pearce, president; William Kalb, first vice-president; Thomas J. Bohannon, second vice-president; Guy L. Wonders, treasurer; George P. Klein, secretary; and William Hovey, sergeant-at-arms. With the exception of Mr. Bohannon and Mr. Klein, all of the other officers were re-elected.

The entire day was spent at the summer resort, the delegates and their families going to Bay Shore on special cars at ten o'clock in the morning. The early part of the day was spent in taking in the amusements. Luncheon was served at one o'clock.

The business meeting followed, after which all of the delegates enjoyed a dip in the Chesapeake Bay. A Maryland shore dinner was served about five o'clock. There was then a ball game between the single and married men of the Maryland branch, the single men carrying off the honors.

A. F. GILLASPEY.

WHERE IS LESTER CUENO?

Information is requested by Roscoe C. Cueno regarding Lester Cueno, formerly with the Selig Company. Mr. Cueno's address is the Star Theatre, Upper Sandusky, Ohio.

THE MOTION PICTURE NEWS REVIEW OF FILM TRADE CONDITIONS IN AMERICA

A Comprehensive Survey of the Business, Environment and Outlook Among the Exhibitors of the United States and Canada, Dealing with Admission Prices, Rental Rates, Popularity of Features, Competition Conditions, the Small Exhibitor and the Big One, Increase in Theatre Construction, Relations Between the Exhibitor, Exchange Man and Producer, "What Does the Public Want?" and Every Other Phase of the Field

COMPETENT observers who have been investigating the motion picture field during the last year, watching the industry from every angle with an eye to discovering the basic elements affecting it for either good or ill, have determined that, broadly speaking, three important things underlie the business.

Three Underlying Influences at Work

First—There is a spirit of unrest, due to a process of evolution naturally expected in a line practically new. But out of this unsettled condition will soon emerge a tremendous volume of business, satisfactory in the accruing profits, if manufacturer, exchange man and exhibitor alike, observe the trend of the public attitude. For after all it's the likes and dislikes of the public which must be studied and catered to intelligently in order to get the best results.

Second—Better films in all branches must be the slogan, and more attention to detail must be observed in the manufacture of pictures. This is owing to the reason that the motion picture fan is demanding a better product.

Of course, there are now films being shown which are representative of the best efforts of the most capable firms in the business. But the public now demands that the rank and file of studios follow these big leaders.

It might be said in passing that it is a pleasure to record the fact that the progressive manufacturers are awake to this necessity, and are putting forth their best efforts to bring their products up to this standard.

Third—The manufacturer must study the markets with a much closer scrutiny. He cannot afford to generalize. Local conditions must be made a source of scientific observation. It is folly to ship one class of pictures to a center which demands something entirely different. Some men, blind to their own interest, scatter releases broadcast just because they are new. Consequently, an exhibitor who caters to a class of trade requiring, say, elaborate features making a bid solely by their elaborate scenic effects, must take from his exchange sensational melodrama.

He not only loses money, but the maker of the picture loses as well. Now, if that exhibitor were able to get just the kind of film he knows is best for his neighborhood his house would be crowded to the doors every night.

Manufacturers Should Study Local Conditions

It would be well for producers to study local conditions somewhat after the manner of the big advertising agencies, which maintain tabulated lists enabling them to know at a glance the commercial possibilities of any given section of the country. Thus they are able to determine the particular kind of advertising best suited to each locality.

In the case of the larger film exchanges this plan would be feasible, and could be carried out with very little expense or trouble. The managers of the various branches are naturally in a position to know the conditions of their immediate vicinity and probably do make reports to the main offices. But do they systematize the information and include the remoter districts covered by their distributing centers? Apparently not. If, on the other hand, they did, why does the local exhibitor complain of not always being able to get what his public demands?

Evidently, if all the reports coming to the office of THE MOTION PICTURE NEWS are correct, no such department is maintained in the highest state of efficiency, as it should be for obtaining the best results.

Even if it were necessary to send men over a large area, taking in some of the small show districts, for the purpose of studying the tastes of each locality, the work would bring satisfactory results.

When a Release Is Not a Drawing-

And it should be borne in mind that a release, because it is new, is not necessarily going to be a winner with every section of the country.

As every large advertising agency can find instantly from its detailed compilations information about population, manufactures, industries and the class of people to be sold a certain product, before mapping out a campaign of advertising for a client, so should motion picture producers be able to tell at a glance from their sources of information obtained in a similar manner what the tastes and idiosyncrasies of a given territory call for in respect to film amusements.

Sixty per cent of the difficulties of exhibitors are caused by the failure of manufacturers to supply them with proper films. This means only one thing: there has been no proper study and analysis of the desires, tastes, wishes and inclinations of the motion picture public.

What follows? It has been necessary for the exhibitor to take upon himself the almost impossible task of providing patrons for the manufacturers' products. It should be the other way round. He should have products that fit the requirements of the patrons.

This deadlock condition has done more to retard the prosperity of the exhibitor and the growth of the business than anything else.

Let the manufacturer, the producer, the exchange man realize what must be done, and begin immediate and vigorous remedial measures, and the great problem confronting the industry to-day will be solved.

New Era in the History of the Industry

It will mark the beginning of a new era in the history of the motion picture business. No matter what shifting conditions—always to be expected in any new industry finding itself—may crop up from time to time, calling for new and adroit methods of handling for a solution of the difficulties, the undisputable fact remains that constant study of the local situation throughout the country can under no circumstances be neglected by those supplying exhibitors with films.

Another thing which must occupy the attention of producers sooner or later is the quality and kind of paper in use. The poster illustrations should not, for instance, misrepresent the scenes in the pictures.

Already there is an indignant cry in many quarters against this practice, which we are glad to say is not general. But the few producers who have not strictly adhered in their paper to the film episodes have by these unwise methods made the public lose confidence.

A reaction was bound to be felt.

Public Sentiment Brings a Reaction

The public naturally ceased to believe in the advertising matter after noticing the discrepancies, and failed to attend a show on the strength of the paper. Where, then, is the value of such posters? It is just a waste of money to put them out, if they no longer serve as a drawing-card.

And furthermore, it seems quite unnecessary to distort and misrepresent when any film, if it is any good at all, should certainly have something striking enough for pictorial display outside of a theatre. From the very nature of its plot, which must have plenty of action to carry the story, every motion picture certainly should contain sufficient striking scenes suitable for reproduction on the posters.

Lack of Uniform Admission Prices

Reports on admission prices show widely diversified conditions, with no likelihood of uniformity for some time to come. In one part of the country, the elaborate feature put on at topnotch prices is in the ascendancy, with chances in its favor of the high admission remaining permanent.

The people in some places will not support anything but five-cent houses, while in other localities the ten-cent theatre thrives. The managers of many houses charging the latter price find that their patrons will respond occasionally to an extra program at fifteen and even twenty-five cents—but this does not hold good in many instances; it must be a straight ten cents, week in and week out.

In some localities five-cent houses are raising their prices, with a good outlook of maintaining the increased price permanently—while others have been compelled to reduce their admission fee.

Program Situation Lacks Uniformity

The same chaotic and unstable condition prevails in the program situation. The diversified number finds popularity in many sections, while the feature has a strong hold on the patrons of other parts of the country.

This, of course, is due to difference in population. A historical film, which presupposes on the part of the spectator some knowledge of the events depicted for a thorough appreciation of the picture, will not take well in a coal-mining town where only slapstick work reaches the level of intelligence.

A word might be said in respect to the latter kind of films. A demand has been shown for better quality in quarters least expected. The non-reading public, which does not care for stories containing literary and historical allusions, has become so exacting that manufacturers must improve the average story designed to appeal to this particular class.

Many producers are recognizing and endeavoring to meet this demand; others, it is hoped, will do the same.

Must Improve Quality of Cheap Films

There are certain standards by which even these cheaper films should be judged, and are being judged. It is only a question of a short time when the patron of a five-cent house will refuse his custom if the stories contain glaring inconsistencies of time and place, bad acting, anachronisms, flabby plots and padded scenes.

Fortunately live manufacturers themselves are not waiting for the reform to be forced on them, but are striving to give the public the best pictures possible for the prices the public is willing to pay.

BUSINESS CONDITIONS IN NEW YORK UNIQUE

THE New York City situation differs from any other part of the country because of the complex conditions not found elsewhere. It is due partly to the population, comprising as it does people from every corner of the globe; the fact that the city is the center of the industry, both in respect to production and distribution; and certain aspects of competition.

Conditions Are Different in New York

Because of the heterogeneous population there is a wider range of possibility for the exchange men than in any other part of the country. Broadway attracts the more intelligent motion picture fan, thus popularizing the big feature; the East Side wants sensational subjects appealing to the primeval instincts; the neighborhood houses in the up-town districts on the West Side have a patronage requiring more subdued plots, light comedy and rational drama.

The manufacturers have entered into competition with the exhibitor by erecting houses for showing their own productions. This is a serious menace to the small man with one or two theatres.

As New York is the heart of the feature market, from which the big films are distributed, manufacturers give these productions their première in the metropolis. This has had a peculiar effect on the small houses and the exchanges.

People are drawn away from the neighborhood theatre to the down-town show, thus making it almost impossible to put on a feature at an outlying house. As a result, the exchange men are dependent on suburban houses for regular program reels. Down-town houses have practically ceased to use regular programs, on the other hand, except, of course, off the main arteries of travel.

Business Excellent Though Nearly 300 Failures

Competition is so keen that the feature people have had excellent chances to secure booking for the big productions.

One phase of the situation seems almost paradoxical. While business has been so good in general among the exhibitors of Greater New York, it is a noteworthy fact that between 250 and 300 houses have been forced to close. But the reason is easy to find. On account of the popularity of features, the tendency of patronage has been toward the large theatres.

This drain has been felt by houses using films of the lowest quality, for the patrons, once initiated to the high degree of artistic production seen in features, have become dissatisfied with the former offers of the cheap neighborhood theatre. The number of failures has not been exaggerated, as the figures have been obtained from brokers and exchange men.

In some sections where vaudeville and pictures have been combined straight pictures have in many instances been put out of business. This is a condition differing from the rest of the country.

Scale of Prices in the City Varies

Prices average five and ten cents in the tenement districts, while the big houses average about twenty-five cents. Of course, in a few instances, fifty, and even seventy-five, cents and a dollar admission has been charged. But these were unusually pretentious productions which cannot be considered representative of conditions as a whole.

The field for the activities of the exchange men has become greater than in any other part of the country, due partly to the demands of the numerous neighborhood houses in the suburbs.

The seating capacity, according to building statistics, has increased from twenty-five to forty per cent during the last year.

One thing not found in other parts of the country is that business has been so good that managers have not had time to make improvements, like the introduction of musical features and other accessories.

Uplifting Influence of the Feature

Thus the houses in the city are not so well equipped as elsewhere. The popularity of the motion picture has become so great that it has resolved itself into "shooting people

through one door and out another," making ready to fill the house again in quick time.

It has been noticed that many houses which might be expected to fall off in attendance maintain as good a patronage as during the winter. The reason is that the majority of the airdomes have failed to put on the best films.

People seem to prefer sitting in stuffy auditoriums when they can see a meritorious production, than to remain in the open air, where an increase of comfort, but poorer pictures, means less enjoyment of the entertainment. This is because the public has been educated to a point where it wants better films.

This has been brought about by the feature, having as it does all the excellencies of the motion picture art. The feature has been responsible for the improvement of the films shown at neighborhood houses. When the patron has seen the best obtainable at a Broadway theatre he naturally becomes dissatisfied with the inferior productions he has been accustomed to at the house around the corner at home.

The use of better pictures in the local houses has, of course, entailed a greater expense on the management, but the patron whose taste has been sublimated by the down-town feature is willing to pay more on extra exhibition days than for the ordinary program.

SITUATION IN CANADA IS FAR FROM ROSY

Special to THE MOTION PICTURE NEWS.

Winnipeg, Manitoba, July 1.

FOR the previous four or five years the motion picture business in Winnipeg, as well as in the entire province and the larger cities of the three prairie provinces, has been one long round of success and a money-making venture for almost everyone who went into the business with any business capabilities at all.

The remarkable manner in which theatres went up all over the country was surprising, and more than one exhibitor looked askance at the mushroom proclivities of the motion picture house.

Year after year it was said it could not last, but year after year saw the "movie" increasing in numbers and the patrons helping by the nimble dimes to enrich far-seeing managers. But competition in Winnipeg has done much to stagnate the market and the situation to-day is far from being rosy.

Money Is Tight; Theatres Too Numerous

Conditions, in fact, are not of the best at all, and the causes are obvious. The first, and unquestionably the most essential, is that the west of Canada is at present feeling the very decided pinch of the money market and no matter what may be said or done the financial market is tighter than it has been in many years, and certainly tighter than it ever was since the advent of the picture.

The other cause is the large number of theatres which have cropped up in the city in the past eighteen months.

The tremendous advance in values of property in the past two years and the sudden slump in receipts for all amusements, as well as for the sale of almost everything staple, has resulted in the investments in many cases being too heavy to be properly carried when thirty theatres, all showing motion pictures, are bidding for the public money.

The house that two years ago did $1,000 a week is to-day not doing half that business. The investment was made at the $1,000 a week estimated business and the sudden cutting of this in half, as it has been cut in many cases, has been a serious setback to many of the exhibitors.

It must not be construed from this that all the theatres in Winnipeg are not paying, but a good many which were turning out nice incomes for the investor are to-day just paying their way.

No Relief in Sight; Five-Cent House Ominous

Nor does there appear to be any likelihood of any appreciable difference in the near future; the exhibitors have themselves discounted too far into that future and it will take a good deal longer than the optimist is willing to admit to bring matters up to the normal level again.

To make matters worse, there has been entered the thin end of the "five-cent" general admission wedge, and thus has been obliterated the possibility of there being any increase of admission price.

The general price of admission to-day all over the city is ten cents. In some cases, however, the price is raised for special pictures, but this is not popular in the down-town houses, and has never been done frequently by managers of the larger houses. Another great fact in altering the conditions has been the building up of houses in the outside districts.

That is to say, in various localities all over the city giving the residents theatres in their own districts and thus obviating the expenditure of car fare to come to downtown houses. A serious deflection has thus been caused from the larger, handsome downtown houses and sections of the public, having seen that the best pictures will eventually be shown in their own neighborhood, are willing to take in their own local palace and keep a week or two behind the other theatres.

Under present conditions, especially when times are hard, it is very clear that the public of Winnipeg will not stand for any increase of price and to the credit of the exhibitors it must be admitted that they have not lately given any raise the least consideration.

Neighborhood House Now a Factor

The increase in number of theatres during the past 12 months has been mainly in the outside districts. It must be borne in mind that Winnipeg, with its population of 200,000, can be traveled over very easily in a very short time and it was no great hardship for anyone to jump on a car and come downtown to see the picture houses.

But with their own houses in the immediate neighborhood, many have become firm local patrons and it must be also obvious that where the downtown houses drew from the outside districts this has been a serious loss.

The average seating capacity of the Winnipeg houses is about 700. There are one or two which seat over 1000, but again there are many that do not seat more than 500. The theatres themselves are modern in every sense of the word, built along artistic lines, good seats, well decorated screen proscenium openings, good orchestras, indirect lighting, well ushered, clean and in most cases well managed.

The main difficulty which has not yet been overcome, however, is the ventilation and here it must be admitted that Winnipeg has fallen down. Efforts are being made continually to improve the inside atmospheric conditions, but so far with but little success.

Any Good Film Is in Demand

The film in demand here is ANY GOOD film. All subjects are interesting to the patrons if the subject has any punch, or plot.

But one thing is certain and that is that the big eight-reel subject is not wanted in this city.

The exhibitors believe in features of all kinds, but if there is a favorite type, it is unquestionably the well edited pictorial motion picture newspaper for adults and the comedy pictures for the children.

The future of the picture in Winnipeg is very hard to prophesy, but in all likelihood the diversified program, made up of one and two reel subjects is mainly the most popular. Good short features are always acceptable, but the

exhibitors themselves have not much use for the continual application of the multiple reel pictures which take up an entire show. In the first place the local theatres are not adapted for such pictures and the general opinion is that such belong to the houses which can run them exactly as they would run a legitimate drama.

At present, however, there are no houses in Winnipeg which would feel justified of making a practice of running the big multiple reel.

Three Programs a Week Downtown

All the smaller houses in the uptown districts run the "daily" program and the district they tap is too small to permit of repeating. It is to hold the business that "daily" programs are run. In the downtown houses there is no indication that any change from the "three-a-week" program will be considered.

The "three-a-week" appears to cater to the right number and the "daily" program in these larger downtown houses would be a waste of money. The 60 or 75 minute program consisting of several reels is the ideal program, though more than five or six reels could hardly be managed in the larger houses.

During the past year several of the houses have improved exteriors and interiors, but much that was to be done has been left undone owing to the conditions now existing.

There are but few houses in the city which can be considered reel "failures." Several have been "poor investments" about three of the thirty houses have failed, but these have not remained "dark," as there has always been someone to take them over, feeling that there was a chance to make good money. At the present moment all the houses are operating and there are no indications that any will close, but even so, some are losers.

Competition in Winnipeg is very keen as the number of houses will show, but the competition is entirely individual and the houses are all practically under their own management with the exception of two. The Strand and the Victoria (stand No. 2) are now also under the Allart management, but these are not devoted entirely to motion pictures. Vaudeville takes up the greater part of the show and pictures are a secondary consideration. The indications now are that the individual house will continue.

Exhibitors Dissatisfied with Producers

Exhibitors are not eminently satisfied with the products of the manufacturers and, as it was neatly put recently during the course of a conversation:

"Some firms run as far as they can to the margin that is permitted by the broadest of censors and would go farther if they could. Others do try and give the public artistic and clean pictures. The larger the firm, the better the product, but the situation in Canada is so different from that in the United States. What we want here first, last and always are British pictures; that is to say pictures dealing with British plots, subjects and characters"—and there in a nutshell is the situation.

The average cost of film service is about the same to-day as it was 18 months ago, perhaps less. More is being paid for exclusive programs and less for other programs down to a very small amount for "repeats" or "third" or "fourth" runs.

In one case, the "exclusive" price has reached $350 a week, but it is only the "top" houses which could come near paying this price, especially at the present time.

Outlook Is Not Bright

The outlook for the motion picture in Winnipeg is far from being rosy. And while "competition may be the soul of commerce," there is not enough material supplied to make "program competition" up to very much.

The output is not sufficient to supply the demand to permit of very many theatres running exclusive programs.

There is no indication of brighter conditions for some time to come and then, when things do improve the improvement will be counteracted by the building of more theatres, faster than the population demands them, and much the same conditions will pertain.

Winnipeg possesses a wonderful number of motion picture fans. Keep the programs clean and strong and supply the shorter programs rather than the long, multiple films making the one show and the corner will be turned ultimately.

But it is up to the manufacturers themselves.

CHANDOS ST. JOHN-BRENON.

Need for Organization in Montreal Is a Crying One

Special to THE MOTION PICTURE NEWS.

Montreal, P. Q., July 1.

EXCEPT in the case of two or three theatres which, owing to their exceptionally favorable location and general fine appointments as theatres, rather than to the excellence of their film features, the picture houses in Montreal and surrounding districts are not doing any too well just now.

It is doubtful, even, if they are more than paying expenses. This has been the case since the opening of the spring.

One reason for this is the general depression which has characterized Montreal and the other large cities of the Dominion. A trade boom has been followed by the usual reaction, and there is not an overabundance of ready money floating around just now.

Another reason is that competition among the exhibitors generally has become too severe. They are cutting each other's throats as hard as they can. There is no association to govern the general interests of the theatres, and the civic regulations are very mild. Anyone with a few hundred dollars can pull down the partitions of a store and run a motion picture house.

Jealousy Makes Association Impossible

Thus, in one of the principal streets in Montreal within the radius of half a mile, there are at least nine pictures houses of a sort running in competition. Most of them are death traps, but there they are.

The better class houses would like to associate, but there is so much jealousy among the others, the proprietors of which are mostly Greeks and Syrians, that nothing can be done.

The only remedy is for the city authorities to step in and pass a by-law governing the building and general appointments of a picture house, and refusing permits and the granting of a license where it is proved that a theatre is not desirable, or paying. *This competition has ruined the business, for the time being, at least.*

Public Asks More Than Formerly

Once the public were content with a three-reeler and two or three single-reels of drama and comedy, and an orchestra consisting of a piano. Now they want nothing less than five and more part features, half a dozen other reels, a full orchestra, and vocalists. Over and above this, the smaller houses are giving away premiums on certain nights. All this, too, for five cents.

There is one house giving first-runs such as "Lucille Love," "Samson," etc., and a continuous performance from about eleven o'clock to nearly midnight for five cents—a program that in New York would at least cost twenty-five cents. There is no doubt that at the present time the motion picture business in Montreal and district is in a parlous plight.

The theatres in the higher class districts are naturally better situated. The average admittance price is ten cents, but even here the public generally will not pay more.

The whole question is not to increase the price, but to maintain it at ten cents.

Long programs are desired by the public, and they must be changed at least twice a week. Feature productions are popular, especially the ones that are supported by serials in the papers. "The Adventures of Kathlyn," "Lucille Love" and "The Million Dollar Mystery" were all eagerly sought for by the exhibitors.

They shake their heads over the price, and regretfully think of the days when single reels contented the public; but whether the feature manufacturers or the public are to blame, the big productions are now wanted by their patrons.

Character of Film Does Not Matter

So far as the character of the films are concerned, the public are not overexacting. What they want is length of program, newness and excitement. In fact, plenty for the money.

Another great hardship against which exhibitors have to fight is the arbitrary actions of the censors. Films are held up to the last minute, and then probably canned. Only this week three theatres were unable to advertise their program on Saturday for the following week because on that day the censors were killing and holding back films.

Conditions in Montreal Summarized

The Mutual Film Company is apparently very dissatisfied with Canada generally, and I believe they are stopping all new features. They are going to economize by simply peddling their old stuff. Whether this is wise is up to them.

Summarizing, I might say that:

The average price of admission is ten cents.

Long programs with two or three changes are demanded.

Two theatres in a high-class neighborhood are now running stock companies because of the lack of support as picture houses.

Owing to the absence of proper civic regulations, houses of a kind are springing up and dying with cheerful regularity.

General business conditions, with one or two exceptions, are bad.

The exchange managers, when they are not damning the censors, are hoping for the best. What the Mutual thinks is evident from their action in cutting Canada out so far as new productions are concerned.

The only remedy is for the better class houses to get together, for the city to regulate theatres properly, and, as in the case of liquor licenses, refuse to grant permits where the general welfare of the motion picture business does not want further competition. In this way there would be no death traps, as there are at present, and the exhibitors would stand a better chance of elevating the business to the betterment of the public.

F. J. Arrowsmith.

PRICES A PROBLEM IN NEW ENGLAND

Special to The Motion Picture News.

Boston, July 2.

PECULIAR local conditions obtaining in New England make the situation differ from other sections of the country.

The people, as a rule, are conservative, for one thing, and demand what might be designated for the want of a better name, "the conservative sensational film." Their pictures, on the whole, must be replete with action, carrying on the story at a high tension, yet there must be nothing violating the spectator's sense of the probable, nor his prejudices and traditions.

Patrons Show Keen Interest in the Business

The average patron and exhibitor alike are very conservative in their tastes. And furthermore the motion picture fan knows almost as much about the business as the manager. He is familiar with the trade names, the companies, the stars, the kinds of productions offered by the various manufacturers. And he has his favorite, too, among producing companies and players. All these things the exhibitor has to take into consideration when making his bookings or he pays the penalty of his neglect.

Such big features as those put on the market by representative firms like Famous Players, Kleine, Warner's Features, World Film, Popular Plays and Players are in more demand than the out-and-out sensational stuff. The film reproductions of famous operas, novels, dramas and historical events, provided they are put on with plenty of action, never cease to find favor.

Many of the smaller houses have gone out of business—the survival of the fittest.

New England Prices Stand at Ten Cents

The New England exhibitor has discovered that the price will probably not go any higher than ten cents. The problem with him, then, in planning to make greater profits, is to bring down the expenses by the introduction of more efficient management.

The syndicate houses are not so common as in New York and other Eastern points. A man operating a string of syndicate places can keep down expenses by booking a film for, say, ten days, one day to a theatre; and of course he gets the reduced figure on the booking.

The numerous factory towns with their permanent population have proved good motion picture centers. The people, on account of their regular salaries, feel at liberty to spend more freely than wage-earners who in many other regions are not in receipt of as steady incomes. The sense of surety engendered by a permanent position results in their feeling at liberty to spend money regularly for amusements; and they consequently become regular patrons of the picture houses.

Houses Have Regular Clientele

The same faces are seen in the same theatres night after night, so that each place has its clientele, whose likes and wishes it is easy for him to gauge accurately.

The summer business in New England is better than elsewhere, as the people remain in the cities more than in other parts of the country. The airdomes have increased in number in the last twelve months.

In the factory towns the feature was in great demand, but now the taste has changed somewhat and differs from other parts of New England; the diversified program is favored.

The feature has been responsible for an uplift of taste in the factory towns as much as it has been the means of improving standards elsewhere. Local houses and airdomes have felt its influence in this respect.

A case in point can be found in the experience of four managers who last year opened airdomes with "junk." Only one opened this year, though last season the four were making money, their individual profits amounting to about $150 to $200 a week. Now the proprietor of the remaining airdome is lucky if he has a profit of $25 or $35 a week. The reason is that the people want "better stuff." They will not sit in the coolest spot available if the pictures are poor the exhibitor, of necessity, must recognize this.

Campaign for Higher Prices Is Being Pushed in New Haven

Special to The Motion Picture News

New Haven, Conn., July 2.

BECAUSE they believe that the public will not submit to an advance in price, yet realizing that they are running almost beyond their means, small exhibitors in this city fear a crisis in the motion picture industry that may spell ruin to a number of them.

Censorship and Low Prices

What with heavy competition, low prices, severe police censorship and the popular demand for costly feature programs, six theatres have already been forced out of business during the past year; two have changed hands, one is tottering on the brink of ruin, its owner borne down under the burden of a constantly increasing debt, which at present amounts to about $1,500; two other theatres are said to be for sale, and a number of exhibitors are wondering which week is to be their last.

Not that there is no hope, for already there are indications of fair weather ahead, and though it is quite probable that one or two of the small houses may go under, it is thought that it will be only to have other and better theatres spring up in their places.

In fact a large theatrical syndicate is planning the erection of a house expected to cost in the neighborhood of $100,000.

Campaign for Better Prices

There are two things, possibly three, to which the managers hereabouts pin their faith now, and these are a coming general campaign for higher prices, an indication that the public is getting tired of the feature programs and is beginning to favor again the return of the old five-reel variety, and the possibility of less rigorous censorship.

Of course the movement for higher prices is the thing. Exhibitors in New Haven, as a rule, are firm believers in the efficacy of newspaper advertising, and have already been considering the advisability of taking up the cudgels against censorship agitators through the columns of the dailies. And they are considering, through the same agency, to make a bid for their advanced prices. They hope to be able to appeal to the reason of the public, sufficiently strong to turn the tide in their favor.

Unity is the principle of their action, and they are first seeking to have every exhibitor in the vicinity fall into line with them. Besides wanting each proprietor to furnish his share of time and money, they want to make sure that they will not be alone when they make their demand, and to feel that if Mr. Anybody will not pay ten cents at their theatre, he will not be given a seat elsewhere for five. They know that people will bow to the inevitable, after a time, and "come across" with the extra nickel

Differ About Feature Values

So far as the feature programs are concerned, exhibitors differ. Most of them, proprietors of the houses in the outlying districts, say that the five, six and eight-reel pictures have seen their day and are no longer as popular as they have been in the past. Central theatre owners, however, claim that the features are as strong as ever, and show no signs of losing popularity.

Because of the competition the feature programs make life miserable for the small exhibitors. These are crowded into three districts, the Congress Avenue, Dixwell Avenue and Grand Avenue. The first is peopled with Jews and Poles, the second with negroes, and the third with Italians. They cannot, as a rule, afford to pay the dimes for admission to the big houses where the features are shown, and so are forced to demand the same for a nickel of the exhibitors in their districts.

Of course these exhibitors, having houses of exceedingly limited capacity, could hardly make enough from packed theatres to pay all expenses, including the additional one of a feature picture, and so cannot grant the requests of their patrons.

The latter fail to attend, and the houses suffer. Only now are there signs of returning life, as old patrons gradually return to see the old-time programs of one reel of comedy, one of Western, and three of society drama.

Central Houses Use Features

The central houses continue to feature the big productions, and are still playing to crowded houses, though the pictures are not so enthusiastically received now that the novelty has worn off. Those who know predict a return, even in these places, to the diversified program.

From observation in a number of houses in all districts, the likes of New Haven audiences have been summed up as follows: Variety program, five or six reels in length; feature programs occasionally, changes in program every day or two, at the most; Western drama, one reel out of each performance; comedy, one reel; society, about three or four reels. The change of program every day is common in this city, and though it is one of the causes that may be said to concontribute to the poor condition of the industry now, managers are not kicking at it.

Police Interfere Too Much

Censorship, as has been said, has caused a great deal of the trouble, and unless its methods are changed, may cause more. Exhibitors complain that the police are too officious, cut sometimes where it is unwarranted, and make themselves disagreeable in other ways. Where some were in favor of police censorship, a while ago, they still remain opposed to state censorship, but cry for national censorship only. Then, they say, they will have peace.

Under ordinary circumstances, New Haven is one of the most fruitful of the motion picture fields, and could even accommodate as many as thirty-five or forty houses. In the past, before the introduction of the feature programs, when theatres all over had programs similar in length and character no matter what the price, proprietors have done well, and in most instances have made improvements from time to time that have been in line with the movements to "elevate the moving pictures."

Nickel Men Hard Hit

Now, however, most of the houses are the small affairs, seating between five and six hundred people (a large number, years ago), and at a nickel proprietors find it hard to make both ends meet Only well-filled houses pay, and these are possible only where feature bills are shown.

Being too costly, these programs are not to be heard of for the small exhibitors, and so the patronage is divided principally among the central exhibitors who do not even need the features, and the scattered outlying theatres, where the features are little known and consequently little cared for.

Of the theatres that have fallen victims to the various causes which have resulted in the present state of affairs, the St. Elmo, Majestic, Moonlight, McLay, National and Quinnipiac were six that had been doing excellent business until competition became too warm.

Changes of management failed to help them, and they went down. The two to change hands were the Comique, sold by the Slepack Amusement Company to Frank Wilcox, and the Marvel, purchased by William Brady. Others are understood to be on the market, the Mitchell, at Savin Rock, being chief among these.

Will Erect More Theatres

No definite plans have as yet been unfolded, but the Gordon Brothers, of Boston, are understood to be arranging to build here. They are said to be negotiating for a central piece of property, and it is claimed that their building, when erected, will be one of the handsomest in the city.

It is also reported that another exhibitor is planning to enter the field here, but as yet the rumor is unverified. It sub-

stantiates, however, the claim of those leading in the business here, that the industry is not going to suffer, but will continue to prosper, after the various questions of to-day are settled, and that others will enter the field here, so that the public will be given plenty for its money, while exhibitors will be able to make successes of their undertakings.

AMSTER SPIRO.

Waterbury Reports Success; Features Extremely Popular

Special to THE MOTION PICTURE NEWS

Waterbury, Conn., July 2.

A PERIOD of success. The past several months have been more or less prosperous ones for the majority of the motion picture theatres in Waterbury and environs, all things considered. Of course, at this especial season of the year there is always a falling off in the attendance due to the arrival of the warm weather, but this years has been no worse than preceding ones, and owing to the rather cool spring and early summer the managers claim the decrease in attendance has not been as great as formerly.

Several theatres are suspending the matinee performances during the summer months, and one theatre at least has closed its doors entirely, until the arrival of the cool weather.

The closing of theatres for the warm weather gives the proprietors an opportunity to renovate and remodel their houses if they so desire. The Scenic Theatre on Bank street has had its lobby remodeled after the fashion of metropolitan houses, the result being a most pleasing one. The Garden Theatre on East Main street has also been entirely renovated both in the lobby and auditorium proper and a Mirroroid screen installed.

In addition to this remodeling, several new and up-to-date theatres have been constructed during the past year, notably the Carroll, the Star and the Princess. These motion picture theatres can seat as many as 1,000 and have spacious galleries. The old houses are of the long, single-decker type which are fast becoming obsolete. The newest of the theatres have frequently run vaudeville acts in connection with the photoplays, being equipped to put on such form of entertainment.

Think Ten Cents Is Maximum

The price of admission to all of Waterbury's motion picture theatres is five and ten cents, and every manager of a house in this city believes that this is the maximum admission the public will pay.

Last fall Carl F. Chapin, an editor on the Waterbury "American," took hold of the Garden Theatre, a Poli house, intending to show only the biggest of features. He announced the price as fifteen and twenty-five cents, but failed to make any kind of a success of the venture and relinquished the managership.

It was a case of giving in or starving, and he chose the former course.

In catering to the wants of their patrons, the exhibitors here, as everywhere else, have shown all kinds of films to "feel out" their audience. The Western reels have proven first-class drawing cards. The society films are rare in Waterbury, and managers do not care to exhibit the foreign films at all.

Comedy pictures are enjoying an unprecedented run just at present. Educational films are "fill-ins."

Features Are Extremely Popular

Feature productions are extremely popular, and one manager when interviewed expressed himself after this fashion: "If I could get enough five and six-reel features through the 'Association' and 'Universal,' I wouldn't run single reels."

Sensational features are not desired and the classical productions are seen infrequently. This same exhibitor when asked if he thought the time was coming when more features would be demanded, replied that the day was not far distant when nothing else would be shown.

However, while realizing the value of the big features, local managers are practically unanimous in declaring for a diversified program. Waterbury, they claim, is hardly large enough to support its many motion picture houses if only the large features are run.

The cost of these, they point out, would eat up all the profits, although features like "Ten Nights in a Barroom," and others from books which have a tremendous sale, have packed the houses here continually whenever exhibited. Old-fashioned love stories are other return producers.

No Departure from Daily Change

A daily change of program is in vogue in Waterbury, and there are no indications that this will be altered.

Motion picture men in discussing the probability of a three-change, two, or one each week, say that conditions must be taken into consideration and that a theatre now having a daily program can scarce revert to a three, two or single change a week.

The daily program, in their opinion, has revolutionized the motion picture industry. It is the direct outgrowth of the double and triple changes, they assert. Then again, they have found that the public likes the daily change, and as long as they patronize them the schedule will be kept up.

Public Wants Quality Rather than Quantity

The desirability of long program, such as seven and eight reels to a show, exhibitors aver, depends entirely upon the field. If one is conducting a large theatre, say seating 1,200, a single show an evening with seven or eight reels would be a profitable one.

With small motion picture houses, however, it is necessary that a much shorter program be given, the manager must fill his house once and a half or twice if he is going to have the balance on the right side of the ledger.

Then again, the public wants quality rather than quantity.

"You can't fool them," said one exhibitor, "by giving a long show that is stamped with the mark of cheapness. They would much prefer a short sweet program, and if you don't give it to them they are going where they can get it—the fellow across the street for instance."

While the theatres in Waterbury have made money, they had their ups and downs not infrequently. They have had to fight competition, commonly called "the life of trade." Two big vaudeville houses in this city, Poli's and Fox's, up to a short time ago gave seven reels of pictures and five acts in the afternoon for 5 and 10 cents.

Force Vaudeville Houses to Cut Programs

If the exhibitors did not go to great expense and secure the very cream of the market, eventually they would have gone to the wall. But they did and aided by a generous amount of advertising held their own and now that the vaudeville houses have cut their seven reels to two, things are running smoothly again.

Competition among the motion picture theatres themselves, that is those showing motion pictures and nothing else, strange to say, has not been very heavy. One house will run a feature to-day and another one the next so that all in all things are evenly balanced.

Then again, the public tries out the different houses, going to this house to-night and that one to-morrow evening and so on. They long for something new, theatres as well as pictures.

Praise For the Manufacturers

While pleased with their success during the past year motion picture managers, almost to a man, attribute a

large amount of it to the manufacturers and have nothing but praise for them. They believe the manufacturers are striving at all times to give better pictures and are well content with their efforts thus far.

One such manager, however, did have a complaint to make regarding the rental charged by the film services. He said that in sending his daily program the company would substitute a serial for two of the regular runs and charge anywhere from $6 to $15 more. This, he thought, was an injustice.

When interrogated further relative to an increase in such service in the future, he stated that since the public is looking for better films the manufacturers will have to cater to them which means an expenditure of more money on their part which of course will react on the exhibitors.

His fellow exhibitors held practically the same view.

E. Christy Erk.

Nickel Reigns in Bridgeport; Daily Change Is Unpopular

Special to The Motion Picture News

Bridgeport, Conn., July 2.

ATTENDANCE at motion picture theatres in Bridgeport seems to have decreased with the approach of warm weather. All managers complain of reduced attendance and several houses have closed. On the other hand, three new airdomes have opened here.

One under the management of Thomas Patterson, former manager of the Empire Theatre, has a seating capacity of 1,000, and is soon to have a large dance pavilion in connection with it.

Some Feautres Bring Seventy-five Cents

The average price of admission in Bridgeport is five cents. Some houses get ten cents for evening performances, and some charge fifteen cents when big features are shown. Feature pictures which play the regular theatres at twenty-five, fifty and seventy-five cents all have done good business here in the past.

Bridgeport has some handsome motion picture theatres, most of them built with artistic interiors and exteriors. The population of Bridgeport is about 120,000, and there are nearly forty picture houses, with several more building. Several of the theatres have a seating capacity of more than 1,000 persons. A few only seat about 300 and are unsuccessful for that reason. The average seating capacity is between 600 and 700. All sorts of films, Western, society drama, foreign, comedy and educational are shown here, and all are well received. Feature productions are very popular here and most of the managers prefer them with reels of other character to diversify the program.

Only Few Houses Change Daily

Programs are changed daily in only a few of the theatres. In the majority the changes are three a week, and in some but two a week. Most programs have from six to seven reels.

Several theatres are closed because their seating capacity is so small they are not profitable. The Lenox in John street, the Maplewood in Maplewood avenue, and the Star in Newfield avenue are closed for this reason. The last named theatre has been remodeled for a club room, and is now occupied by a political club.

Competition is very keen in this city and for that reason several failures are attributed to this cause.

There have been no amalgamations to quell competition but several are reported. It is exceedingly difficult to substantiate these rumors, however. There has been no material increase in film service rentals here the past year. In fact some exhibitors claim they are receiving cheaper service than before.

Many Local Pictures Put On

Several exhibitors have had Bridgeport films made for exhibitions at their theatres. At the recent state parade of the Eagles here Thomas Patterson, then manager of the Empire Theatre, had a film made of the parade and after exhibiting it at his own theatre rented it out throughout the state in cities that had delegations in the parade.

Robert M. Sperry is exhibiting at the Lyric Theatre a six-reel photoplay written by himself and produced in Bridgeport in which some 10,000 Bridgeporters appear. For seventeen years past Mr. Sperry has written every year a play and produced it for a week's run as the closing event at the Park Theatre. His plays have always been acted by local amateurs and many who are now professionals appeared for the first time in one of the Sperry plays.

Robert M. Sperry Produces His Own Play

This year Mr. Sperry decided to vary his closing by writing and producing a motion picture play. It is called "Winning a Bride," or "One Mile of Bridgeport." The scenes were made at the baseball grounds, on several of the nearby beaches, in parks, and at factories where the employees were leaving for the day—and in many other places. Mr. Sperry also took in full the Memorial Day parade in which some 5,000 men and boys participated, and added this to his reels. Scenes of boating, canoeing, shooting, horseback riding and automobile racing are subjects among those shown. The pictures have played to capacity business every night thus far.

There is a golden field as yet undeveloped in Bridgeport among the big churches for such feature photoplays as "From the Manger to the Cross" and others.

J. B. Cargill.

OUTLOOK ENCOURAGING THROUGHOUT THE EAST

(*Special to* The Motion Picture News.)

Buffalo, N. Y., July 2.

GENERAL business conditions among the local film men during the past two months have been on the average quiet, because of the bad weather allotted to Buffalo. The evenings have been cool and wet with rain every other day. However, during the past week a change for the better has taken place and Old Sol has been bringing warmth and sunshine, with a consequent increase in audiences. This has been noticed particularly at the larger houses such as the Allendale, Elmwood and Strand, all of which have had capacity houses during the past week.

The average price of admission in the local houses is five cents, but many local film men think that the day of the five-cent house is about over, as they all predict an increase to ten cents. However, it is the consensus of opinion that the maximum price which local patrons will pay is ten cents, except for large attractions, such as the Kleine productions, which are being shown in legitimate houses at twenty-five and fifty cents.

Want Society, Comedy and Feature

The average seating capacity of the Buffalo houses is about 800, with a maximum of 1,800 in the Elmwood. There has been a decided increase in the number of the-

atres during the past six months, especially is this true of larger and more palatial houses. The Elmwood, Regent, Ellen Terry, New Victoria, Palace and Sun theatres are now in the course of construction and all have large seating capacity and beautiful interiors. Large organs are installed in all the new houses.

The kind of film most in demand is society and comedy, with educational a close second in the residential sections of the city, where parents take their children to see the films.

Feature productions are extremely popular locally, the demand being greater for really classical productions than sensational; and from present indications it looks as though exhibitors will demand more features. Many of the houses will in the fall adopt an exclusive feature policy, as exhibitors in many parts of the city are of the opinion that if they want to keep their audiences, they must show the better class of film.

Favor Three-a-Week Changes

There are indications that the daily change of program will be abandoned in favor of three changes a week, except in localities having a limited territory to draw upon and where new faces are seen every evening in the audience. This condition is found only in the five-cent houses.

Long programs are not desired. Six-reel features seem to be the limit with a one-reel comedy to close. Nothing over six reels has been shown in the motion picture theatres in Buffalo, except the Kleine attractions which have played legitimate theatres.

There has been remodeling done among the houses during the past year. Better ventilation systems have been installed in many of the theatres. Surroundings have been improved and handsome gardens laid out at many of the residential district houses. New lighting systems have been installed, and in several instances new seats installed.

Bad for Five-Cent Houses

From present indications it will not be long before many of the five-cent houses will have to discontinue business, because of the opening in the near future of larger houses in the immediate vicinity. With the opening of these houses showing big features and charging ten cents, it will be a miracle if any of the smaller houses survive. It is just a case of the larger houses crowding out the smaller.

Competition is extremely heavy in Buffalo, both with the exhibitor and the exchange man. In one instance there are three large theatres—the Lyric, Family and Olympic, within fifty feet of each other. Here will be a case of the survival of the fittest. The Lyric closed recently and the manager resigned, but last Wednesday it reopened with a policy of exclusively motion pictures. Formerly vaudeville was put on in connection with the pictures at the Lyric. Manager Walter Foster, of the Family, is now managing the Lyric.

Local Exhibitors Complain

There has been one very recent amalgamation of large theatres in order to quell competition. The case is that of the Elmwood and Allendale. The Elmwood is Buffalo's largest and most beautiful house devoted exclusively to motion pictures. The Allendale was recently bought by this company. Both theatres are in the Elmwood district.

Local exhibitors do not think that the manufacturers pay enough attention to their market. They say that the business of getting suitable films is becoming harder every day; in fact, the film service proposition is getting on the nerves of many of the local men.

Film service rentals during the past year have been increased at least thirty per cent, and a still further increase is prophesied. Many of the men will not be surprised if the increase amounts to fifty per cent before the end of the year.

Hopeful Outlook

The consensus of opinion among local exhibitors in regard to the future is, on the average, good. Buffalo is becoming a picture town in every sense of the word. So popular are the films becoming that many predict that before long motion pictures may become a purely domestic proposition, with a theatre "next door" for everybody. The outlying theatres are taking many patrons away from the downtown houses, the managers of which complain of a decrease in the evening audience. With the same films being shown in the outlying districts a few nights later, patrons are willing to wait, thereby saving their ten cents carfare and time, which is valuable to the tired business man, who does not relish a long trolley ride in the evening.

Many have been so enthusiastic over the future of pictures locally that they have predicted the turning over of the legitimate houses to pictures. Such a prophecy is not without reason, from present conditions, for the legitimate houses have a hard time attracting audiences, while the motion picture houses have a hard time finding seats for their patrons. Many predict that the coming fall and winter will be one of the busiest in years. Many new and larger houses will open their doors on September 1, with feature policies and increased admission prices, although not more than two will go above ten cents. The Palace will charge twenty-five and fifty cents, but this will be for eight and nine-reel productions.

The Palace is controlled by Mitchel H. Mark, who will bring the films from the Strand, New York, to the Palace in Buffalo.

Extensive Plans for the Fall

In the smaller towns of western New York, houses are springing up in great numbers. The Mark-Brock theatrical enterprises are erecting theatres in many of the western New York towns. Olean, N. Y., and Erie, Pa., will have Mark houses.

In the residential districts there are several palatial theatres which report very satisfactory business. All are clamoring for films, better films and first-run films, and in fact the film service problem in the fall promises to be a big proposition for many of the theatres.

As a whole the business in Buffalo is satisfying everybody and all are making pretentious plans for the fall.

CHARLES B. TAYLOR.

Albany Exhibitors Lack Business-Increasing Methods

(*Special to* THE MOTION PICTURE NEWS.)

Albany, July 3.

"COMPETITION is the life of trade" is an old adage, and it is being practised in Albany, but this same adage is going to be the cause of many of the smaller houses going out of business. In Albany at present there are twenty-five picture houses, four of which are open-air affairs. This does not include the Colonial or Proctor's Theatre, which combine vaudeville and pictures. This is an increase of five houses over last year.

These houses average in seating capacity from 300 to 1,000, and all at present seem to be doing very well. How long this will last is hard to state, as many experts claim that in a year or two the picture business will be divided among the large houses, the smaller theatres being closed up. The reason for this, those experts claim, is competition.

The smaller houses are trying to give the public as much as the larger places for less money. They think

by doing this they can draw from the larger theatres, but they are all wrong. A few months ago the houses of Albany were satisfied to give three or four reels for five cents, now they are giving six reels for the same money. On a couple of nights each week they have a ten-cent night, known as a special feature night, and on this night, in addition to their regular program, they give a three or four-reel feature.

Ready to Pay Twenty-five Cents

No matter how hard they try, these smaller houses can not give two shows a night, and give them right. The larger theatres have the advantage inasmuch as one capacity house will give a profit, This is sure to be the downfall of many of the small theatres.

The people of Albany are very peculiar, but not hard to suit. If they are shown good things they are willing to pay for it. Although the general admission to the Albany houses are five and ten cents, the citizens would not kick if it were more. A theatre playing only the best films and charging twenty-five cents admission would make a big hit, as it would draw from the best class of people.

It is almost certain that the price of admission will have to go up, as in addition to there being an increase of twenty-five per cent on films over last year, help and everything else connected with the business has taken a jump. "Play to twenty-five-cent admission, showing three reels of film, with a two or three-reel feature," should be the slogan of the Albany showmen.

Albanians do not want six or eight-reel features, although Mary Pickford and her features always play to capacity. The serial stuff is anything but a success. When the Kathlyn and Pauline series first started, they were house-fillers, but now the people are tired of them. To see part of a picture one week, and the next part two weeks later, is anything but pleasing to the Albany picture-goers.

People Like Variety

A varied program goes well in Albany. Each class of films has its followers. Western dramas go well with all, especially with the younger generation. A Western drama featuring Anderson as Broncho Billy, makes a hit with the young women. Anderson is a regular matinee idol, but no more than Francis X. Bushman. The films in which the latter is featured always draw the crowds. The newsy films, such as Pathe's Weekly and the Hearst-Selig Weekly, are good drawing cards. There is no room for the foreign stuff whatsoever. Society dramas are coming into their own and in a month or so will surpass all others as drawing cards.

There is hardly a city in the country that is a better motion picture town than Albany. Everyone of the picture houses are modern in every respect. The building laws with which each has to conform makes them all absolutely fireproof. There has not been a complaint about any of them in over a year, as every manager is doing his utmost to make his theatre just as the authorities would have it.

Both the General and the Universal companies are handling the programs of these theatres, each getting an even share of the business. The managers of both companies are satisfied that the daily changes have come to stay, although they admit that there are some films that would draw for at least three days.

The Albany managers are doing absolutely nothing to increase their business. There is one or two who realize that an advertisement once in a while helps some. It is not only the newspapers that are neglected, but other advertising methods as well. The managers of the film agencies are doing their utmost to inject ginger and snap into these house owners, but up to the present time have been unsuccessful.

Houses Need More Advertising

If these houses can make money without advertising for it, what would happen if a live wire struck the town and opened up a house? This is a question that is going the rounds, and there is just one answer. He would clean up a great deal. There is a chance for some good show man in Albany. If he came here with a few up-to-date methods, used the newspapers once in a while, and act alive, he would soon be able to retire.

Give the Albanians what they want, but let them know that you are going to give it to them, and they will crowd the theatres. There are many subscribers to the various motion picture publications in this city, and oftimes they read of some film that has been released. They wait and wait for some announcement of it being shown, but that announcement never comes and they never see the film.

Yes, there could be many improvements in the motion picture world of Albany, and the managers should help the film agencies in bringing them about.

A. Sayles.

Unprecedented Prosperity in Wilkes-Barre; Optimism Rampant

(*Special to* The Motion Picture News.)

Wilkes-Barre, July 2.

WHETHER industrial depression throughout the country is actual or psychological, this economic problem is not taking up much of the time of the motion picture exhibitors of Wilkes-Barre and the contiguous territory embraced in the Wyoming Valley. Exhibitors here have been too busy making money to worry about federal administrations and affairs of state.

Never Before So Prosperous

At no time in the history of the industry has business been so prosperous. Motion pictures have just come through the melting pot, stronger and more powerful than before the test. In the city of Wilkes-Barre, with its 70,000 population, and a quarter of a million within a radius of ten miles, there is not a legitimate theatre doing business, and only one vaudeville house, and that a ten cent admission, with half its bill motion pictures.

This leaves the amusement harvest to be reaped by the proprietors of the silent dramas. And going to a well known advertised cereal for an expression, "There's a Reason."

Field Left Entirely to Motion Pictures

The Grand Opera House, booked by the Shuberts with legitimate drama, closed early this spring and substituted a stock company. The latter lingered for a month and expired. The Nesbitt Theatre, a "pop" vaudeville house closed in the middle of last season.

Before the winter had ended the Majestic, another "three-a-day" closed its doors. The Poli vaudeville house cut its price to five and ten, chopped off some of the variety acts, threw in several reels of pictures, featuring the reels in their advertising.

The Family Theatre and the Princess Theatre in Pittston, twelve minutes distant, struggled and battled, but they gave up the ghost before the season started on its last lap. This left the entire amusement field to the motion pictures.

It was a survival of the fittest—the crucible into which all forms of pastimes were thrown indiscriminately and the motion picture entertainment and instruction emerging unscathed and invulnerable.

Twenty-five Cents Too Much

The subject of appealing to the masses brings to mind the question of admission. Most exhibitors charge five cents day and night. About three get ten cents for after supper attendance.

And let it be positively asserted here that ten cents is the maximum pressure that can be placed on the patrons. The Alhambra, one of the best paying houses in the city encouraged the owners to open another and more pretentious house.

The Alhambra was neglected in the effort to switch the patronage to the new place. When it was discovered that the Alhambra had slipped too far, a new policy was inaugurated.

Lasky's productions were tried at twenty-five cents. Nobody paid it. Then the same kind of programs were tried at fifteen cents. The same result. Finally ten cents straight was tried. But it wouldn't work.

After the Nesbitt closed its vaudeville policy, kinemacolor at twenty-five cents was tried. And a failure resulted. When the Majestic vacated the variety field, ten and fifteen cent admission programs were installed.

But the patrons were a unit in their determination to keep the price to the sum that made them the people's favorite. The lesson of maximum admission has been well sent home to exhibitors here.

Serials Do Not Appeal to the Majority

The sudden switch to serials by the manufacturers is causing not a little complaint. Serials are not relished here by the exhibitors. They complain that day after day they see their patrons come to the theatre, look at one of the serials on the lithographs and then turn away.

Investigation shows that the people do this not so much because they dislike the serial per se, but because they have probably missed one or two of the last ones shown, and fear they cannot get the benefit of the performance that day.

The most popular productions are the comedies. Like babies for a certain kind of nostrum, they "cry for it." The semi-sensational feature is in great demand. The really classic productions are poor box office attractions.

It must be borne in mind that here in the heart of the anthracite coal region, and in the great industrial state of Pennsylvania, the heterogeny of population with a predominance of Southern Europe immigrants, eliminates an appreciation of the latter type of films. The foreign productions, singular to note, receive only ordinary favor. The society drama merits good attendance, the Western is becoming passé, while the educational film is appreciated by only a small percentage of the patrons.

Despite the growth in popularity of the features, the exhibitors generally desire a diversified program. No story should be more than three reels if produced to satisfy the exhibitor.

With a production extending beyond this limit the performance runs too long, and there is no chance for getting spectators who have spent two hours at the first night show at an opposition house in for the second show in another house when programs are long drawn out.

The patron finds it is getting late and under the impression that the next show will be as long, usually goes home or at any rate fails to take in another performance.

Three-Reel Feature as a Headliner

The exhibitor figures that with a three reel feature as a headliner, he can rush through a program in not much longer than an hour, clear out his house and fill again, sending away his patrons better satisfied with a diversified performance rather than with two stories. The proprietors fix the maximum at six reels for one program.

Complaint is also made against the producer by the exhibitor for the absolute carelessness or indifference shown the latter in the type of films booked to their houses.

When an especially good reel makes a hit, the exhibitor claims the bookings do not indicate a desire nor a consideration to repeat with a similar film. The grievance is presented that any kind of show, no matter what its character or description, is sent to them, regardless of the variety that takes well in their particular houses.

Policy of Six New Bills a Week

There is no indication that a change in policy regarding the daily change of program is coming. The present system of six new bills a week is going to remain for a long time to come.

Theatres here are on the whole exemplary. The new state regulations have been anticipated for a year or more, and exhibitors have kept ahead of the restrictions placed upon them by Pennsylvania statutes. The average seating capacity is about 400.

Ample exits are provided, the ventilation is good as a whole, and special efforts are made by the management to add tone to their houses. Uniformed attaches are the rule, and politeness toward patrons is constantly drilled into the employes. In some local theatres the ticket takers are compelled to say "Thank you" to every person handing them their admission card.

Sunday performances are of course not permitted, but many of the exhibitors take advantage of Sunday nights to run special shows to invited guests, including newspapermen and thus getting advance advertising on programs that will be released the following Monday or during the coming week.

These private exhibitions are well attended by those engaged in other theatres, with their families, and the stunt acts as a sort of reunion of local motion picture employes.

Only One Theatre Fails to Make Money

While competition is heavy and keen as compared with other communities, there is now but one theatre, centrally located and capable of bidding for exalted prestige, that seems in danger of collapsing. The trouble with this house, however, is internal, rather than a depression in general attendance. Constant shifts in management and policy and inability of those directing its destinies to feel the pulse of the people is largely responsible for its proximity to the referee in bankruptcy.

The film exchange managers are a unit in expressing the belief that the coming fall will prove the biggest season in their connection with the trade. Exhibitors complain, however, that there has been a constant shift upwards in the film retail charges with nearly all the manufacturers.

Only two or three of the larger concerns have not increased their rates during the last year.

There is no talk or anticipation of amalgamating smaller theatres under one management, although several have plans in preparation for increased seating capacity to accommodate the night attendances.

The motion picture business here generally revels in an optimistic atmosphere and prosperity and automobiles for the exhibitors are the commonplaces of the trade.

JOSEPH F. FORESTAL.

Opinions Conflict in Quaker City; Renters'-Stanley Fight Vital

Special to THE MOTION PICTURE NEWS.

Philadelphia, July 1.

AFTER a careful survey of the trade conditions in Philadelphia it is hard to say exactly what is what in a few words. In some points we hear that business is as well as can be expected considering the season. Others report that it is rotten.

The recent upheaval in the personnel of the local General Film branch has resulted in many dissatisfied customers and has been of great benefit to Mutual, Universal and Greater New York. The "small feature" men have also profited, though not as much as the two independent exchanges.

The Mutual reports that business is better, considering the season of the year, than they had hoped for. They say that the business measures fully up to what it was at this time last year, and that this time nearly every run is filled.

The Mutual still holds to the time-honored "lock" system, that relic of bygone days.

The Continental Feature Film Company and Syndicate Film Company, both Mutual offshoots, report that outside of about a dozen of the big houses business is very quiet.

"The Million-Dollar Mystery" started off with quite a flourish, and on this they report fairly good bookings. The company itself is doing much local newspaper advertising, even running to half pages in the dailies. This has proven to be a good thing for both exchange and exhibitor.

"Business Only Fair," Says G. F.

At General Film, business is reported as "only fair," that favorite slogan for "damning with faint praise." The Kathlyn series still seems to be holding favor, with the new Alice Joyce serial going fairly well. On service, as remarked above, they have lost considerable trade, but they expect it to swing back gradually.

The Greater New York Film Rental Company summarize present conditions in three words, "Very —— rotten." You are at liberty to fill in the dash line for yourself.

World Film say that they have no kick coming, considering the weather, and that they have advance bookings for July and August which will make things comfortable for them.

The Eastern Booking Offices are getting by with a quantity of small features and with George Kleine stuff. "The Drug Terror" and "Smashing the Vice Trust" are booked solid well into July.

The Famous Players are running a series of "Famous Player Weeks" at the larger houses, and reports seem to indicate that this is drawing some money for the exhibitor.

Beneficial Reaction Soon, Say Warner's Men

Warner's Features say that, while the condition in general seems to be bad, they are not affected as much as some of the others. Their percentage of decrease is less than is reported by some of the smaller feature concerns. The opinion of the manager is that the present slump will react for the benefit of the entire business.

The exhibitor, of course, feels the first brunt of any adverse condition, and in Philadelphia you cannot find one today who is not complaining of the lack of trade. The hot spell of the last week has hurt everybody very seriously, and even the airdomes are not doing as much business as might be expected.

For some reason, which no one seems to be able to explain, business at the picture theatres has been worse since January 1 than it was before. The explanation no doubt lies in the number of new theatres which have opened since that time and which have caused a division of the normal trade.

At the present time many of the small houses have closed their doors, ostensibly for the summer, but some of them will never reopen. Of the few that do open again it will be a survival of the fittest, and next season will see their final demise.

The fact that a man has a small house will not count so much as will the fact of whether or not he is a "small" exhibitor. To use theatrical parlance, the "small-time" man who runs a dirty, foul-smelling, poorly ventilated and generally ill-managed house will be eliminated along with the feature man who sells "junk" features.

Many of the houses which have closed up are the relics of the early days, being mostly converted "store shows." In one or two instances where the houses have been closed their former proprietors are building in the vicinity and will have large and pretentious houses.

Renters' Fight with Stanley

One of the interesting features of the present situation is the battle between the Stanley Booking Company on the one hand and the Film Renters' Protective Association on the other.

The Stanley Booking Company, according to their published advertisements, desires to book for individual houses at a reduction in price of features because they claim that by buying a number of runs of features that they can get them at prices 10 to 20 per cent less than individual bookings would cost.

It is the old co-operative idea, with modifications. For the booking services and to cover overhead, they charge the exhibitor booking through them 10 per cent. It apparently assumes also to pay the exhibitor's bills for him promptly, too.

But like all "well-laid plans of mice and men" they "gang aft agley." The fly in the ointment this time is that they want to charge the feature man another 10 per cent for booking his show after he has given them a quantity price for a number of runs.

And here the Film Renters have stepped in and say that they will not book to any house THROUGH the Stanley Company, but will book direct such houses as may be so affiliated directly through the individual managements.

It now remains to be seen which will win. If the Film Renters can hold their organization together they will win. If there are individual desertions it spells failure for them.

JULIAN M. SOLOMON, JR.

Eliminate Cutthroat Methods in Harrisburg; Theatres Increase

Special to THE MOTION PICTURE NEWS.

Harrisburg, Pa., July 2.

THE healthful condition of the motion picture business in Harrisburg is aptly indicated by a statement made by a prominent theatre manager who said that 15 per cent of the whole population of the city are regular attendants at the picture shows, and that the percentage is likely to be increased to 20 per cent of the city's 84,000 souls within the coming year.

Number of Theatres Increasing

So great has been the success of the business in this city that, although there are now a dozen theatres, with an average seating capacity of from 600 to 700, including three or four that seat 1,000 or more, there are now five additional theatres that will seat about one thousand each, either under construction or about to be started.

The only danger seems to be that the addition of these five theatres, which will increase the total seating capacity by about 5,000, will temporarily cut into the business of the existing houses to some extent.

Ten Reels a Day at a Loss

Through an organization just effected among the owners of practically all the motion picture houses in Harrisburg, the most serious menace to the picture business in Harrisburg—cutthroat competition—has practically been eliminated.

Some of the theatres in the central business district found that they were losing money during the last two months by pursuing the policy of running six to ten reels a day in the keen competition to get business away from their rivals, and by adopting the expedient of putting on brand-new feature reels with the same end in view.

This ran up the cost of reel rentals to such an extent that in some instances expenditures were in excess of receipts. Under the organization agreement recently effected, however, it was agreed to limit the number of reels to three or four a day.

Standardize Prices

It was also agreed among the members of the organization to standardize the price of admittance at five cents in all houses where the vaudeville feature is not included, charging ten cents only on Saturday nights and for special feature performances. In the one large house in which vaudeville is offered in addition to pictures, the daily admittance fee is

ten cents, with fifteen cents for Saturdays and special occasions.

With the elimination of the cutthroat methods referred to the picture men of Harrisburg are satisfied that all of the houses now in operation will do a paying business even during the dull summer months.

There is little prospect that there will be any departure from the above prices of admittance in the immediate future.

The comedy and drama type of picture appears to be the most popular with Harrisburg patrons, although the expensive feature films that were put on during the height of the rivalry, before the managers organized, attracted big crowds. Sensational films and the really classical productions are about equally popular. It is likely that the demand for feature films will not be so great since the cutthroat competition has been eliminated.

Daily Neighborhood Changes

It has been the policy of the local theatres to change the reels every day, and this policy appears likely to be adhered to except possibly in the central part of the city, where the theatres appeal more strongly to transient patrons than do the theatres in the outlying or residential districts, where the same people attend the theatres night after night.

Long programs, including seven or eight reels, are not necessary in the opinion of the managers who take the view that the presentation of three or four-reel shows will benefit the business because persons who attend a show of that length in many cases will visit a second theatre the same day.

Negligent Express Deliveries

There has been no very great amount of remodeling of motion picture theatres in the last year. No theatres have been compelled to discontinue business; in fact, the tendency has been in the direction of increasing the number in the city, as indicated by the above-mentioned fact that five new houses are under construction.

The managers here generally feel that the manufacturers take good care of this market, although there have been some complaints of carelessness in deliveries of films on time, which in most instances, however, can be traced to oversights on the part of the express companies.

Film rentals have remained practically unchanged here in the last year save during the period, now past, when the rivalry was so great that managers were paying fancy prices to get the best features available.

Censorship Burden

There is a prospect, however, that rentals may be increased to some extent by the manufacturers in this state as a result of the new Pennsylvania censorship law, which went into effect June 1 last, which requires manufacturers to pay $2.50 for each film submitted to the board of censors for approval.

The manufacturers, under this law, also must stand the expense of displaying the pictures for the censors' approval. The theatre men believe part of this extra expense may be saddled upon them. The law, however, is being tested in the courts as to its constitutionality, and in the meantime is practically ineffective.

V. H. Berghaus, Jr.

Business Good in Elizabeth; Long Programs Are in Demand

Special to The Motion Picture News.

Elizabeth, N. J., July 1.

WHEN an average of 65,000 persons each week attend motion picture shows in a city of less than 80,000 inhabitants, the motion picture business can be said to be fairly good—if there are not too many theatres.

Statistics compiled from information given out by the managers of Elizabeth's picture houses show that more than 10,000 persons patronize the theatres every day.

There are eight houses in the city devoted exclusively to the silent drama. There are also three airdomes and another large theatre which shows films in conjunction with vaudeville.

Calamity Cries Are Not Warranted

Some of the local motion picture men are kicking because business is bad, but investigation shows that they are doing little or nothing to get it. Business is gravitating to the men who are hustling for it and they are optimistic.

The motion picture business here is as peculiar as the city itself. About half of the theatres here are downtown and the rest uptown. The downtown population contains a large element of factory workers and foreigners who have to be reached in a different way from the people uptown, most of whom are New York commuters.

During the last month, there has been unusual activity in the amusement business here, caused by the opening of three open air places and of a new house with a roof garden annex. The newcomers are fighting for business and the men at the old stands are struggling to hold what they already have. Business, naturally, has fallen off somewhat with the arirval of warm weather.

Scale Fixed at Five and Ten Cents

In nearly every amusement house in the city five and ten cent prices prevail, and there is no immediate prospect of any advance in this scale. The houses have to compete with a big Proctor theatre offering both vaudeville and feature pictures at a ten-cent admission and this tends to keep down the prices in the smaller houses.

Photoplay goers here pay twenty cents on occasion, but they pay it under protest. One house tried running big features one day a week and raising its prices on that day, but the plan didn't work.

Audiences in the down-town section demand slap-stick comedy, thrillers, and wild-and-woolly Western pictures, while the taste of up-town movie fans runs strongly to society and comedy films with historical or educational interest. Educational films by themselves fall flat.

Strong Cry for Good Features

There is a strong cry for good feature pictures. The presentation of a Famous Players' production is a guarantee for a full house in the up-town theatres.

The managers believe that the demand for features will grow greater as time goes on. The people are being educated to look for big things and are disappointed if they don't get them.

But diversified programs are in order, and even big features are seldom booked without an additional reel or two to vary the entertainment.

While daily changes are being made now in every house in the city, it is likely that the bigger theatres will tend toward a split week, making two, or perhaps three, changes. Competition is so strong among the smaller theatres that to show the same picture more than one day would be suicidal, no matter what the subject was.

People Demand Seven-Reel Programs

Seven-reel shows are demanded. The people have been educated to expect a lengthy entertainment. One or two houses are running eight-reel performances and two places down-town are showing twelve reels.

Many of the theatre-goers here would stick in their seats all night, if there were no repetition in the pictures.

It is very unlikely that any of the local motion picture theatres will discontinue business. None of them are losing money, and the city is growing so rapidly and transportation facilities into the suburbs are being so improved that trade will increase rather than drop off.

Competition is keen among the smaller theatres. Some of the managers have complained about the "bicycling" of films, which has been prevalent recently.

The manager of one of the biggest theatres in the city—a house which seats about 1,200 persons—is of the opinion that the manufacturers have not kept close enough watch on the pulse of the film-loving public. "But they are beginning to wake up," he added, "although there is still room for improvement." This man has cut out Western films and thrillers almost entirely from his bills.

Business Fair, Construction Slow

Summed up briefly, the moving picture business here is fair. Three large moving picture houses have opened up here during the last year and three open-airs have just been started for the summer.

There are enough places to take care of the business for the next year, at least, and it is improbable that any more theatres will be erected before 1916. None of the moving picture men are buying new limousines, but on the other hand none of them expect to be confined to a diet of snowballs next winter.

J. W. Hawkins.

HIGHER PRICES MOVEMENT AROUND THE CAPITAL

Special to The Motion Picture News

Baltimore, July 2.

PERSISTENT efforts are being made in Baltimore by some of the leading exhibitors to start a general movement to advance the price of admission to ten cents for motion picture theatres. Thus far the proposition has been unsuccessful.

The prevailing motion picture theatre admission is five cents and exhibitors seem reluctant to make a radical change at this time. A few days ago at a meeting of the Baltimore members of the Maryland branch of the Motion Picture Exhibitors League of America, a motion was made to advance prices. The suggestion was thoroughly discussed but up to the present no action has been taken.

Trying to Boost the Admission

As a matter of fact, it is doubtful if there will be concerted action on this subject. Last fall, several of the larger houses in the shopping district on Lexington street agreed to charge ten cents.

The plan was tried out for several months but later abandoned. One of the theatres continued to hold to the price and is getting ten cents to this day.

Another large house discontinued the advanced price on account of not being able to secure sufficiently high-grade film subjects, notwithstanding the fact that the theatre was the only subscriber to an exclusive film service. The exclusive service was abandoned and a regular service substituted.

Within the last two months, however, the latter house has been booking classical productions featuring stars of the legitimate stage who appear before the camera. The plan has been a great success and the management will continue upon their present policy, and ten cents admission is being again charged.

Just what the outcome of the picture proposition will be is still problematical. The exhibitors, in order to satisfy the public taste for better pictures, are compelled to improve their programs, and it now costs the exhibitors according to the standing of their theatre from $25 to $50 per week more at the present time than the corresponding time last year.

They are getting no more money from their patrons, and in fact in many locations, owing to the building of newer and larger theatres, the competition is keener than before.

From the present outlook there will be in the future two separate and distinct classes of motion picture theatres in Baltimore, the ten-cent and the five-cent house. Indications are that the large houses—those seating 350 to 500—will charge ten cents, while the smaller houses, those seating from 150 to 300, will remain at five cents.

There are only two of the larger houses, as before mentioned, that charge ten cents regularly, but a number of others are conducting feature day, one or two days in the week, when the higher price of admission is charged. It looks as though the latter houses will gradually develop into the regular ten-cent class. It will be necessary for the latter to present the better-class features, four, five and six-reel products, however, in order to maintain their lead.

Not So Many Double Reels

There will always be the single and double-reel five-cent house, however, as there is a big demand for the shorter reels in the business section. Many of the exhibitors, particularly those who cater to the business man, are clamoring for fewer double reels and more single reels.

The latter class of theatres are numerous in the downtown section of Baltimore. Many business men or women stop in to see pictures for half an hour, or an hour, and have no time to witness a long production. Several exhibitors do a very profitable business catering to this class of patrons alone.

Society and Comedy Plays

Good comedies and society dramas are by far preferred by the Baltimore public. Westerns, while in demand in the residential sections mostly, are not as popular as they were even a year ago, while foreign dramas if really worth while are very well received. Educational films are not very popular. There has been a growing demand in this city for feature productions, and this demand is steadily increasing.

Baltimore is by far a much more promising field for the feature man to-day than last year, or for any year since the picture business won popular favor.

Business Good Until May 1

General business conditions in the motion picture field were very satisfactory up to May 1st. Seemingly in sympathy with business depression in mercantile lines, there has been a decided slump in the last two months.

It is true that several weeks of excessive warm weather lessened the attendance at the picture theatres, but pleasant, or even cool, afternoons and evenings fail to bring out the average quota of film followers.

A slump in business is always looked for in June or July, but this year it was far more extensive and came much earlier than was expected. It really caught the exhibitor off his guard.

Several theatres in the residential sections usually close during the hot months. This year they began to close about the middle of June. Not only did they close earlier, but many more will probably close this year than in 1913 or 1912.

Some of these houses are for sale, and it is indeed a question whether some of them will open in the fall or for some time to come.

Good Feeling Among Exhibitors

The organization of the exhibitors, particularly the most advanced exhibitors about a year ago, was a big factor in wiping out much competition, particularly in the houses in the center of the city.

Among the latter exhibitors there is now almost universally a feeling of kindly interest and good followship. An example of this occurred a few months ago when one of the popular houses was disappointed in not getting its show.

Another house, one-half block away, the nearest to the unfortunate exhibitor, offered its show in order that the patrons of the first house would not be disappointed in the performance. The two houses for the entire morning ran the same show.

This spirit continues to exist among most of the exhibitors in the center of the city. In the outlying section the competition is much more keen.

The large majority of the five-cent houses give four reels each performance.

Nine Reels for a Nickel

In some cases, where competition is at its height an exhibitor will offer six reels and in some cases as high as nine reels for a nickel. The latter, however, are seldom members of the exhibitors' league. Another example of undesirable competition came to light when on one of the large business streets in the eastern section of the city, one exhibitor cut his price for large children to two cents per admission. Fortunately, the class of film available which would allow such cutting was so poor that the practice was short-lived. There is still, however, rather keen competition in the sections outside the shopping and business centers.

The daily change of program is the rule in Baltimore. While a few would like to see a return of the twice-a-week or three-times-a-week change of bill the great majority stands for six shows. This has been caused by the great increase in the production during the last year or two. There is such a large variety of film now being made that it would be impossible for an exhibitor to get the bulk of the best pictures released and hold a show two or more days.

Want Fewer but Better Pictures

It frequently occurs that a show one day is much inferior to that of the preceding day, but the exhibitor can not afford, under present conditions, to hold a show for two days and keep abreast of the times. It is the consensus of opinion that the manufacturer is sacrificing quantity to quality.

The exhibitor feels that he is forced, in self-protection, to make daily changes, but there is hardly one who would not by far prefer to have fewer pictures released and a better quality of story told.

Serials Strong Pullers

Exchange managers favor multiple reel productions with a few single reels. Practically all of them are strong for the serial picture. Up-to-date serials have been well received in Baltimore, and have been big money-makers. "Kathlyn" made money for every exhibitor who handled it. "Perils of Pauline" is pulling very well for those who have booked it, although there has been one cancellation. The "Andy" and "Mary Fuller" series are being followed most satisfactorily.

The exchange reports that the showing of "Lucille Love" is most gratifying and that many claim it is the best drawing card on the program. The booking on the "Million Dollar Mystery" in Baltimore has been extensive.

The serial proposition just at present is very favorable as an entirety. The feeling, is, however, that the market has all it can hold.

There has been fear expressed that there is danger of an over-production of serials, and with any more coming on the market before those now running have been concluded, there is apt to be a change in public favor.

A. F. Gillaspey.

Capital Exchanges Are Busy; Put Hope of Future in Features

Special to The Motion Picture News.

Washington, D. C., July 1.

OWING to the seceding of Pathé and Kleine from the ranks of the General Film Company, and the rumor that others may follow their example, some disturbance in film circles is noted in the National Capital.

There is a tendency to be close-mouthed on the situation, as the exchanges seem to have some such orders from the home offices and the managers affected are reticent until they settle their own programs. It is asserted by some that "There is more war on Ninth street than in Mexico," but as yet it is only in a smouldering state. Besides Washington is noted for settling film disturbances in a rather quiet unsensational way.

The man most concerned, S. J. Mayer, manager of the local General Film office, refuses to make any statement, admitting that such are his orders. Referring to Pathé leaving the ranks, he said:

"That was no material loss to us, as the Pathé photoplays were not very popular in this section. Their scenics are always good, of course." And this is the sentiment of exhibitors here.

Regarding the secession of Kleine and the rumor about the others, Mr. Mayer said simply, "I do not know. We have received no such word to that effect. Many groundless statements are made."

Report Defections from General Film

At all events, certain managers have discontinued General Film service and others contemplate doing so.

This is particularly significant in two houses of the Brylawski chain of theatres, for the Brylawski contingent has always been the closest adherents to and probably the biggest customers of the General Film Company. No statement could be secured at present from Mr. Brylawski at this time.

The public places the cause of the decline of the General Film Service to the trite plots of the photoplays. A prominent patron of the motion picture, in no way connected with the industry, made this statement:

"Certain companies under the 'G. F.' banner are relying too much on the mechanical side of the motion picture industry, on beautiful photography, tricks, sensational situations, and accessories for their success and are not giving sufficient thought to the drama itself.

"Perhaps they are resting on past glories—for these same companies had them in the past. The public has become more particular now and demands a good logical story with all the arts and crafts of the industry added, too." Perhaps there is some truth in these remarks.

"As Busy as We Can Be," Says Mutual Man

Interviewing B. C. Cunningham, manager of the Mutual Film Corporation, he said: "We are just as busy as can be, and are happy in our rush and long hours. We have added several new houses to our lists, new ones that are just entering the motion picture arena, and the Hippodrome and the Colonial, which have just seceded from the General Film Service.

"We find that the manager of the five-cent theatre who permits us to arrange his program with one feature and two single reels, including a comedy, is thoroughly satisfied and the public is satisfied with such a show for the price. Really, we have all the Mutual releases so booked now that I scarcely know how we would accommodate a new customer."

A. Dresner, manager of the Washington Film Exchange, handling the Universal program, was in the midst of arranging display advertising for the new serial, "The Tray of

Hearts," when I entered, but he permitted interruption, as usual. This serial, by the way, will run in the Washington *Herald* simultaneously with its screen appearances.

Naturally serials became our first topic, and Mr. Dresner admitted that they were losing in popularity with the public. That seems to be the universal sentiment.

Tendency Toward Single Reels Again

Mr. Dresner was of the opinion that there is a tendency for the return of the single-reel drama. "This is due to the padding practised by some manufacturers to increase the number of feet. To weed out this, the single reel is the only alternative. Much can be put into such a drama without tiring the spectators. With the advent of hot weather and the closing of some of the houses and the opening of air-domes this office has not been affected, because most of these open-air parks are controlled by the managers who have closed their houses. In most cases it is simply a change of the locale of the program."

Contrary to Mr. Dresner's statements, Mr. Robb, house manager of Moore's Garden Theatre, had this to say about features:

"There is no doubt whatever that the future of the motion picture as an entertainment lies in the feature plays. Everything points that way. It is the highest expression of all the arts that go to make the industry. Even the five-cent house must include a feature in its daily program.

"Of course, I'll admit that it takes time, labor and expense to produce features—*that are features*—and it is best accomplished by companies who devote themselves exclusively to such work. Not many may be released in a year and the small house with its daily change of show could not live on such an offering. So the single reel has its place and its demand as well."

Features Will Make Future of Films

Tom Moore voices the same sentiments, adding, "Do you suppose President Wilson and the officials of the Administration would have given such recognition to 'Cabiria' had it not been a *feature*—and eleven reels, at that? Would they have sat through an exhibition of eleven single reels? Never! That is the surest proof of the significance of the future feature play."

Harry Crandall, manager of Crandall's Theatre, expresses the same belief. His house is one of our big feature theatres which caters to society folks and is always well patronized. It is sometimes called the "Tuxedo Theatre" since its ushers and manager meet the patrons in such attire.

The fact that the office of Warner's Features, under the management of Sydney B. Lust, is a very busy distributing point practically demonstrates the popularity of the feature. It is admitted that there is a decided falling off of calls for multi-reels of foreign manufacture.

Foreign Films on Decline, Says Warner Man

The sensation, sentiment, and action are not quite in accord with American taste. With the recent increase in features of our own manufacture there is ample supply on the market to curtail the foreign products of mediocre value. Speaking on this point, Mr. Lust said, "To demonstrate the decline of the foreign feature film in the American market, I might say that we release less than half a dozen in a year."

Questioning Mr. Lust regarding the present unsettled conditions of the General Film Company, he remarked, "Oh, yes, it has brought added business to our office. Some of the seceding manufacturers will join our ranks, but I am not at liberty to give the names at present.

"The exhibitor is the cause of our existence, and it is our business and policy to cater to his demands and to give him an honest and reasonable deal. The exchange that does not do this may expect to lose out sooner or later. In Washington, with its many theatres with changing programs, there is room for all exchanges with good service."

THEODORE FRANKLIN.

Bad Business Methods the Cause of Pessimism in Virginia

Special to THE MOTION PICTURE NEWS.

Norfolk, Va., June 22.

IN this section of the country the general business for the past two months from the exhibitor's view has been very bad. This is partly due to depreciation in business in general, and also because of a lack of unity and business methods employed by the exhibitor.

At present five cents is the average price of admission to motion picture theatres here.

Exhibitors Look for Increase Over Ten Cents

It is the belief that there will be a gradual increase in admissions by the better class of houses. Ten cents is about the maximum price the public will pay.

Most of the motion picture theatres have a capacity of from two hundred and fifty to three hundred; although the tendency is for better and larger places. There has been a decrease in the number of theatres since last year.

The films mainly in demand are those of a comedy, society and educational nature. The western drama also seems to have a number of devotees.

Features in Big Demand

Real features, such as Famous Players, the All Star casts, etc., are popular with the better class of patrons, and the classical in demand rather than the sensational. The better class of features *only* are gradually but surely making their way to the front ranks of motion picturedom. The future is certain to demand a place for both the real big features for classicals as well as for a diversified program to suit the classes.

There will continue to be need of a daily change for a diversified program in some of the theatres, while a good production properly featured will be good for several days' showing.

Long programs necessitating seven or eight reels do not seem to be desired in this section. Five or six reels for a feature program and three reels for a diversified program satisfy the public.

There has been very little remodeling done here during the past year and little seems to be projected.

Fully fifty per cent of the theatres have changed hands during the past six months and most of the new owners are inexperienced in the business.

Too Many Motion Picture Houses

It seems to be the opinion, from a managerial point of view, that Norfolk and Portsmouth have more theatres than are needed to serve the population.

There is no amalgamation in sight just now of any theatres, each exhibitor making an individual fight.

The managers seem satisfied with what the manufacturers are supplying. The impression here seems to be that the manufacturer is giving the best that can be produced. There is no change in this section and no joint effort in the motion picture world.

Rentals Increase Over Twenty Per Cent

Film rentals have increased in most of the places from twenty-five to thirty-three per cent during the past six months and in some instances there has been as much as fifty per cent increase in the rental of the regular weekly service.

It is the general opinion that the tendency is towards better pictures generally. Many of the pictures being produced to-day are not accepted as being equal to regular programs, and therefore the theatres generally are depending more, and have been for some months back, on the regular programs with an occasional feature that has more foundation to support it than the fact of its being an interesting picture.

HENRY D. PERKINS.

Film Market at Low Ebb in Florida Because of Weather

Special to The Motion Picture News.

Jacksonville, Fla., July 1

THE market conditions in Jacksonville, Fla., and vicinity are at a very low ebb at the present time, according to J. T. Alsop, secretary and treasurer of the Montgomery Amusement Company and treasurer of the Southern Investment Company.

This, it was explained, is due to the excessively hot weather which has been existing throughout this section for an unusually long period this summer, the hottest day in forty years having been experienced during the present spell.

Such weather conditions naturally affect the photoplay fans, of whom Jacksonville is more or less a hotbed, supporting at the present time four first-class houses, located directly in the heart of the business section, and numberless other smaller houses throughout the business section and suburbs.

Plans for new and larger theatres are rapidly being pushed forward, and there seems to be no limit to the appetites of the people of Jacksonville for moving pictures on afternoons and evenings when the weather is not such that they are driven to the various seaside resorts or are seeking breezes in the parks and outlying suburbs.

Features Draw Crowds Despite Weather

Feature productions, such as "One of Our Girls," Famous Players, and "Home, Sweet Home," D. W. Griffith, and other similar productions continue to draw the crowds despite the weather conditions.

The first named filled the lobby of "The Grand," a Montgomery theatre located in the heart of the business section of Forsyth street, just west of Main, for the two nights it was presented.

It was further stated by Mr. Alsop that this low ebb in conditions in this section is an annual occurrence at this season and that, despite the fact that this summer has been an unusually severe one, the conditions are better, comparatively, than has heretofore been the case during the warm weather.

With the coming of the cooler weather it is expected that conditions will be such that they will be well worth watching by exhibitors throughout the country.

Coleman B. Jones.

PROSPERITY PREVAILS IN NORTH CENTRAL SECTION

(*Special to* The Motion Picture News.)

Detroit, Mich., July 1.

THE motion picture business in Detroit seems to be in a state of rapid transformation, a transformation which looks good for the film men, for the exhibitor and for the public.

The transformation is the elimination of the barnlike houses which consist of a curtain, a set of chairs and a projecting machine, the elimination of the factory hand or day laborer with a few hundred dollars and no knowledge of the picture business as a factor in this field of entertainment and the coming to the front of an intelligent class of showmen who know their business, have the financial backing to put up artistic, sanitary, safe houses, convenient and comfortable, and give the public a show enjoyable from every angle and the film man no cause to worry over the collection of the weekly service bill.

That is the tendency. Even the experienced showman may be misled and put a house where competition will be too keen for either to be successful.

Larger Houses the Order of the Day

In the early days of the picture game many houses were opened with 200 seats and the admission was a nickel. Few Detroit houses now in operation seat less than 400. The new ones that are building, of which there are about twenty, will seat from 600 to 2,000.

All of these houses are designed by experienced theatre architects, have attractive and appropriate fronts, modern ventilating devices, comfortable seating and the best possible equipment instead of a makeshift outfit. They will run in cost from $10,000 to $100,000.

Such houses as these cannot do business on a five-cent admission, nor yet on ten cents alone, which is the prevailing price throughout the city now.

A large number of houses already have proven successful on a scale of ten cents, fifteen cents and twenty cents. Any attempt to charge a quarter has failed except in the case of a big feature like the Kellermann picture or "Traffic in Souls," or "Joan of Arc," in one of the big down-town houses.

Now, the film men declare that for every theatre that has closed up in the past year two new ones have opened. About thirty new houses have opened during the year, so fifteen must have closed up. Not all the losers are out of business, however. The liner advertisements in the Business Opportunities columns of the daily newspapers show motion picture theatres running a close second to small grocery stores for sale.

Detroit Strong for Comedies

Figuring that a territory having 1,000 families will support a motion picture house and giving Detroit 600,000 population, it will be seen that with 135 theatres Detroit has fifteen more than can be supported on this minimum basis, allowing five persons to each family.

But of this 135, more than twenty may be considered down-town houses, lying within seven blocks of the city hall, which is at the heart of the down-town district.

As to the kind of film in demand, comedy leads in all houses, I believe, with the exception, perhaps, of the houses running only features.

Westerns come second and society third, educational and foreign last. Feature productions are undoubtedly popular, especially if they are of a sensational character.

The diversified program prevails in Detroit and under the present system of booking must continue to do so unless the demand for features requires a complete overthrow of present methods.

Each house patronizing a film exchange uses a certain predetermined program at a fixed price per week, seven-day service. If a feature is substituted, the daily program must be paid for, whether used or not, and the feature must draw the price of the daily program in addition to the cost of the feature. Few houses will sacrifice their program more than once or twice a week, no matter how good the feature.

Some of the exhibitors believe that the patronage drawn by a feature in excess of the regular attendance is only taken away from some other night and does not amount to a net gain in attendance for the week, but a feature advertises the house and is thus of value even though it bring no added receipts and is perhaps run at a slight loss.

Long Programs Are Taboo

There are at present but five or six houses in Detroit which do not have a daily change of program, and these are among the larger down-town houses. There doesn't seem to be any indication except in down-town houses of a general shift to anything other than the daily change. Return engagements of a good feature are readily booked, and the interval between first and second showing gives a chance for more advertising.

Seven and eight-reel programs are out of the question here.

The Detroit Exhibitors League has established a standard of three reels for a nickel, five reels for ten cents. The film exchanges are in sympathy with this stand and the exhibitor who would jeopardize his own profits and do cut-throat business by giving more has a hard row to hoe.

As I have remarked, the houses now under construction are all designed from the ground up for theatre purposes, and the reconstruction of old buildings for motion pictures is a thing of the past. An occasional front is changed to give a better display of the paper or to provide an arcade entrance, bringing the ticket office back under shelter for the convenience of patrons in bad weather.

All upstairs theatres have been closed in Michigan by the state fire marshal's office. Inspection by both state and city officials has been rigid and a theatre is now rarely closed for not conforming to the law. When one goes out of business it is because business has gone out of the theatre. In that case it is usually because a newer and better house is drawing the patronage away.

Chains of Theatres the Profitable Plan

This matter of competition is going to be dealt with to a large extent by corporation methods, the organization of companies which will control strings of theatres, buy for them collectively and thus reduce the cost of operation. At the same time the improved class of the shows given will warrant better prices.

It is difficult to say what increase there has been in film service cost. It is higher, but Detroit exhibitors are getting better service for the increased cost, they admit. If it were not for the system that requires them to pay for extra features they would not kick. To this extent the manufacturers are neglecting their market, the exhibitors say. And the exchange men say the exhibitors continue to demand better service and they must pay the price. That looks like higher prices to come.

An indication of the trend of the picture business in Detroit is this:

The Casino Feature Film Corporation, headed by J. H. Kunsky, controls seven theatres and has projected two more. Interests headed by William F. Klatt, the Union Trust building, have eight theatres operating or projected. King & Co. own two, Oppenheim & Co. two, and two projected, and Scribner & Co., two.

L. H. Bailey.

"Can't Kick," Minnesota's Word; Business Booms; Outlook Bright

Special to The Motion Picture News

Minneapolis, July 1.

WHEN the motion picture theatres can get bigger crowds with the thermometer registering 90 degrees than the bathing beaches, film men and exhibitors should have little cause to worry.

That is just what has taken place in Minnesota during the early summer and, in a word, it shows where the motion picture stands in the state of 10,000 lakes.

"We can't kick," is the answer of the film men when asked how business is in city and country business.

The fact is, the film men are in most cases doing an unusual summer business. Some distributors who specialize are getting the usual summer bumps, but they know that there will be a come-back in September, and so they are joining in the chorus, "We can't kick."

Theatres Run Full Blast in Minnesota

There are seventy-six theatres showing films in Minneapolis, nearly sixty in St. Paul and a proportionate number in Duluth, with a theatre in every country town of any importance. The combined seating capacity in the three cities is 50,000. Those in the cities and larger towns are running almost the full winter program, while in the country districts they are holding up better than ever before.

Only in the strictly farming communities where a theatre depends largely on farmers for their patronage, is there a noticeable loss of bookings. These were expected, however, while on the other hands other reductions in film service or darkening of houses that were expected did not materialize.

The months of May and June did not indicate the letting down of motion picture popularity as the same months did in prior years. The theatres are going after the business and they are getting it.

They are placing orders for first-class attractions, they are paying good money to get them and they are advertising them properly and making the most of the opportunity when they get a good attraction.

Tent Shows in Lake District Popular

Outside the cities the motion picture has followed the summer "outer." The vacationists just couldn't get away if he wanted to, but there is no indication that he wanted to.

Some exhibitors in the lake towns, where a large part of the summer population is composed of cottages, have closed their regular theatres and opened tent houses at the lake side. These have all proven popular. Others have opened tent shows in addition to the regular theatre and have had success.

Of course, the film men have had their part in these successes, for did they not work to the best advantage of the exhibitors, there would be a general locking of theatre doors. The man who likes outdoor life isn't going to a motion picture show and look with any comfort at a picture of a fire, of stokers on a steamship or other warming view.

Consequently the distributor must see that the films are enjoyable and seasonable. They must carry a breeze.

Ten-Cent House Predominates

The ten-cent house is the average house throughout the state and it predominates in the three leading cities. There is little call for a nickel theatre in Minneapolis, St. Paul or Duluth. The public is educated to pay ten cents to see a motion picture show of average quality, and will pay more to see a first run of a high-class feature.

There is little indication, however, that this price will increase.

"The exhibitors report that ten cents seems to be established as the motion picture price and the business of the theatre must be arranged on that basis," said J. V. Bryson, manager of the Laemmle Film Service in Minneapolis.

"Bigger theatres are being erected all the time, and it looks like a settled thing in the business. The problem that is up to the exhibitor is to give a maximum amount of good entertainment, comfort and protection for that price."

Minneapolis and the Northwest have never been tried out on a maximum price, but there were lines from the lobby to the street when the regular theatres put on pictures in weeks that would otherwise have been dark and charged twenty-five and fifty cents. The fifty cents paid for boxes and loges and the lower amount was a general admission.

High Prices Have Been Tried with Profit

One of the largest week's attendance at the Metropolitan Opera House during the year was the week when "Quo Vadis?" was shown in pictures. Other big features followed and there were good houses at the same prices.

The Orpheum Theatre, which is on Seventh street, in the heart of the theatre district, where competition is heaviest, had good houses when it filled out the spring season with picture shows exclusively and charged twenty-five cents.

In the country districts, however, the dime seems to be the maximum figure for Minnesota at present. The big features at better prices will go to the country when mattresses supersede feather beds and bath tubs and modern heating go there—that is, when country is educated in real living. In the city a good motion picture show is as much a part of life as a salad or an electric fan.

The average theatre in the cities is one of from 300 to 500 seating capacity. There are theatres that hold 2,000 and are devoted exclusively to pictures. For the average exhibitor, however, the smaller size has proven most convenient.

Smaller Theatre Best for Average Exhibitor

An instance of its popularity is the success of the firm of Green & Agnew. These men were formerly liquor dealers, but went into the motion picture business to make it a success. They have made it a signal success.

They have found that by building more average size houses and taking the theatre into the neighborhood, they can do better than by building one or two large theatres and depend on getting patrons in from a distance.

The individual theatre building predominates in the Northwest now. Except in the business centers where land is too costly, separate buildings are erected in nearly every case. Many of the new ones, though small, are fireproof.

The theatre with plenty of side exits, wide aisles and with the operating booth in a separate fire-proof building is the most popular and is getting common. In some cases the operator's booth is in a building at the rear of the audience and in others the pictures are projected from the front through the opaque screen. The floors are all raised, stationary opera chairs are used in every case and the theatres are neatly decorated and well enough lighted so that there is no confusion in the constant shifting of audiences. The theatres in the residence districts are built without balconies.

Steady Increase in Building

There has been a steady increase in the building of theatres, but there have been no amalgamations as yet in the larger towns. The day of the big roomy theatre and the disappearance of the smaller theatre is predicted, however.

The clean, sensational film is holding its own and, according to F. A. Louis, manager of the General Film Company, the bulk of the business lies between the Western comedy and educational film, with the features holding their own.

"Audiences want relaxation that will take them clear away from the steady grind of business and the good sensation is the thing that does it best," Mr. Louis said.

Film men who deal chiefly in feature films report a steady increase in the demand, and they believe there is a great future for it.

"Our business is improving steadily, though the hot weather has cut off a few bookings," said L. J. Schlaifer, manager of Warner's Feature Film Company. "We handle both features and single reels, but we have noticed a marked increase in the demand for the feature. I am confident that the feature is going to give the old school theatre its hardest rub.

"The feature that shows foreign scenes affords many of the pleasures of travel to the man who will never see Europe, and it is the coming form of entertainment.

Exhibitors See Big Demand for Features

The exhibitors generally believe that the demand for features will increase, though they predict that single-reel will not lose in a marked way.

"Nothing will take the place of the good laugh, and just as the short story will always be popular in literature the single-reel will be popular in motion pictures," said William J. Edwards, manager of the Orient Theatre, 44 Third street south, Minneapolis, who always furnishes a diversified program.

"Exhibitors, generally, throughout the Northwest, as I have learned, are strong for the diversified program," he continued, "and I have discussed the program matter with them from every standpoint."

Average city shows run from three to six reels, with four reels as the happy medium, with three changes a week. The daily change has not been popular, for the theatres are like groceries. They have their regular patrons and all of them can not get there to see the good things under a daily change system. There is little indication, both exhibitors and dealers say, that there will be a change in the near future. Frequently when a theatre gets a good film it will take it for a week. In the smaller towns weekly and bi-weekly changes are the rule.

There has been little actual remodeling of theatres in Minnesota. Those who have gone into the business to stick or die have built well, but there has been a general adoption of the constant freshening plan. This plan is to change the hangings frequently, change the artificial flowers, if they are used, and change the general stage settings, if the curtain is well back on the stage.

Some of the managers, especially the Lyric Theatre, conducted by Saxe Brothers, at 720 Hennepin avenue, Minneapolis, rely on this plan for keeping steady patrons. Here the colored lights at the entrance are changed weekly and the general lobby decorations are changed at least once a month.

No Theatres Likely to Close

Changes of ownership are not frequent in the district, and film men say they know of no theatres that are going out of business. The Lyric is to discontinue, according to present plans, but only to give way to the new theatre now building at 36 Seventh street, south. Saxe Brothers are building the new theatre.

St. Paul conditions are the same and there is little prospect that any of the houses will discontinue.

Managers of the various theatres work in harmony for the general good of the cause. There are associations of exhibitors in all the cities and these organizations work with the city officials to get the public confidence. Rivalry is keen, but there is a ban on knocking. "Get more patrons for all the theatres," is the general motto. If a theatre man wants something he is entitled to from the city, the other men will help him get it.

There is a general friendly spirit throughout the business. Film men and exhibitors co-operate and kicks from exhibitors are becoming fewer. "Just as fast as the exhibitor learns that his success is our success, he stops kicking and talks things over to get advice," said Bert Barnett, manager of the Famous Players Star Feature Film Service.

"There is little kicking. Of course kicks will never be entirely eliminated, for they give a certain mental relief, but they are getting down to the minimum."

Complaints are also yielding to the new system of things. Exhibitors are wanting better films and first runs and they are willing to pay for them. With a big market, and with the film men trying to please, conditions are good.

Film Rentals Increase 20 Per Cent

Film rentals have increased about 20 per cent in the last year, according to Mr. Bryson and Mr. Louis, both of whom do a general business. This they say is due to the exhibitors themselves who are giving better shows.

"I doubt if the film rentals will increase as much in the next year, however," said Mr. Bryson.

"The shows are now on a high plane and the last year has been remarkable for getting onto the big idea in film shows. The increase will be steady, there will be more theatres because there will be room for them, and the

outlook has not been brighter since I have been in the business."

Mr. Schlaifer, Mr. Barnett and Mr. Louis are also optimistic. They declare that the business is still young, that it will remain young and that the field is just opening. They cannot see a setback.

R. G. Marshall.

Competition in Milwaukee Is Heaviest in the Suburbs

(*Special to* The Motion Picture News.)

Milwaukee, Wis., July 1.

MILWAUKEE'S film situation in one respect is indeed a curious one. Here we have the unusual situation of competition in most of the outskirt territories much heavier than downtown, and the spectacle of but two of the film companies booking downtown houses that display their entire program.

This dearth of downtown picture houses naturally serves to keep the film rental for the big exhibitor really cheaper, considering his capacity, location, etc., than the outskirt exhibitor.

The scarcity of really good locations that can be secured at anywhere near a reasonable rental has had much to do with the downtown situation.

Ten Cents the Limit

Milwaukee being practically a one-street town, as far as business is concerned, makes it imperative that the exhibitor gets on or near this thoroughfare, Grand avenue. Then, too, two of the downtown houses can comfortably take care of close to 4,000 people.

Milwaukee is primarily a ten-cent town, and though the Saxe brothers are making a brave effort to establish a twenty-five cent house, until now they have not received very great encouragement. However, even in the smaller outskirt houses the ten-cent price is being gradually secured. It is doubtful if any but the biggest features will ever get anything but a dime in Milwaukee, exhibitors and exchange men agreeing that this price is the limit.

Milwaukee has not experienced the usual mushroom growth in picture houses, and the result has been that the business as a whole has had a steady, healthy growth.

Westerns on the Decline

The seating capacity of the houses averages about 500. The Western picture has gradually been losing its hold and the demand that has developed is principally for good clean comedy and drama, though as a rule the drama must have a bit of sensation injected into it to get across right.

The feature business has about reached its zenith locally, and a decline is looked for in the demand for this type of picture from now on. The exhibitors as a whole appear to be almost unanimous in the belief that the diversified program will not have a very strong hold on the photoplay fans, although the really big and meritorious feature will always have a place.

Over ninety per cent of the houses in this city change their program daily, and there appears to be little indication of any of them changing fewer times a week. The other ten per cent give four changes a week, and Milwaukee only boasts of one photoplay house, the Orpheum, changing weekly or giving more than six reels to a show.

Nearly All Regular Theatres

Milwaukee exhibitors have done but very little remodeling. All of the theatres are in splendid condition. There being but five store shows in the entire city, every one of the other houses having been constructed especially for theatrical purposes.

Though competition is as heavy as in most towns, there is still room for more exhibitors as the business grows. There is little chance of any amalgamation of either the large or small theatres, as most of the exhibitors are perfectly contented with things as they are.

The exchange men and exhibitors work hand in hand, and though the rental has been increased about twenty-five per cent during the past year and indications point to another increase of about twenty per cent in the next year, the rentals are far from excessive. The exchange men are very sanguine about the future, and, all in all, things present a very rosy appearance in this city.

J. W. Martin.

Standardize Prices in Beloit; Advertising War on in Earnest

(*Special to* The Motion Picture News.)

Beloit, Wis., July 2.

THAT Beloit motion picture patrons are "hitting their stride" at present with five and ten-cent programs of from three to four reels each is the unanimous opinion of the men who in each theatre check up the tickets at night and record in their books the profits of each day's business.

Five Cents the Usual Price

The standard program in Beloit at the present time is the five-cent, three-reel sign, and local exhibitors do not believe that there will be any change; at least not for a long time.

True, ten-cent nights are frequent; but only when there is a special feature. Manager Quinn, of the Lyric, boasted that in all of his years of experience with the Lyric there was only once when he increased the price to ten cents that the films he showed did not cost him from $10 to $50 more than his regular program.

The public will gladly pay ten cents to see Mary Pickford or a production by the Famous Players, "The Adventures of Kathlyn," "The Perils of Pauline," "Lucille Love," or similar features.

Twenty cents has been paid for "Quo Vadis," "The Drug Terror," and "The Traffic in Souls." But such features are brought to Beloit only at long intervals. The exhibitors believe that their patrons will rebel if their pocketbooks are hit for such a sum frequently.

So five and ten cents is the accepted standard.

Theatres Advertise in the Newspapers

In Beloit at the present time, three theatres have combined their advertising in the daily papers under the caption "Quality, Not Quantity." For there is a bitter war on between the managers of the three independently owned houses and the management of the Chicago-controlled theatres.

The latter theatres give four, five and sometimes six reel programs. There is a division of opinion among the local exhibitors as to what the Beloit public considers the proper length of a program to be. Two managers give the longer programs and fill their houses.

Three managers give three-reel programs and fill their houses. Money is being made with each plan. Each exponent of his idea believes himself to be in the right. A more thorough trial of the longer program is desirable before an opinion is formed.

Wide Diversity of Tastes

Beloit managers are not united on their views of the kind of pictures which local patrons want. The Lyric has found out that it pays to run classic features; well-known plays with famous players, and secondly, adventurous and exciting films, such as the Kathlyn series

The Star adheres consistently to excellent dramas and comedies with but few thrillers.

The Rex and the Gem run almost exclusively to exciting films, prodigious spectacles; something with a new tang. "The Sky Monster," "The Fall of Constantinople," "Zingo in Africa," and "The Traffic in Souls" are the type which bring in the greatest returns at the box-office. But good drama is not forgotten and the comedies are frequent visitors.

There is not a Beloit exhibitor who does not realize the value of the comedy and who does not play up the laugh-producers to leave a pleasant glow with his audience.

All Houses Are Making Money

While the rentals have increased in Beloit somewhat during the past year, the managers are not particularly disturbed. Not one of the five theatres in Beloit is a losing proposition; not even remotely so. And no theatres are changing hands without good and sufficient reasons. There are no sales of houses here because the business does not pay.

The only recent transfer of a house was made because the manager was in extremely poor health. Two of the theatres have been in the same hands for several years. There seems to be no reason to believe that any of them will go out of business. Neither does it seem probable that there will be additional houses in Beloit.

None of the men have any fault to find with the manufacturers of films as far as catering to their needs is concerned. C. T. Quinn, manager of the Lyric, states that he believes some of the best plays ever filmed have reached him through his service.

Exhibitors Pleased with Their Service

This attitude is typical. Each manager feels that the service which he uses is best suited for his patrons. He uses a certain service because it gives him the kind of pictures he wants.

The Rex and the Gem would naturally feel this way, since they are controlled by a big producing company which would naturally look to the interests of the theatres which it owns.

Of course, the tendency of Beloit managers, as well as all managers throughout the world, is to build up a clientele of "repeaters." The same faces can be seen in any one theatre practically night after night.

A certain class of people will be attracted to a certain theatre and will patronize that house almost exclusively, unless a big feature is being shown at some other house. Then they generally manage to attend both houses. It would be folly to say that there are no exceptions to this. But such is true in the majority of cases.

So each manager has his particular problem to study out. But each man has boundless faith in the future of the motion picture in Beloit.

ORSEN M. NIELSEN.

CINCINNATI DULL SPOT IN CENTRAL STATES

Special to THE MOTION PICTURE NEWS

Canton, Ohio, July 2.

ADVANCE of the general film business in this locality will be marked principally in the development of the feature film, according to declarations made by exhibitors in their review of the last two months' business and predictions for the future.

The six-reeler has come to stay, exhibitors here believe, and will, in short time, almost entirely supersede the "combination reel" carrying pictures taking less than ten minutes to show.

Patrons of the various motion picture houses have voted from time to time on the subject of film favoritism and have invariably expressed a preference for the feature pictures. As a result, the exhibitors have drawn more and more from the supply of the longer reels until now all but one theatre plays at least one feature in every program.

The dramatization of Jack London's "Sea Wolf" was perhaps the most popular picture show here this year. Annette Kellermann in "Neptune's Daughter" filled the Orpheum every performance for a week.

Feature Films Are Theatre's Knell

Exhibitors say the longer films have started a last break in the thread of sympathy between the stage and the public. Within the last week, a stock company playing at the Grand Theatre, owned by Feiber & Shea, of New York, has left the city chiefly because of the popularity of the film theatres.

"I am making arrangements now to take the small reels out of my theatre with the single exception of the Pathé news reel," said V. L. Schram, manager of the Orpheum Theatre, Tuscarawas street East, leased by the Sun-Murray Amusement Company.

"I am going to get new Pathé reels every day from the Cincinnati office, and I will thus have the news pictures as quickly as the newspapers. The rest of my programs will be made up of nothing but the biggest features on the market. Nothing else hits the public now."

Other exhibitors have expressed practically the same opinion of the future of the feature film.

As to the kind of features which are most popular, good strong stories of adventure receive the most patronage. The educational films are unpopular and the lengthy comedies do not meet with especial favor.

Two Changes a Week Likely

In view of the length of time it takes to show feature films, exhibitors in this locality predict that the change-a-day plan will soon give way to two changes of program a week.

Indications of the prosperity of the film houses here is shown by the number of improvements made in the last few months. Different of the theatres have been remodeled and enlarged until the average seating capacity is now approximately 750. One new theatre is in course of construction which will seat over 1,200, and the Orpheum Theatre, now seating 800, is to be enlarged in the fall.

According to J. A. Bernower, manager of the Alhambra Theatre, Market avenue North, competition has been of little consequence here owing to the unprecedented demand for film shows. Each theatre plays to capacity houses practically every performance. The only competition is in getting the best films at the earliest possible time.

Complain of Exchange Methods

A. H. Abrams, manager of the Lyceum, Tuscarawas street East, seating 1,400 people, is going to read a paper at the convention of the Motion Picture Exhibitors League of America, to be held in Dayton early in July, on the subject of "Film Exchange."

"The exchange men need a little jogging up, and I am going to attempt the task," he said. "As conditions are now, an exhibitor knows not what kind of a game he is playing. Prices shift between cities and over night. Deliveries are the worst possible. I am for a uniform price and I, with other exhibitors, will insist that deliveries of our purchases be more prompt." GILBERT CANTERBURY.

Summer Hits Cincinnati Hard; Town Too "Cheap" for Features

Special to The Motion Picture News.

Cincinnati, O., July 1.

ASIDE from the usual dulness of the summer months, Cincinnati as a film market has presented to the exchange manager a very difficult problem. Always known as a "cheap town," its moving picture fans have allowed their enthusiasm for the screen entertainment to lag as the result of the general business depression throughout the state.

The strike of coal miners in various parts of the state and that of the carpenters in the vicinity of Cincinnati have added to the difficulties of the exchange men as well as the exhibitor, owing to the fact that Cincinnati depends almost entirely on its industrial activity for that genial state of affairs which promotes large attendances in moving picture houses.

During the months of April and May, conditions were flourishing. With the first of June, however, the addition of the ennui resulting from the oppressive heat, to the general business depression, worked havoc in the film market.

Business in Deplorable State Until Autumn

Two theatres in Cincinnati were forced to close for the season. Twenty-five motion picture houses were closed for the summer in Columbus, including the Lyceum and the Auditorium in Dayton, and eight smaller houses found that they were losing money by keeping open.

Conditions in Columbus and Dayton are declared to be deplorable by film men, who do not expect business to right itself before September.

The average price of admission in Cincinnati is five cents, and it has been proven that the Cincinnati public will not pay more than ten cents to support a motion picture house of any description.

Isaac Libson tried the twenty-five-cent feature house for just two weeks in May. He is operating the Grand Theatre, which he opened with "Les Miserables" at 25 cents. and now showing second-run Mutual for five cents.

Thomas Corby, who opened the Gayety Theatre in May, with first run of the best features he could buy at ten cents, stuck it out until the second week in June, when he was to close, having sustained a very heavy loss.

Libson, who for a time took the second-run big features following Corby, has cancelled all features and now will absolutely not book features at any price.

Film Exchanges Forced to Meet Reductions

The Walnut Theatre undertook to show big features during the summer, but was forced to close after a widely advertised production of "Ten Nights in a Barroom" netted the manager a loss of $500.

The film exchanges have been compelled to meet the summer reductions to hold their accounts, fearing at all times that more exhibitors will be forced to close because of the dull business.

Theatres in Cincinnati devoted to motion pictures are mostly of the modern, up-to-date, fire-proof type, with a seating capacity of 1,000. The newer theatres are getting away from the elaborate exteriors with the "gingerbread" effect. They are plain, comfortable houses, solidly built and sanitary and hygienic throughout. The average seating capacity of the houses in this territory is 300. A few new houses are being built, but will not be ready to open until next fall.

Comedies and Westerns Most in Demand

Comedies and Western dramas are the kind of films most in demand here. The society and educational films come next in popularity. Unless the foreign film is far above the average American feature in point of interest, the exhibitor will not book it at any price.

The serial feature, however, is fast gaining a stranglehold on the affections of the local exhibitors. It has been found that the serials are assisting in holding up the program to an extent never felt before. The public has become interested in these serial stories of the screen and the exhibitors have found that their biggest business nights are those nights on which they have arranged to produce the various chapters of the serial feature which they happen to be running.

Features which are not more than three reels in length are fairly popular, but the greatest demand in Cincinnati is for sensational pictures.

The demand for features is daily growing more conspicuous for its absence.

The future demand of exhibitors will not be for more than three reels, according to present indications, the program to be diversified, consisting of either a two-reel feature and one comedy reel or a comedy and two reels of single subjects.

Daily Change Will Prevail

The present system of changing the program daily will be forced to continue by the demands of the motion picture patrons.

Picture lovers have been educated to a daily change of program, and they will not stand for a reversal back to the old system of one, two or three changes a week, in the opinion of the film men.

Those of the public who do not demand quality, but want only quantity, in pictures are pleased with long programs of seven or eight reels—if they can see them for five cents.

However, the exhibitor who has the interests of all his patrons, as well as himself, at heart, will not cheapen the reputation of his house by showing more than three reels for five cents.

Because of the recent stringent rules and pressing demands of the Board of Health and the building commissioner, considerable remodeling of theatres has taken place in Cincinnati.

The Rentals Different in Different Quarters

Owing to the keen competition among exhibitors in some sections of the territory, and the lack of competition in others, film service rentals have increased about 25 per cent in some instances and decreased 25 per cent in others.

This is due to the fact that new theatres are being compelled to use first-run service and can naturally afford to outbid the competitor of the older and smaller houses. The manager whose theatre has a seating capacity of 1,000 or more can pay two or three times as much for his service as the man whose theatre will only seat 300 people.

On the other hand, the conditions have been reversed in some localities where the exhibitor has run down the film prices because of the lack of competition on his end and making competition among the exchange managers to get his business. The advent of the feature exchanges into the field has helped to decrease the prices.

Neff Has Bill for Next Legislature

Exhibitors claim that further increases in film rentals will compel them to lose money and eventually drive them out of business. President Neff of the Motion Picture Exhibitors League of America is advocating a bill, which he hopes to have passed by the next Ohio Legislature, arranging first-run prices according to the size of theatres and the population which the theatre has to draw from.

The enterprise which was opened by Otto Luedeking showing motion pictures at 10 cents on Redland Field, one of the largest airdomes in the world, to prevent competiton by speculators in the West End, is being operated at a distinct loss five nights a week, due to the admission price of 10 cents. If the program were shown at 5 cents, the airdome would show a profit every night, it is believed.

Roe S. Eastman.

Pittsburgh Exhibitors Gloomy; Feature Exchanges Hard Hit

Special to The Motion Picture News.

Pittsburgh, Pa., July 1.

"I HAVE never seen such poor business since entering the motion picture industry," is the statement made to a representative of the News by a big man in Pittsburgh motion picture circles.

Exhibitors, when asked how their business is, generally reply, "There isn't any."

The feature exchange seems to be the hardest hit, for the managers claim that it is like pulling teeth to book a feature at half what it would bring in ordinary circumstances.

The large Fifth avenue photoplay houses, which are given the name of being gold mines, and usually book from four to five features a week, are satisfied with their regular program, but as this has been the hottest June in years and four of the largest dramatic theatres are running seven and eight reel features during the summer months at a small admission fee, much of the trouble can be traced to this.

Exhibitors All Kick on Business

It is a hard matter to find an exhibitor in this locality with a small house who is not kicking on business, saying that it is the worst since opening up, or they would be satisfied if they broke even or could sell out.

But, as a rule, the little fellows' delight is claiming they are losing money even when they pack the house to the doors.

The favorite arguments heard around the exchange are about the big show for a nickel, and if they are responsible for the fall off in attendance of motion picture theatres.

Some take the stand that if a good two-reel drama and a single reel of comedy is shown by all the exhibitors instead of four and five reels of junk, which they claim is tiresome to the patrons, they would see a big change in the receipts.

Playing to Lunch-Hour Crowd

This argument made a hit with the down-town exhibitors, who have been having trouble with the lunch-hour question, claiming that the amount of people who spend the noon hour in picture shows do not get their money's worth, as they only have from forty-five minutes to an hour to see the show, and if a four-reel feature or six reels of pictures are being shown they can only see about half of the show.

Many of the Fifth avenue exhibitors are getting together to run a special lunch-hour show so the patrons can witness the entire program and get the value of their money.

J. D. Looney.

Demand for Genuine Features in Springfield; Fakes Boycotted

Special to The Motion Picture News

Springfield, Ill., July 2.

DELEGATES from Illinois State Branch No. 2, of the Motion Picture Exhibitors League of America will carry a cheery message regarding business conditions throughout the state when they go to the national convention which opens in Dayton July 6.

What's more, there'll be nothing "psychological" about their report, but real conditions. The delegates will represent nearly all the motion picture exhibitors outside of Chicago, for Chicago is the only city in the state that is not represented in the Illinois branch.

Five Cents Admission for the Summer

From reports reaching here, the business of exhibitors all over the state is very satisfactory at present, considering, of course, that summer is here and the natural decrease in patronage that comes with hot weather. The five-cent admission fee for three-reel shows continues to be the most attractive price, and exhibitors throughout the state probably will stay by this price as a general proposition for some time to come.

Of course, there are a number of theatres where ten-cent admission fees are being charged, but these are few as compared with the five-cent shows, and usually are for shows that exceed the three-reel limit.

Smaller Theatres Forced to Quit Business

The past year has seen an increase in the number of motion picture theatres in Illinois, and these new theatres are all of a larger type, for the prevailing idea among exhibitors seems to be not so much the matter of location as the matter of seating capacity.

Consequently, the newer theatres are all equipped to seat anywhere from 350 to 700 persons and for the most part are attractive in design and appointments.

As these newer houses come in there is a tendency on the part of patrons to give them an increased attendance with the result that in several cases smaller and less attractive houses have been forced to close.

Competition in nearly all the Illinois cities is keen, and hence the success or failure of motion picture theatres depends entirely on the exhibitor. If he has a new, attractive theatre with a large seating capacity and can offer a good line of films he can get the business, providing, of course, that he is keen enough to judge his patronage and see to it that he keeps his programs filled with offerings acceptable to his particular locality.

And exhibitors are, in nearly all the cities, waking up to the fact that just any old kind of a program won't go. There are certain sections of nearly every city where slap-stick comedies and "Westerns" go fine, while in another section the patrons demand good dramas, society and educational films. Foreign pictures of the one-reel kind are, as a general rule, the least attractive to nearly all classes of patrons.

Increasing Demand for Good Features

Feature pictures, that is, genuine features, are growing in popularity and it would not be exaggerating to say that the coming fall will find nearly every one of the larger cities of the state with at least one exclusive feature house, or some one house showing once or twice a week a big seven, or eight or nine reel feature. Exhibitors generally, however, are wary of feature offerings. They are finding that a great many of these so-called features are nothing more than a succession of "thriller" scenes without any connected story and without any real excuse for production. Dramatizations of popular novels, and historical events and photoplays of well-known theatrical productions are the kind of features that carry the biggest appeal for popular favor, and can attract paying patronage at an admission price of twenty-five cents. Features that are real features are the kind that are going to "get across" in the better theatres.

Managers do Not Favor One and Two Weekly Changes

The feature picture seems to be the only desirable long programs, while the daily change in the programs of the regular motion picture houses promises to continue most in favor. Exhibitors generally are not much in favor of one or two changes a week.

Exhibitors are finding ample offerings by manufacturers from which to pick their programs, and feel that the keen competition that is on among the producers is giving them about all that could be expected in the way of film offerings.

With the kind of productions that are now reaching the market exhibitors have only to be alive to the requirements of their patrons to get the kind of programs that will hold and increase their business. Film service rentals have increased some and, of course, the exhibitor is being continually pushed to increase his show.

Delegates to the national convention from Illinois State Branch No. 2 are as follows:

Thomas Leonard, Johnston City; F. S. Russell, Shelbyville; W. W. Watts, Springfield; W. Bradley, Ottawa; C. J. Law, Pana; E. C. Bostick, Pekin; Mrs. Conrad Striewing, Decatur. Alternates, Edward Kunz, Springfield; E. L. Harris, Peoria; T. L. Vandreska, W. W. Goodell, Beardstown; A. W. Ackerman, Mason City; J. C. Davidson, Danville; Edward Carrier, Peoria; Thomas O'Down, Witt.

C. C. CHEADLE.

Lower Prices, Shorter Programs Is the Tendency in Louisville

(*Special to* THE MOTION PICTURE NEWS.)

Louisville, Ky., July 2.

WHILE the usual summer dulness in the motion picture business has about reached its maximum with both the exchange men and exhibitors, little complaint is heard from either source. In fact, the dullness is no greater than was anticipated, consequently there is little cause for unusual complaint. In adjusting themselves to summer conditions, and to offset the shrinkage in attendance, a number of exhibitors in Louisville and throughout the state are reducing the number of daily shows, or shortening up their programs. In some of the smaller towns daily performances have been discounted for twice and three-times-a-week shows.

Gets Ideas from Motion Picture News

The neighborhood houses are perhaps hardest hit by the dull season, although a few exhibitors are doubling up their efforts to attract sweltering city folk, with good results. Joseph Goldberg, manager of the Olympic, which caters to a crowded East Side neighborhood, is using as the central figure of his lobby display a large refrigerator and thermometer, with placards reading: "Here's the temperature on the street," "Step inside and cool off."

This week he is starting a contest among boys and girls, offering prizes for best written essays telling what class of film they like best, and why. This idea, he says, was taken from an article in THE MOTION PICTURE NEWS and is producing results.

The average price of admission in Louisville remains between five and ten cents, there being a few more nickel theatres than those charging ten cents. Keith's Theatre, which is now devoted exclusively to motion pictures, this week reduced its admission to straight ten cents, which will prevail throughout the summer.

The National, Majestic, Novelty, and other large downtown houses are charging ten cents.

Price Reduction Tendency

The tendency throughout the year has been toward a reduction in the price of admission, and exhibitors are unanimous in declaring that it takes an unusual picture nowadays to command an increased price. A close estimate gives the average seating capacity of the Louisville picture houses at about 400.

There are now twenty-eight picture theatres in the city, an increase of only two houses during the year. The cause for this slow growth is blamed in great part on the unusually heavy license tax exacted here—$30 when paid by the month, or $250 a year.

There is no discrimination between the large and the small houses, all being forced to pay the same license tax, which would be too heavy a burden on the small houses were there many more of them.

People Want Variety

The diversified program plainly is the most attractive and profitable at this time in Louisville. Exhibitors in different localities are at variance of opinion as to just what kind of film is most in demand.

While the majority of exhibitors in this field view the feature film as in the infancy of its development and appeal to the public, some exchange men who are in a position to observe the trend of the times emphatically declare that the feature film has reached the zenith of its glory and will at an early date be well on toward its decline.

Predicts Decline in Features

Robert S. Shrader, manager of the Central Film Service, is one of the exchange men who believes that the feature film has seen its best day. His conclusions appear to be drawn from experiences with the six, seven and eight or more reel films. In this connection he calls attention to a recent lengthy classical production, well staged and very expensive, which it was necessary to cut down from eleven to four reels in order to meet the requirements of English exhibitors and many others in this country.

An opinion shared by all exhibitors alike is that the feature film should not run over four reels, and that in order to make a hit with the average theatre-goer, a longer film must be unusually good. At the present time the majority of theatre managers who use features at all invariably have a diversified program containing something which smacks of the dramatic, with a spice also of the hilariously comic.

There is little doubt, judged from an unprejudiced standpoint, that the feature film of four and five reels, in which there is a discriminating vein of comedy, will meet the popular approval of a larger part of the patrons of the silent drama in Louisville than any other class film.

Short Programs in Sight

A period of readjustment is due at an early date, it is believed, which will mark the discontinuance of the long program. Several of the downtown five-cent theatres now showing six, seven and eight reels, in competition with houses catering to the same class trade which stick to the four and five-reel program, eventually will cease an unprofitable method of competition and come down to the short program, it is said.

There is little active competition among the film men in the territory covered by the Louisville exchanges.

"We cannot force an exhibitor to take anything which does not suit the demands of his patronage," says one of the exchange managers. "Exhibitors usually drift from one service to another, as an experiment, or to meet some peculiar condition or demand. In fact, it seems they travel in circles. There is little use in the exchange man trying to head it off, and the sensible thing for us to do is to give the best service possible to those on our list, retain their friendship and good will, and in case they drift away it will be easier to win them back when the time is ripe."

Little change is noted in the price of film rentals, the Universal reporting the only increase, due, it was stated, to the increased cost of production.

F. D. VANOVER.

Theatres for Sale in Canton, but Admission Prices Rise

Special to THE MOTION PICTURE NEWS

Columbus, O., July 2.

MOTION picture prices in Columbus are going up. At the same time many of the smaller "neighborhood" theatres are going under, it is reported. The more pretentious theatres downtown and the newer and larger neighborhood theatres are getting the business.

A string of twenty-one of the smaller theatres, which flourished up until six months ago, have recently been placed on the market.

Prices Rise to Ten Cents

A year ago the price in the neighborhood theatres was five cents, with an occasional feature film at 10 cents. Now, although some days the price is five cents, features are advertised practically every day and the price is ten cents. Many of these theatres have established the ten-cent admission price permanently.

With the coming of hot weather, long feature productions, unless they have been much talked of in advance or include some famous and popular player, are not drawing so well.

The Lyceum Theatre, which houses popular priced attractions in the winter, began the spring and summer season with feature pictures, running one week.

Two weeks ago the policy was changed and Manager Harry Brown explained that his public, which includes many of his winter patrons, seemed to want the diversified program at ten cents with daily changes.

One House Finds Features Profitable

The Majestic Theatre, the most luxurious theatre in the city devoted entirely to films, however, seems to have found feature pictures profitable. The theatre runs a mixed program five days a week at ten cents, with some one picture featured and a "Famous Player" picture on Sundays and Mondays, for which twenty-five cents is charged.

The "Famous Player" pictures, the first of which was Mrs. Fiske in "Tess of the D'Urbervilles," have drawn capacity business.

Another large theatre, the Colonial, finds the daily changes of program the most profitable and seldom advertises a feature.

Exhibitors here say that while there is a demand for feature pictures, that the demand is limited and that the diversified programs are more generally popular. Those who want feature pictures are provided for, they point out, in a few downtown houses.

The Hartman Theatre, first-class legitimate house, runs feature and educational pictures at intervals during the regular season and in the summer. It enjoys good business, attracting better class crowds.

Predictions of Exchange Men

H. S. Van Groder, of the General Film Company here, says that the daily change program will continue popular and predicts that ten cents is the maximum price the people will pay for pictures. He thinks that in some localities that people will not attend the "movies" if more than five cents is charged.

J. G. Miller, of the Wyandotte Film Company, agrees with him that long programs of seven or eight reels are desired, rather than feature pictures.

H. F. Bussey.

SOUTH CENTRAL EXHIBITORS NEED CO-OPERATION

Special to The Motion Picture News

St. Louis, July 1.

A RETROSPECTIVE survey of the film business in St. Louis during the last few months reveals three very pleasing and very gratifying conditions. First, we have no censorship problem to vex and worry the exchange man and exhibitor.

Secondly, while competition is keen and spirited, it is still safe and sane, and there is little or none of the cut-your-nose-off-to-spite-your-face sort of rivalry that causes exhibitors to race seven and eight reels of pictures through a program that is as tiresome to the audience as it is ruinous to the box-office.

Thirdly, film business all along the line shows a good healthy growth. There is now and then a short period of depression that causes the easily discouraged and timid exhibitor to prophecy dire things for the trade, but in the main business is good, and there is every indication that the future holds progress and a steady upward climb.

Vaudeville Losing Vogue

There has been several new houses built during the last six months, three are now in course of construction, and a number are planned for the immediate future.

The price of admission is generally ten cents. Some of the small neighborhood houses give a five-cent program, but a dime is the standard of admission, and there is little likelihood of any increase; certainly not as long as the combination vaudeville and picture houses continue to dish up their mixture of trained seals and wheeze teams with the pictures.

Vaudeville is losing its vogue, too, to some extent, but there is still a sufficiently large number of persons in every audience who seem to like the chicken-crossed-the-road sort of entertainment. They are the people who, before the advent of motion pictures, never saw the inside of a theatre, and when they did get the habit, they were given near-vaudeville in their pictures, and they will continue to demand it until they will have heard the last of the works of the late "demented" Joe Miller.

What Is Not Wanted

There are also still some exhibitors who think that their program is not complete without a barber-shop tenor in an ill-fitting dress suit bawling out the raucous words of a sickly sentimental song, to the accompanying scene of haberdashing Harold, with hand-painted socks and an arm around the waist of a pulchritudinal female leaning over a property wall.

There are some theatres that give high-class singing acts between the pictures that are artistic to the highest degree, and are appreciated by the audience, but the ordinary illustrated song is a pest, and a crime against art. It is one of the stumbling blocks in the path of ultimate perfection of the art of motion pictures as the prime amusement and instruction for the world.

The types of St. Louis theatres are improving, and the seating capacity is increasing all the time. Indeed, there is grave danger that this phase of the business will be carried too far. Many managers seem to think more of the number of people the house will hold than they think of the comfort of the occupants of the two and three thousand seats.

It sounds big to advertise an airdome that will seat four thousand people, but many a man reading the advertisement will stay away from that place because he fears that he may have to occupy one of the thirty-nine hundredth seats.

Quality, Not Film Length

Managers jump from one mistake to another; as fast as they have learned that footage in films is not the only quality to be considered, they pass right by the fact that the number of seats in their houses is of no moment to the audience if they cannot see the show to advantage

from every one of them. If more was said about the comfort of the seats and less about the number more people would go to many shows than they now stay away from.

The detail and furnishings of the St. Louis theatres is second to none in the country. No theatre is considered complete without an up-to-date air-cooling device, and every house has its free telephone, rest and retiring rooms for both sexes. These conveniences were not general in many of the large downtown theatres before the advent of motion pictures. The ventilating plant of one theatre alone was installed at a cost of $24,000, and the manager does not think he has done anything out of the ordinary in putting it in; he simply regards it as being up-to-date and progressive to equip his house with all the modern conveniences.

Strong Features Demanded

Features are on the uphill climb. Two downtown houses have changed from a four and five-reel program to all features. The series pictures are very popular, "The Adventures of Kathlyn," "Perils of Pauline" and the "Lucille Love" series are taking fine; the "Million Dollar Mystery" has just been launched. Stories of these pictures are printed in local newspapers.

On the other hand, though, there is a cry from both audience and exhibitor for real features. One exhibitor, representing a number of houses, says he finds it difficult to get features that please his audiences. They want three and four-reel stuff, but they do not want padding; they do not want to see John sit and gaze at the locket three hundred feet of film just because the director or the author, or whoever was responsible, was suffering from laziness, or poverty of intellect, to such an extent that he could not invent action enough to keep the picture moving.

Five reels is about the standard program, and daily changes are coming more to the front, although there are still a few houses that change three times a week.

Exhibitors are either more exacting, or manufacturers are giving them less attention than they should. There is a general feeling among a great many exhibitors that the manufacturers are thinking more of footage and grinding out a certain number of releases each week than they are thinking of quality.

Censorship has not struck us yet. Two vice crusade films were stopped at downtown theatres, one after it had run several weeks, and the other after a few days; but in the main there is little talk of censoring pictures. We have the usual number of blue-law and blue-soul persons, and our share of citizens who have an intolerable itch to regulate somebody else's business, and there are many patriots who are willing to hold down a political job censoring films, but they are in the background.

To sum up, business looks good and the future bright for the film business.

A. H. Giebler.

Future Bright In Chattanooga; Competition Keen; Prices Are Low

Special to The Motion Picture News.

Chattanooga, Tenn., July 2.

A BRIGHT future faces the motion picture business in Chattanooga. Among exhibitors there prevails a spirit of optimism. There are now nine picture theatres in the city, catering only to white patrons, while five theatres in the principal colored section are being well patronized by members of this race.

Feature films are proving very popular, and it is the opinion of one exhibitor who has made a careful study of the situation, that the future of the business will hinge on real features.

Within the past five weeks a new picture theatre has been opened here, and plans are now under way for the fitting up in the heart of the city of what promises to be one of the finest theatres in the South.

Quite a little remodeling has been done in the last year, and one picture house is now being thoroughly remodelled and renovated throughout. Still another theatre was recently reconstructed on the inside.

Big Features Getting Good Business

The average price of admission is five cents, except when feature films are shown, when it advances to ten and twenty cents. It is not probable that the price of admission will be increased.

Seven of the picture theatres are located on Market street, the principal thoroughfare, three of these being within a few doors of each other in one block. The seating capacity of these theatres is about 400 or 500. The Lyric will seat about 1,200 people.

Feature productions, now being shown, are proving great drawing cards. Especially has this been true at the Lyric Theatre, managed by Lawrence H. Smith, where such films as "Brewster's Millions," "For Napoleon and France," "Les Miserables," the "Old Curiosity Shop," and other masterpieces have been exhibited. "Lucille Love" pictures, shown at the Picto, of which M. Mugnier is manager, have proved highly popular, as was "Tess of the Storm Country," "The Brute" and "The Littlest Rebel," shown at the Alhambra Theatre, managed by Howell Graham.

The public demand seems to be for more features and the exhibitors are supplying this demand to the best of their ability.

Where feature films are shown the program is changed about two or three times a week. Otherwise it is changed daily.

One exhibitor thinks three reels are sufficient, while another says that he feels he cannot get on with less than five reels. The competition is heavy and exhibitors are vying with one another in producing pictures that will be drawing cards.

Ernest G. Taylor.

Optimism Strong In Birmingham; Higher Prices Needed, But Unlikely

(*Special to* The Motion Picture News.)

Birmingham, Ala., July 1.

WITH four, and possibly five, new theatres planned and the popularity of the picture theatre apparently steadily increasing, there can be nothing but a decided note of optimism in the film market for Birmingham in the near future.

50,000 the Estimated Daily Attendance

Although at the present time there are fewer theatres than there were six or eight months ago, nevertheless the increase in number and quality of theatres over two years ago is more than double. The seating capacity of the motion picture theatres in this city now will approximate well over 7,000, not counting the vaudeville houses nor the negro theatres; and it is estimated that fully 50,000 people pass the box-offices every day.

The closing of the Odeon No. 2 by T. S. Abernathy on account of the expiration of his lease and being compelled to move, and the closing of the New Victoria some months ago on account of fire, has reduced the number of theatres within the last few months.

A. Alex Wall, owner and operator of the Alcazar on Second avenue, between Eighteenth and Nineteenth

streets, announces that he already has plans under way for the erection of three airdomes in the residence sections of the city, and T. S. Abernathy, of the Odeon theatres, announces that he has about closed a deal for the construction of what will be the most beautiful theatre for motion pictures in the entire South, although it will not be so large.

Mr. Abernathy's new theatre will be in the heart of the downtown section, he states, but he will not give particulars regarding its location and other details until another week.

Mr. Wall's contemplated airdomes will be erected, one at Woodlawn, one at West End, and one at Five Points, in the South Highlands residence section.

Five Cents Is the Present Limit

So far, the maximum admission price the public will pay in this city is five cents, and local exhibitors are not of the opinion it will be increased in the near future, although they state there is no doubt but that higher prices are needed.

H. M. Newsome, who now operates three theatres in this city, has tried to put one or two shows on a ten-cent basis, but the attendance immediately dwindled. After a week or two's operation he had to drop to five cents. The local exhibitors admit that the reason they cannot get more than five cents is due to too much competition.

There are several different and separate interests operating theatres here, and instead of co-operating and working in harmony, they conduct the keenest competition with each other.

At one time an agreement to raise the price of admission was entered into but the old competition "bug" immediately got busy and several of the party broke the agreement. Just as soon as film men get together and cooperate for their own interests there is no doubt but that higher priced shows will flourish here.

Well Balanced Programs Please All

It would be impossible to designate the favored class of film with the Birmingham public, for it appears that the best patronized show is a well-balanced bill of comedy, drama, Western, foreign and educational subjects, although the strong drama and the comedy and educational are best liked.

The widely diversified program is practised by local exhibitors. Feature productions are popular and feature films have increased a great deal, but exhibitors state this is due probably as much to the fact that manufacturers are making more of them as to the fact that the public wants more of them.

They state that both the classical and the sensational feature are wanted, because each caters to a certain class of patrons. When they run a classical feature they state they draw patrons who would never enter the theatre under other circumstances, and when they run a sensational feature they draw big crowds who would not like a classical film.

Patrons Unwilling to Remain Over Half an Hour

All local exhibitors are strongly in favor of the daily change of program. They state that conditions are such that longer runs with a single film are not profitable here. Long programs are not desired. People here do not want to spend over half an hour or three-quarters in a show. Three or four reels are being used and they seem to suit the public best.

Film rentals have been increased in the past year with a steady growth which has not been exceptional but which is expected to continue. The growth of the business here appears healthful and steady. About a year or eighteen months ago local exhibitors apparently overstepped the field and too many theatres were operated, with too long programs, and some of them failed to make money. Things soon went back to normal and since that time there has been a steady and substantial growth.

Birmingham exhibitors state that manufacturers no doubt often are found not exactly in touch with their market, but that such neglect apparently is due to some mistake.

No Attempts Made to Form Combines

In spite of the heavy competition here there are at present no amalgamations of small or large theatres in prospect. The last effort at a combination of interests of some of the theatres was made about eighteen months ago but nothing has developed since.

The average seating capacity of the Birmingham theatres would probably be about 900; they range from 500 to 1,200. They are all of the highest class, modern in equipment and furnishings. The fronts of nearly every one are costly and attractive. The prevailing type is the long room with inclining floor, the stage at the end opposite the entrance. Two of them have balconies but the rest use but the one floor for their seats.

No remodeling of any consequence has been done in the past year. Some changes are contemplated by one or two of the operators, however, in the near future. There are no indications of any theatres discontinuing business. Mr. Abernathy closed the Odeon No. 2 because the building was to be torn down for the construction of a new one, and the new downtown theatre he is contemplating will take the place of the one closed.

Exhibitors Want Sunday Shows

About the only public issue pending here now which the motion picture men are interested in is the Sunday opening proposition. There have been no developments in this movement recently, and when interviewed the majority of the exhibitors were pessimistic. They seemed to indicate that the matter would be dropped for the time being.

They state that there is no doubt but that Sunday shows are needed in Birmingham, or that the public wants them. If given an opportunity to demonstrate the proposition to the city commissioners and the Pastors Union, they say they could prove their contention.

This, however, the pastors will not hear too frankly admitting they are afraid of the competition with their churches. As long as the pastors with their more or less good-sized following stand ready to fight the matter the commisioners will not agree to the Sunday shows, although personally there is no doubt but that all three members of the city commission favor Sunday shows.

Exhibitors state that there can be no doubt but that Sunday shows are coming, it being merely a matter of time. And they apparently have decided to play a waiting game.

RALPH S. SILVER.

Lower Mississippi Valley Men Blame Producers for Neglect

Special to THE MOTION PICTURE NEWS

New Orleans, July 1.

TOO many productions, overcrowding the market with unwisely selected reels and unnecessary competition among theatre proprietors, have resulted in rather poor market conditions in Louisiana and Mississippi during the past few months.

Little attention paid by producers to needs of this section is blamed to an extent by theatre managers, who add that there appears to be a desire on the part of division representatives to push on them anything that happens to be on hand.

Exhibitors Dissatisfied

In many parts of Louisiana and Mississippi motion pictures are a very recent development, but the patrons are rapidly becoming educated and local managers declare that a higher standard and a better selection will be demanded in the future.

Information gathered from a number of places in the two states indicate that theatre managers are dissatisfied with the present service, and that there will be a number of changes in the booking arrangements.

New Orleans representatives of the film manufacturers believe that conditions will be better within the next few months. In the first place, the long summers tend to diminish the motion picture business, except in the coast resorts and airdomes, and in many points competition has gone to a ridiculous degree.

In some sections of New Orleans and in a number of other places in Louisiana and Mississippi local managers are endeavoring to give the people too much, showing from six to ten films at each performance, and so proving themselves so eager to get all the business there is and kill off competition that they are killing themselves by making it impossible for the patron to visit more than one performance during the evening.

Good State Sunday Business

Average seating capacities of theatres through the two states is about 300, but conditions vary considerably by sections. In New Orleans the average city conditions exist, but in the outside town there is practically no patronage of the theatres, except at night, and in many instances there is no opportunity to give more than two performances each evening.

However, through the state generally the films enjoy a lucrative Sunday business. As a general rule, the towns in both states that have had the most phenomenal growth in the past two or three years owe their prosperity to the lumber business, and the theatres in those places owe their patronage to the laboring element. In these places there is little or no business done except at night, and retiring hours are so early that the theatre manager must be satisfied with getting most of his patronage with one performance.

Agents Should Study Local Conditions

Many of the films sent to these towns are badly selected and over the heads of the audience, resulting in failure of the theatres to hold the business. Booking agents in this section seem largely unfamiliar with the conditions with which they have to deal in the various sections, especially in the French districts of Louisiana and in the many and extensive foreign settlements. Louisiana in particular is a peculiar state and representatives of film concerns would do well to familiarize themselves with conditions before attempting to advise local managers.

Average prices for admission are five and ten cents. In some of the larger cities feature productions up to twenty-five cents have done splendid business. But in this connection, too, the peculiar conditions come into consideration. There are only two really large cities in Louisiana, New Orleans and Shreveport, and there is no city in Mississippi with a population of over 25,000.

Some of the Factors

It is easy to see, therefore, how certain films that have done big business and have proved great successes on circuits composed of cities with the average population of say, 50,000, fail to meet success where the average is far less than one-fourth that number.

Still another element entering into the problem is the large colored population, there being a number of theatres catering exclusively to the negroes and many others who depend on the patronage of the blacks to pay expenses.

There is every prospect for increased demand in feature films, the representatives of the film companies report, and many of the towns, especially in those where the laboring element is strong the demand for the more sensational is keen.

Problem Plays Do Not Attract

The ordinary problem play and society drama is far above the heads of the average spectator outside of the larger cities, and the continued flooding of this section with society plays and dramas of upper strata big city life is ridiculous and is causing a loss of patronage.

Comedies and dramas with a punch and a liberal sprinkling of Western plays are demanded for the diversified programs, yet local managers are complaining that the Western plays are being overdone very badly and that their patrons are finding fault that there is too much sameness in them, too much mere horseback riding without real action.

One recent two-real drama which simply portrayed the theft of a sheriff's wife and a battle with the outlaw was condemned on many sides as being tiresome and pointless. Many managers say that producers of Western drama seem to think that when they have introduced a few horses and have provided considerable gun play they have done enough.

Some Fields Overcrowded

Relentless competition, caused as already stated by the tendency to make the programs too long, has resulted in quite a number of theatres closing during the past few months, and in some sections the field seems to be overcrowded.

This has come in some degree by a number of houses being started by men who are totally unfamiliar with the business, and who have believed success certain simply because another man in the same town is doing good business.

In such cases competition has brought in the distribution of prizes and souvenirs and all sorts of contests that have taken up the greater share of the profits.

Lack of Good Judgment

Film rental services have been decreased during the past year and there seem to be prospects that the rentals are going still lower unless there is a falling off in the present intense competition, and unless the newest producers cease offering all sorts of inducements and making claims for their film service that are not carried out. It is a fact the recital of which will probably be resented in film-producing circles that some one, either the manufacturers or the district representatives, are showing lack of business discretion in dealing with Louisiana and Mississippi conditions.

There is not a great deal of building in prospect for the coming months. During the past year there has been a distinct tendency of the regular theatres to abandon their bookings and substitute films.

This will continue if the manufacturers give varied programs of films that the average patron will understand, and cease attempting to pad out films that are not worth half the space that is being given them.

Chances for the Right Men

Both Louisiana and Mississippi are rich fields and there are many sections that have been barely touched, but the local managers in the two states generally are poorly organized and are badly in need of the interchange of views and the study of the film business.

What is the matter with motion picture conditions in Louisiana and Mississippi may best be summarized in this:

Lack of the proper organization of the theatre owners, failure on the part of many to understand the business both before and after entering the game, and unwise competition afterwards that tends to destroy the business of all concerned.

On the part of the manufacturers the chief trouble rests in the facts that they are undertaking to supply films to a people with whom they are unfamiliar, and that instead of studying these conditions they are apparently content with attempting to force on the public what they desire to supply.

R. E. Pritchard.

READY MARKET FOR "YELLOW" IN MONTANA

Special to The Motion Picture News

Billings, Mont., July 1.

A CAREFUL scrutiny of the local motion picture situation reveals two facts which stand out pre-eminently from the chaff of opinion, speculation and surmise. They are:

1. *The public likes feature films and will pay an increased admission to see them.*

2. *The public craves sensations rather than photoplays of educational or esthetic value.*

African Hunt Pictures Popular

While there are those who prefer the picture travelogue, current events, or productions of historical or educational value, they constitute only a small minority of the photoplay patrons. Just as the tired business man prefers musical comedy to grand opera, or vaudeville to the problem play, so the motion picture public prefers that which amuses or stimulates and excites the sympathies or emotions to those offerings which merely instruct.

This is generally true—the exception to which all rules are subject is also found among motion picture devotees. African hunt pictures, for instance, proved exceptionally popular, and the local house which showed them could not accommodate the crowds which sought admission.

On the other hand, "masterpieces" are shown on Wednesdays and Thursdays—the two dull days of the week. An explanation of the popularity of the hunt pictures may possibly be found in the fact that they combine the sensational and educational, with the emphasis on the sensational.

Business Forty Per Cent Better

To take up other features of the local situation, conditions may be summarized briefly as follows:

Business in the better patronized houses is fully forty per cent better than a year ago. All houses report an increase.

The average price of admission is ten cents, with twenty-five cents the maximum. Exhibitors believe the latter figure is the most the public will pay at the present time, although predicting that the time will come when double that amount may be charged for big features.

In Billings there are four motion picture theatres with an average seating capacity of 400, and a "legitimate" playhouse where photoplays are occasionally shown which seats about 2,000. During the past year there has been neither increase nor decrease in the number of theatres, and the chief improvements made were the remodeling of the Star Theatre at a cost of $3,000 and the redecorating of the Gem at a cost of about $1,000.

But two of the regular motion picture houses have sidewalk entrances. To reach the other two patrons must pass down a long corridor.

Society Films in Billings

In the Billings district, comprising eastern Montana and northern Wyoming, an occasional new house has sprung up here and there during the year, but nowhere has any great increase been noted. The territory is fairly well covered at the present time, and competition—if you ask the exhibitor—is "all the traffic will bear."

As stated above, Billings, a city of 16,000, has four houses on regular circuits and another which picks up occasional "strays" and shows them between-times when the house is otherwise idle.

Society films are supreme with the Billings public—quite naturally, as the country is only thirty years old—and comedy comes next. Western playes are condoned, but are not especially popular because so many are not true to actual conditions. Confidentially, Western people have a grudge against this class of productions for the reason that they portray the old West—the West of the Indian and the range rider, which long ago was relegated to a romantic past—and to that extent misrepresent a section of the country which is rapidly attaining a high degree of civilization. Foreign and educational films are nil in point of popularity, and are only used as "fillers."

Features Get Their Innings

Another word as to features: bona fide feature productions, say exhibitors, are growing in popularity more rapidly than any other class of plays.

"Give us more," the public cries, and the managers are doing their best to supply the demand. From this it may be gathered that the future of the business will most certainly require more big features, and, in the opinion of many Western exhibitors, future successes will be in direct ratio to the number of features produced and exhibited.

The time is coming, they say, when all-feature theatres will pay. They will not entirely supplant the variety house—if the term may be used to apply to pictures—but will make their presence felt, to say the least.

But the Features Must Be "Yellow"

And this also is true—the features must be sensational beyond all imaginings of the pioneers in the game. They must be "yellow."

"The louder the paper the quicker the public will come," is the way a director of the Montana Theatrical and Exhibitors League puts it.

In the matter of changes, exhibitors generally admit that while the daily change has many attractions, at the same time it does not give them time to properly advertise their programs, and for that reason is less desirable than three or four changes a week, with a new program, say, each Sunday.

Whether or not the daily change will be abolished is conjectural. If the exhibitors get together it may be—if they don't it will not. Just now it is a question of competition—if the other fellow advertises a daily change his competitor must, too.

Shy at "Long" Programs

Long programs, if "long" means more than six films, are not desired. Three to six seems to be the popular standard, according to their length. The public expects a show to last an hour or an hour and a half, and whatever length program will occupy that period is the one which exhibitors say will prove the most popular.

There is no prospect of amalgamation at the present time. Mergers have been tried, but have not proved successful, and indications are that locally, at least, the theatres will run along indefinitely as at present. There are signs, however, of co-operation as to price. While the managers have not been able to get together on any fixed basis, the probabilities are that before another year is up all playhouses will be operating under a price agreement which will eliminate cut-throat tactics and ruinous competition.

Service Rentals Increase a Third

Service rentals have increased fully a third during the past year, and exhibitors predict a still further increase as added features are "wished" on them faster than they have time to train the public appetite.

That this may not sound inconsistent with statements previously made, let it be understood that the producers apparently have sensed the public demand for features, and are turning them out as fast as the market can take care of them.

In one detail local exhibitors do not think manufacturers are paying enough attention to their needs, and that relates to the tendency to group productions of similar character instead of balancing them to conform to the public taste.

Greater diversification seems to be the present need of exhibitors, and the sooner manufacturers realize it the sooner they will restore harmony among their customers.

Gauging the Public Pocketbook

In closing, exhibitors declare both plan and price must inevitably go up, and already they are groping about in the dark of public opinion to see how far the public will go to get what it wants.

Exhibitors realize that the big features cost money, and that the added expense in the final analysis will have to be borne by the public. Whether or not the photoplay patrons will pay an admission commensurate with the character of the production he is demanding remains to be seen. That development of the business is still in the experimental stage.

T. A. Huntley.

Exhibitors In Idaho Complain That Producers Neglect the Market

Special to The Motion Picture News.

Boise, Idaho, July 1.

DIVERSIFIED programs, society, drama and educational, preferred; short programs not to exceed five or six reels well acted and telling the story and a popular admission price of ten cents is the opinion of the Western moving picture theatre managers in this territory. Through keen competition, they have carefully studied their audiences, surrounded them with every comfort and luxury known to the business. They are seeking to secure moving picture films that satisfy and are most successful with short reels and diversified programs although an occasional long special feature is a winner. But it only catches a certain crowd, unless exceedingly well advertised, while good reels on a general program with two changes a week are regarded as best business getters.

While there is a vast difference in opinion among managers relative to the best business getters, whether comedy, drama, or educational, they find that the western pictures do not take well in this country. They are often overdone, do not characterize the western type and only pull a small crowd, while foreign pictures do not take well at all and are seldom shown here and have not been for the past few years.

Sensational Features Not a Success in Boise

Sensational features are not big business winners in this section and it is believed by the managers that they will be less in demand in the future. There seems to prevail an opinion that the sensation is often overdrawn and while an occasional sensation feature which stays within the bounds draws a crowd for a time, it is not nearly as successful in filling the house as a diversified program.

Film service rentals have not increased in this territory during the past year, except on a few of the larger productions. *Theatre managers are unanimous in their opinion that the manufacturers do not begin to pay enough attention to their market and that this phase of the motion picture business must be remedied and the manufacturers brought face to face with conditions.*

Probably the most important question to motion picture theatre managers is the one relative to what productions please most and will bring the most business.

This question was put to four managers in one night. They were asked to ponder it carefully, consult their cash receipts and upon finally getting answers, they were as follows:

No. 1 manager says, "Society, drama and educational."

No. 2, "Comedy, society and educational, also travelogues, very few western and still fewer foreign."

No. 3, "Society, comedy and western."

No. 4 declares that when subjects are good there is no discrimination.

It may be of interest to know that manager No. 2 tried out western productions to some extent and even featured them with special singers, but found they were not a success here only in rare cases.

Keen Competition: Up-to-date Theatres

There is probably no city in the West with a population of 25,000 where the motion picture theatres are better than in Boise. Competition is keen and the managers have arranged their buildings with every conveniences, comfort and luxury known in the business.

There are four theatre buildings here, two were especially designed for motion picture show buildings and two were large store rooms remodelled for the business. A special ventilation plant was installed in one theatre forcing the cool air from the cellar into the building, making it cool on the hottest day.

The others have installed special fans for ventilation while fans on both sides the house are constantly going in all the theatres. A special feature at two of the theatres and one which is proving a winner is the clocks installed at two of the theatres directly in front of the audience and to one side of the picture curtain.

Owing to the fact that a number of interurban cars run out of Boise, this novelty has proven popular here and especially so as the clocks are those regulated by the Western Union, thus assuring accurate time and permitting those having to go at a certain time, to enjoy the pictures knowing that they can depend upon the time and catch their cars or train.

The average seating capacity of the theatres here is 500. Two of the houses will run above that mark and the other two possibly a little below.

During the past year no new improvements have been made and while business has been slow for the past two months, it is doubtful if any of the houses go out of business, except, perhaps one, which has been operated for but a few weeks by an amateur and is really the fifth theatre house in the city, although it caters more to vaudeville than to motion pictures.

Big Specials Are Uncertain

High class pictures and numerous special features have been shown here more during the past year than previous. Some of the big specials have had a big run, while others, equally as good, have not been well patronized, while diversified programs run of the same night have brought good houses, according to a report of one of the theatre houses. It is this manager's opinion that it is hard to tell just what the public demand most, but he believes that any good production with an occasional change will bring out a crowd to a ten cent show while they might not come out if the price was higher, although if the productions warrant 25 cents admission, he does not think there will be any objection to raising the price. But he does not believe the present productions warrant a change in the admission price.

A rise in quality might warrant a corresponding rise in prices.

J. M. Floyd.

WEST IN STATE OF UNREST AND TRANSITION

Special to The Motion Picture News.

Kansas City, Mo., July 1.

THE great Southwest speaks in no other terms to the motion picture than prosperity. The biggest wheat crop in Kansas and Missouri in ten years, cheering prospects for a huge corn crop, and a steady development in all the lines that make up the wealth of the surrounding states, predict a big year.

And, as the motion picture theatre quickly catches any drift toward either adversity or prosperity, business looks promising for at least the next eight or nine months.

Theatres Increase in Small Towns

This territory, however, has gone through several bad years, and in some respects the motion picture business has been dull. But the smaller towns outside of Kansas City in this territory have shown an increase in the number of theatres. The smaller towns now are installing picture shows and in the larger cities bigger and better showhouses are being constructed.

In Kansas City, though, there has been a decrease in their actual number—but a rather startling increase in the seating capacity of the showhouses.

This is explained easily. Kansas City has built several large theatres recently that have forced out of business two, possibly three, smaller ones. The prevailing type of theatre in this district still is the store show, with an average seating capacity of from three to four hundred. But that is passing. The list of bigger showhouses, averaging a seating capacity of six hundred, built within the last year and a half, is interesting. The Royal, the Electric, the Gladstone, the St. John, the Merit, the Bancroft, the Apollo, the Ellsworth, the Highland, the Gilham, the Benton, the Bonaventure, the Queen, the American, the Colonial and the Emerald are all of recent construction. Besides these, the Willis Wood, formerly the leading "legitimate" theatre in the city, has been converted to the silent drama.

Admission Stays at Five Cents

The price of admission here still remains at five cents, although one house is experimenting with ten and twenty-cent admissions and several charge a dime on several days a week.

The Willis Wood ran for several weeks with an admission price of twenty-five cents. The higher admission fee has been charged only when a long program consisting of big features was given.

Features Lose Appeal

The status of the feature film is rather in doubt in this territory. A tendency is being evidenced to get away from it and to return to the former one-reel pictures.

When feature films are shown here they must be either of a classical or a sensational production of a popular play or story. Many long, multiple-reel features of uninteresting subjects have been shown here in the last few months and have caused complaint among theatre patrons.

"The program of the future, at least here, must consist of one-reel subjects with only an occasional two or three-reel feature," an exchange man who is thoroughly in touch with local conditions said recently.

"But these single-reel pictures must show the same character of acting and of setting as the eight or nine-reel features. The longer subject frequently becomes uninteresting and redounds to the discredit of the show."

Personally the writer believes the exchange man's ideas are correct. Other exchange men, however, are pinning their faith to the longer feature. Several houses here are increasing the length of their program, but, apparently, there is little demand for that. The program of three or four reels seems to be filling the bill with complete changes every day.

Taboo Red Light Pictures

The strength of the diversified program in this city is shown by the demand for films. Western, society, comedy and sensation pictures almost comprise the list, with each in about the same amount. The anti-vice film, depicting stories of the red-light districts, has been on the whole a failure here. One such reel, despite the general apathy, has been shown repeatedly and is still drawing the crowds. It is almost alone in that field.

The future here will see a gradual disappearance of the storeroom shows and a gradual increase in the number of specially built houses. It probably will witness also an increase in the cost of film rental service.

Excessive competition and purely local conditions have forced the prices down, according to exchange men, until they are on the whole lower here than in many other cities.

This will be rectified slowly perhaps, as the standard of the single reel subjects increases. And, too, an increase in the number of rentals is certain to follow.

So far this year there has been little change in conditions. But much is expected in the immediate future.

George E. Quisenberry.

Omaha Is Feature-Mad, But Exhibitors Want "Short Stuff"

Special to The Motion Picture News.

Omaha, Neb., July 1.

IF unsettled conditions prevail in any part of the motion picture world, it is in the Middle West of the United States. Business here is reaching a capacity it has never known before. Exhibitors are just beginning to erect special structures for the exhibition of motion pictures and are beginning to move out of remodeled buildings.

Omaha and its territory have been called upon within the last two weeks to support a fifth exchange. The state branch of the M. P. E. L. A. is one of the most advanced in the country, and there is an intense activity in the city branch here.

But there are problems.

Cutthroat competition is a reality and standardized admission is a fond dream still far away in the future.

Omaha Is Feature-Mad

Omaha is going feature-mad, according to the exhibitors of regular programs. Exchange men say the list of feature exhibitors is growing every day. A number of theatres, regular motion picture houses, as well as the legitimate theatres that are being used for pictures during the summer months, are running features exclusively.

And Omaha exhibitors have a decided kick to make to the manufacturers.

They want more "short stuff," that is, half-reel or one-reel pictures.

Lively comedies, heart-dramas, educational films and once in a while a two or three-reel feature to mix in—and advertise big—are what the local trade want.

Exhibitors Keen for Standard Price

The average price of admission in Omaha is ten cents for theatres showing regular programs and fifteen cents for houses showing big features. In the congested district—one corner, for instance, where there are five motion picture theatres within 100 feet—the price is five cents. The Omaha public will pay a regular price of ten cents and twenty-five cents admission to the big feature shows.

Exhibitors would like to see the standard price ten cents for the regular shows and do away with cutthroat competition in some parts that has been spoiling business for orderly shows.

When theatres get to plastering the front of the house with huge banners bearing the words: "Blood! Blood! Blood!" and then, when the patron gets inside, showing him a common, slow picture, it is tempting destruction.

A local newspaper caused much comment recently when it ran a series of articles, saying the motion picture theatres were taking the place of the cheap yellow-backed novels we read when we were kids. "Jesse James in Novels Gives Way to Jesse James in Moving Pictures," read one scare-headline. The better class of exhibitors raised a protest, of course. But they admitted the sensational advertisers couldn't be blamed. It was the competition.

Frequent changes in the management of a number of down-town theatres indicate that some will discontinue business soon. They are known to be losing money. The weakest must succumb in the competition. They are having an uphill pull that is proving too hard.

Foreign Features Are Popular

How to standardize admissions and prices so these places can compete and let the best survive is a problem local exhibitors are anxious to see solved. Regular patronage, desired by all exhibitors, is now enjoyed by only three of Omaha's down-town theatres.

Foreign pictures, shown in features, are popular in Omaha.

Out in the state and in the down-town districts of the cities, sensational features are in demand. The small towns are, however, rapidly developing a hunger for really classical features that threatens to bring on a dearth in the market unless more is produced.

When the motion picture business is standardized in Omaha the exhibitors will have two changes a week. Four or five reels will make a show. And the shows will be of such a nature that the patrons will be well satisfied. Needless to say, this is what exhibitors want.

The introduction of a recent ordinance threatens to halt growth of the business in the Omaha residential district for a short time. The ordinance refuses permission to build new motion picture theatres in the residence district.

Five new theatres have gone up in Omaha this spring and more are coming if the ordinance can be overcome. No amalgamations of theatres are being made to quell competition. Exhibitors agree such amalgamations would be hailed as a Godsend in some parts of the city, but it is a groundless hope.

Small Towns Want Better Films

Out in the state the motion picture business is passing the experimental stage for the first time this summer. The made-over opera-house is giving way to the cool, specially constructed motion picture theatre. The small towns are rapidly getting away from the cheaper films and are taking up a higher class with great success.

All the Omaha exchanges report greatly increased sales of motion picture machines, indicating that business is going to be better than ever. The machines are going all over Nebraska, Iowa, South Dakota and Kansas from Omaha.

Exhibitors at all the league meetings are getting to censor the manufacturers. "More short stuff!" is the cry.

"Where can I get a good, lively one-reel drama?" asked an exhibitor. "I can't get it.

"I don't want a six-reel feature. Condense a four-reel feature into two reels and give it to me—something bubbling over with action. I want a short comedy with real laughs in it. I want a one-reel drama full of thrills and emotions. Where can I get them?"

Such was the plea from nearly a dozen of the leading exhibitors, not only of Omaha, but of the state.

At a meeting of the Omaha branch of the M. P. E. L. A. last week the increasing length of features was deplored in a series of talks. And the Nebraska branch's representatives at the national convention will voice the same sentiment.

Exchange Men See Promising Future

Exchange men in Omaha declare they are looking into a future more promising than ever before. Of course there is competition here, and it has grown since a new exchange was started two weeks ago. There is a constant fear on the part of exchange men that cutting prices may be started. Not a theatre in Omaha's territory discards one service but what it has repeated and earnestly presented opportunities to take four other services. Several of the largest theatres in Omaha have changed their service recently.

The quantity of films shipped from Omaha has increased nearly one-fourth within the last year, say the exchange managers. They decline to say, of course, how much the income has increased, but they point to an increased number of employees, better equipped headquarters and progressive conditions all about.

"What do you think will be done at the national convention?" was the question asked The Motion Picture News representative in his trips from theatre to theatre and in the letters sent in from out in the state.

Every exhibitor in this state and in Omaha's territory is watching the convention. What is he thinking? What is he hoping for?

He wants the same fair, square chance that he would have if he owned a grocery store or were in any other business, and he wants it bad, especially since the business is growing, growing, growing. And he is hoping the convention will help him realize his desire.

Guy P. Leavitt.

Denver Sees Salvation In Combine to Stop Competition

Special to The Motion Picture News.

Denver, July 1.

THE consolidation of the motion-picture interests and the monopoly of productions to control the flood of films is the logical ultimate salvation of the motion-picture industry, is predicted and to no little degree anticipated by the majority of Denver film men.

When competition has reached a point where it menaces not only its own cycle, but casts a grim shadow of failure over the entire industry, then the adage that "competition is the life of trade" may well be erased and "co-operation through the medium of consolidation" be written indelibly in its stead.

Undoubtedly in the opinion of the local interests the curbing has passed beyond control of exhibitors with the influx of feature films and a disregard of the future by their exploiters nothing short of universal control of the production will suffice.

"A couple of billion dollars combine" aptly expresses the proportions that the motion picture has assumed and the magnitude of the controlling power, according to S. L. Baxter, owner of the Isis, perhaps the finest house in the West.

"Industry Needs One Head," Says Manager

"What the photoplay needs is one head, one power, one master mind trained to the needs of the field, to grasp the reins and check the mad race in which the industry is moving.

"The motion picture is only where drama was when the alleged trust took hold and organized and placed upon a sound business basis the commercial end of the drama," says C. C. Percy, manager of the Paris Quarter, a million-dollar house.

H. E. Ellison, manager of the Colonial and the Plaza, the first exclusive weekly stand to embody the higher ideals of the silent art, said:

"A process of elimination will surely take place. The public is daily becoming more exacting in its demands. This latest art is being advanced to a higher development, and a

new era of management has dawned. Consolidation is the eventual solution."

Perhaps no city in America presents such conditions as Denver. Graced by as fine a lot of theatres as is found anywhere in the land. There are two blocks of theatres in the motion-picture district, where the investments aggregate more than a million dollars.

Denver Suffers from Five-Cent Standard

Denver has long suffered from the five-cent menace; not from the fact that the public would not pay more for amusement, but from lack of organization and co-operation of the interests involved.

The interest in photoplays can be readily realized when it is known that almost the entire population attends pictures every week, in spite of the long programs. In spite of the influx of features the patronage has remained even during the past six months.

True, there is a steady dropping off of the one-time "fan," who was the daily guest at his favorite house. This species is almost extinct now.

This is accredited to many causes by many managers. They said that it has come from the concentrating upon the lengthy programs of five, six and seven reels of which Denver is now in the grip, and which tires the spectator, from whom are heard expressions like, "There's nothing new in pictures; they don't interest us as they used to."

The writer, in interest of the argument, questioned hundreds of old fans, who a year ago never missed a day at the pictures, but now rarely attend. One out of every hundred will credit it to anything but the long programs that are produced.

To this argument the present exhibitors bring the same answer: "Yes, the public do not want more than three or four reels, but what can I do when the others are showing six and seven reels, although the public want no more? They feel cheated if I show less."

New Clientele Takes Place of Old Fans

However, instead of the fan there has grown a new clientele, recruited from the legitimate patrons, stock house-goers, readers, influenced to attend by their acquaintance with the adaptations presented with celebrated stars. Only the price now stands in the way of a larger patronage from this class.

They refuse to pay a nickel, and it has only been within the past few months that local exhibitors realize it is foolish to expect people to spend ten cents carfare to spend a nickel for amusement, and have raised the price to ten and twenty cents.

Now there are five principal houses charging ten cents two and three days a week. They play to a larger patronage than formerly.

The opening of the Plaza has thrown the strongest light on the photodrama entertainment than any other venture recently mentioned, and its relation to the future of the industry is vital.

Boldly this theatre, facing in a city of a quarter of a million people enough amusement enterprises, has flaunted its ideas and ideals in the face of competition, demanding a permanent advanced admission, and it inaugurated a schedule of four performances a day. The first week the receipts were more than to justify the defiant, somewhat altruistic attitude of the management.

Feature Film Far Ahead of Single Reels

The feature film is foremost in popularity in this city, single reels failing to attract. The loss of the "fan" has broken the back of the single reel's appeal.

Denver, like other cities, has had a flood of "slave dope" meant to attract sensation-loving and the deprayed. But they were disappointed in not seeing as much crime depicted as they expected, and the patronage failed, with the result that true dramatic patronage with its appeal to modern minds has taken the rightful hold upon people.

The foreign films, with their erotic emotions and their lack of sympathy appealing to American hearts, the exploitation of affairs and passions not in accord with American understanding, failed to draw. Likewise American productions with Civil War locale, and Revolutionary days. There are only the two extremes in period the logical kind of films: ancient spectacle and the ultra-modern drama. Nineteen hundred years is a chasm which the photodrama must span to appeal to the present-day audience.

Public Does Not Demand Lurid Films

That the public does not demand the lurid and the vile, but accepts it because it is offered, is expressed in a remark of one exhibitor. He said: "A street-car conductor calls the station, a man gets up, goes to the door and steps to the street, and unconsciously hangs on a full block before he can get off."

It emphasizes the demand for modern entertainment. "Speed," declared the manager. "If I could, I would screen a reel in seven minutes instead of fifteen, and please more people by doing so."

The play that has sharp, clean, speedy action, quick turns of plot and suspense is the only thing acceptable to the public to-day. Artistry need not be sacrificed to speed. The modern locomotive that travels seventy miles an hour is better to look upon than the engine of a decade ago."

Sensational scenes have until the present time satisfied this demand for speed, but the audiences refuse to sit through four reels of dragging action to see an automobile plunge over a cliff.

Day of Daily Change Is Past

No little emphasis may be placed upon the influence of the "fan" as well as the feature production. The daily change is now considered illogical. Two, three, four, or even seven-day engagements are common. Admission price has ceased to be an issue locally, nearly all agreeing that the public will respond regardless of price. There is a realization abroad that quality is the dominating factor in the present-day entertainment.

While ten or twenty cents is the maximum asked for larger attractions, with the increasing quality of the productions and as the prejudice is being overcome, accompanied by an understanding of the magnitude and the expense of photoplay production being assimilated by the playgoers, exhibitors are optimistic of the future.

Complaints Against Producers and Exchanges

The disregard of the exchange men and the manufacturers of the interest of the exhibitors, their listless attitude to advertising and the lack of co-operation with the theatres, have been active agents against the proper exploitation of superior attractions. Because of this many magnificent productions have died an inglorious death. Plays deserving wide advertising and dignified presentation flicker on or off, often without a mark of memory.

The speed with which the industry is traveling is credited with this neglect of publicity by one manager, although others are not prone to accept this excuse.

"If I go to a fountain for ice cream do they say, 'Eat it with your hands'? or do they give the customer a spoon," asked one exhibitor. "Then why should I put on shows without proper methods to serve the public?"

In spite of many annoyances and the failure to co-operate, business manages to hover around normal of the business barometer, with inclinations to climb, as newer ideals are grasped by the public and exhibitor alike.

S. Barrett McCormick.

SOUTHWEST MARKET IS FULL OF PROMISE

(*Special to* The Motion Picture News.)

El Paso, Tex., July 1.

HORACE GREELEY'S advice: "Go West, young man, and grow up with the country," is applicable to the motion picture business in El Paso.

In the past two years El Paso has undergone an evolution in the motion picture game for the reason that the trend of the manufacturer, superinduced by the exhibitor who was first to realize the "picture" possibilities of this section, has been westward.

Both the manufacturer and the exhibitor who have followed the westward travel of the films have prospered.

Rapid Building Strides

Two years ago El Paso boasted of three picture houses, the Crystal, Wigwam and Majestic, the latter a combination house which it still is. At that time there was only one film exchange, the W. H. Swanson concern, which opened its offices in the Litle Caples Building, at the intersection of San Antonio street and Mesa avenue. The exchange still maintains its office in that building.

The Crystal and Wigwam were both on San Antonio street. The Majestic was on Broadway. The Crystal was running a two-reel show while the Wigwam ran three. There were daily changes of program at both theatres.

The Majestic was drawing the crowds with pictures and vaudeville, in a majority of instances putting on tabloid musical comedies with the motion pictures.

From that first beginning in the business to the present thousands of dollars have been spent in the erection of motion picture houses. There is now under construction the Alhambra, El Paso's latest film house, which when completed is to cost $45,000. It will have a seating capacity of 700, and in addition to that will embody the latest features of motion picture houses in the East. The new structure is of Moorish design.

From three picture theatres three years ago the number has grown to thirteen, and the seating capacity of all the houses will average 400.

$6,000 Remodelling for the Year

The Unique was the first modern motion picture house to be erected in El Paso. That was followed by the Grecian, the new Wigwam, Bijou, Eureka, Hidalgo, Liberty, Star, a remodelled Majestic, Lyric, City of Mexico, Smelter Theatre, and motion pictures for the soldiers at Fort Bliss. In addition to the building expenditures $6,000 has been spent within the past year for remodeling and repairs.

With the increase in the number of theatres came the film exchange. For a time the Swanson firm had the field to itself. Then the Mutual Film Corporation opened headquarters in the Trust Building, corner of San Antonio and Stanton streets. The Consolidated Film and Supply Company established headquarters in the Mills Building on North Oregon street. The Warner Feature Film Company moving into the same building on last June 15 is the latest exchange in El Paso.

Business Expanding Westward

The increase in the demand for films occasioned by the growth of the motion picture houses was really responsible for bringing the film exchanges to El Paso. Besides, the growth of the business was, extending westward taking in Arizona and New Mexico, two states, which like El Paso, are yet pioneers in the motion picture line.

Another reason for the advent of the film exchanges is that El Paso is the logical point for handling the New Mexico and Arizona territory.

The exchanges have enabled the exhibitor to get a better grade of pictures, and at the same time affording the exhibitor the certainty of showing the pictures he has advertised.

Before the exchange men came the exhibitor on many occasions was compelled to substitute old reels for those he had advertised. Delays in deliveries in most instances was responsible for that, or the inability of the film exchange dealt with to supply the promised picture.

Require Better Pictures

The patrons of motion picture houses have kept pace with the progressive strides of the exhibitors. Pictures shown two years ago would now show to dark houses. the patrons of to-day has been educated and he is demanding a high-grade production.

As far as the patrons are concerned in the aggregate, the exhibitor in El Paso has a nondescript audience to deal with. There is a class that highly appreciates classical productions, but that class is not sufficient in number to support a house showing only that character of pictures.

At least one-third of the population of El Paso are Mexicans, and Mexicans are classed by the exhibitors among their best patrons. While exhibitors give the manufacturers the credit of keeping in close touch with the motion picture business in the different territories, the local exhibitors here say they have not been careful enough in the class of pictures they have sent here that dealt with Mexican characters.

Bad Selection of Mexican Subjects

From the standpoint of the exhibitor the manufacturer should keep strictly away from the Mexican situation, restricting their productions exclusively to historical events dealing with Mexico. The business of several local houses which play almost exclusively to Mexican patrons have suffered because of these ill-timed productions.

The Mexicans as a race are sensitive and do not appreciate a scene where they are made ridiculous.

Any picture that tends to humiliate him is offensive and a house showing that sort of picture will notice a material depreciation in the number of its Mexican patrons.

Ten cents is the regular price of admission at all of the houses, and there is not the slightest indication that the price will ever be advanced. Anyhow, it will only be in the years that are to come, and then only when El Paso boasts of a real feature house. The standard price for classical productions is fifteen and twenty-five cents, but this raise must not occur at frequent intervals if the exhibitor wants to keep his patrons in a good humor.

Do Not Want Too Many Classics

A classical production being shown once a month at the advanced prices will be accepted with good grace, but shown oftener than that will result in dissension among the patrons. The exhibitor who persists in showing more than one classical production a month at advanced prices is playing a losing game. The number that really appreciates classical productions and will attend every production of that kind, no matter how often, is greatly in the minority, and the exhibitor whose hobby is classical productions will not prosper. Taking into consideration the fact that the patrons of picture houses here are nightly-goers and the great majority of that class will not support classical productions at advanced prices shown more than once a month, the exhibitor showing a diversified program is the man that is reaping the profits. A program consisting of a two-reel feature and a one-reel comedy is the one that nets the business and sends away satisfied patrons.

Mexicans Want Westerns

The demand for feature films and good comedies is about equal Picture houses in the Mexican section of the city do a good business with Western films. Standard books and plays reduced to motion picture form always draw a good crowd. The demand for sensational pictures has all but died out.

There is not the slightest indication that the daily change of program will be abolished in favor of any less changes. The reason is that practically the same patrons attend the theatre nightly. Long programs are not in demand. Patrons will sit through a six or seven reel standard production shown once a month and not complain.

Each exhibitor considers that El Paso is a good field for the business even with the present number of houses. They are of the opinion that there is money enough for all.

The exhibitor who steadily keeps his price down to ten cents is the man accredited with making the real success in showing motion pictures. There are a number of Mexican theatres that only charge five cents for admission, and these are running three reels with the customary daily change.

Nickel Houses for Mexicans

But in these theatres wooden benches are used for seats, and these are crowded into every available space. Mexicans are the patrons of these nickel theatres and they are packed into them like sardines in a can. The Americans and better class of Mexicans demand a strictly sanitary place with plenty of room. These will not go into a house where they have to be crowded. Yet the nickel man is making the money and will continue to do so until a city ordinance cuts down his seating capacity to its correct dimensions.

Lose Patronage Through "Ad" Slides

In the work of educating the patrons the exhibitor has lost what was perhaps at one time considered one of his best sources of revenue—the advertising slide. To-day there is not a picture house in El Paso throwing an advertising slide on its screen.

There was a time when the patrons had to sit for fifteen or twenty minutes while the operator ran the advertisement slides of local merchants and others. Patrons stood this for some time, but it was only recently that the exhibitor realized the possibility of losing his patronage if there was a continuance of the "ad" slides.

So also the exhibitor realized that it was the patron that supported his place of business and not the advertising merchant. While it was a struggle to give up that source of revenue the exhibitor made the sacrifice in behalf of the patron, and again the El Paso exhibitor displayed his wisdom.

Herein lies the real reason for the success of the prospering El Paso exhibitor; his willingness and readiness to be pleasant to his patron. The success of the local exhibitor, after all, is based on his friendly relationship with his patron. This he considers his greatest asset. But the friendship of the patron ceases when the exhibitor shows him second-rate pictures.

R. G. Chapman.

Five Cent Theatre Is Yielding In Los Angeles to Higher Prices

Special to The Motion Picture News.

Los Angeles, July 1.

LOS ANGELES is seeing the passing of the five-cent motion picture theatre, and the building up of very substantial business on the ten, fifteen, twenty, and even thirty-cent admission fee basis.

Five-Cent Houses Out of the Running

During the past week three five-cent houses have closed, and two suburban theatres have changed their programs and stepped into the ten-cent class. Of the number of five-cent houses now in this city where there are more than one hundred motion picture theatres, there are less than twenty that charge less than ten cents admission, and of the twenty a majority of the managers argue that the bottom has fallen out, as compared with business of one year ago.

With the downtown and suburban houses, where ten cents or more is charged, there is little complaint, and, generally speaking, business is good.

Practically all of the ten-cent houses have orchestras, show programs consisting of three, four, or five-reel features, with no more than six reels on the program, except in rare instances, and aim to keep away from the single-reel numbers unless they have exceptional quality.

Big Center of the Industry Arouses Interest

Probably the greatest success in the motion picture field of the greatest motion picture city in the country —greatest because of the many studios, film manufacturing plants, and general interest in the film industry— is that of W. H. Clune, who recently leased the Auditorium, the former home of all grand opera, musical recitals, etc., with a seating capacity of more than 2,500. The house has been drawing capacity crowds afternoon and evening at ten, twenty and thirty cents.

During the two weeks prior to the opening of the Auditorium for pictures, Mr. Clune advertised in every way possible, using twenty inches of space daily in the five leading newspapers, and 24-sheet stands on the most conspicuous boards, announcing the policy of his new house —for he has two other theatres in the retail business section—and telling of the twenty-piece orchestra and his intention to give continuous programs from noon to five and seven to eleven daily.

He urged all to "watch for the fireworks on the opening night." And thousands packed the city park just south of the Auditorium, because they could not gain admission, and saw the electrical fountain blaze forth the name of Clune every minute, amid a shower of red and green sparks.

The Auditorium is an eleven-story building located on a slightly higher level than the business section, and the sign can be plainly seen to the city limit in all directions except north.

No Serious Competition from Vaudeville

The opening bill was "Home, Sweet Home," a D. W. Griffith production, from the local Majestic-Reliance studio. And this has since been followed by such features as "War Is Hell," "A Million Bid," "The Spoilers" (two weeks), "Mr. Barnes of New York," and "Antony and Cleopatra." All the programs have been generously advertised on the billboards and in newspapers, and with gratifying results to the management of the big motion picture theatre.

Local motion picture theatre owners and studio managers believe there is a place for the five-cent theatre, with short pictures of one and not more than two reels, in the shopping districts, where people may rest for half an hour or an hour during the day. But for the evening amusement, it is generally conceded Los Angeles picture fans want the feature programs with good music, which is impossible for the five-cent admission houses.

The competition of the vaudeville houses does not materially affect the motion picture theatres. In addition to the Orpheum, with seats at from ten cents to one dollar, there are four other vaudeville houses. Pantage's gives a nine-act program for ten, twenty and thirty, but does not draw away the line from Clune's Broadway, two doors away, where six reels are shown for ten, fifteen and twen-

ty. And within two blocks is the Hippodrome, with ten acts, and any of the three thousand seats for ten cents; the Republic, with nine acts for ten cents; and the Empress, of the S. & C. circuit, with ten acts for ten, twenty and thirty cents.

One Person in Five Attends Every Day

Of the other retail district theatres, the Woodley, Tally's Broadway, the Alhambra, National and Lyceum, it has been found the larger subjects—and those without padding—from one and two reels to four and six reels—are the best attractions.

All of the larger theatres are free users of newspaper space and very frequently the space occupied in the local newspapers by the motion picture theatres is twice as great as that of all other theatres.

Some motion picture theatre managers—through columns of trade papers—have voiced their opinion that it would be detrimental to exhibitors generally for people to be taken into the confidence of motion picture manufacturers and shown how the films are made, but this cannot be proved in Los Angeles.

Here people are accustomed to seeing the companies working on streets, at business houses, in parks and studios, and it is generally believed these public exhibitions greatly increase the interest in films, at least statistics gathered from all exhibitors show that about one person in five attends a theatre daily.

If the west coast city with its mountains, sea and sunshine, which make it the ideal place for film-making, and where seventy per cent of the domestic pictures are made, can be taken as the leader in matters pertaining to picture theatres of the future, by virtue of its large photoplayer population, it is a very safe prediction that sooner or later the five-cent houses will be succeeded by larger ones where feature films will be shown and the musical numbers will be on a quality basis with the programs of the finest theatres.

J. C. Jessen.

"IN THE SHADOW OF DISGRACE"

(Edison—Two Reels)

REVIEWED BY PETER MILNE

THE cast of this picture, which is quite large and able, includes Mabel Trunnelle, Herbert Prior and Yale Benner. It is evident that Mabel Trunnelle does not turn up her nose at any part she may be called upon to take, and here she is a simple country girl who, quite naturally, is loved by a squire. They are married secretly and he is called away to India. She is cast out from her home, but later her husband returns and the two live happily together.

The picture is marked by its unconventionality and is very well acted and staged. The rural scenes are most realistic and beautiful. Some of these are worthy of more than passing notice; a pretty waterfall is shown, and the numerous scenes beside the country stream lend the desired atmosphere to the picture. Nothing sensational appears at all, in fact, the action is even slow in parts, but it is of a kind that will appeal to all, especially those who admire good acting and a pretty story.

COMPLETE PICTURE OPERATORS' COMMISSION

Special to The Motion Picture News

Rochester, N. Y., July 1.

The motion picture operators' commission has been completed by Mayor H. H. Edgerton, who has named two additional men to act on the board. They are Commissioner of Public Safety Charles S. Owen and Ervin Saterds.

The appointment of the additional members paves the way for the holding of the test for the Italian operators, and for candidates who recently failed to qualify on the first test. The next examination will not be held for ten days, at least.

"THE IRON MAN"

(Gaumont—Three Reels)

REVIEWED BY A. DANSON MICHELL

A THREE-REEL mystery story, told in the style that has made the Gaumont Company famous. This firm, although doing splendid work in other lines, excel in detective stories, or plots that have strong mystery for their foundation. The "Fantomas" series are a proof of this fact.

This story combines mystery with fast action. Unfortunately the photography is poor and not in any way up to Gaumont standard. The print seen, however, could be bettered by clearer tinting and deeper developing.

The disappearance of Philip Travers, an American millionaire, brings Barnet Parker, who has appeared in a number of other stories in a like capacity, on the job. Rochecombe Castle, where the Count and Countess of Severnac hold full sway, is visited by the detective after some difficulty in getting an introduction.

He finds that Travers had been waylaid in an inn nearby and, going there himself, makes a thorough search, discovering that the hotel and the castle are connected. He also finds clues to enable him to see that the cellar had once held Travers a captive.

Winning considerable money from the Count puts him in disfavor and he is captured and thrown bound in the cellar. He frees himself and returns to the room above. The iron man, an automatic skeleton armor, which operates when something is pushed against it, is used against its owner by Parker. The Countess is captured without any difficulty, and the other conspirator is trapped in a sliding door. The police are called in and make their arrests.

"ARMS AND THE GRINGO"

(Majestic—Two Reels)

REVIEWED BY PETER MILNE

THE scene of action, as the title indicates, is laid on the border between Mexico and the United States. The story deals with the dishonesty of some few Americans, who make a business of smuggling arms across the border to sell to the Mexicans. This idea is not untrue and for this reason the story is more entertaining than it would be without the truth. The plot is an entertaining one, and one that will hold all with its intense and absorbing situations.

A well-known cast performs; all of whom do wonderfully well. Dorothy Gish, F. A. Lowery, Wallace Reid, Fred Kelsey and H. Gaye are the main characters. Miss Gish is the only woman in the cast, and it is well that there is no other. As it is, she outshines all the male actors that perform and they do excellent work.

Sullivan, a young officer in the United States Army, is accused of smuggling arms across the border. Through the efforts of his sweetheart he is exonerated and the real culprits captured. The film seems a little light-struck in places, but otherwise is perfect.

"SHORTY TURNS JUDGE"

(Broncho—Two Reels)

REVIEWED BY PETER MILNE

IT would be difficult to find a better comedy-drama than this. The two are not mixed, as is usually the case, but the first reel is almost entirely drama and the second is devoted to the comedy.

Shorty Hamilton appears in the leading role, as in the other pictures of this series. Once again he is accused of murder and once again he escapes with the aid of his faithful friends. While wandering about, waiting for a safe time to show his face again, he finds a judge that is journeying to his town, who has been bitten by a snake. Shorty impersonates the judge and returns. Some of his fellow cowboys are on trial, and he, of course, frees them all. They discover the deception and loudly nominate him for sheriff.,

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Vol. X July 11, 1914 No. 1

What Will Happen At Dayton?

A GOOD deal of real interest is being manifested throughout the trade in the outcome of the Dayton convention.

The questions being generally asked are:

"How large will the convention be?" and "What will it accomplish?"

* * *

THE committee in charge has announced that convention interests will be kept foremost, that matters of entertainment and the like will not be allowed to interfere with its best conduct and serious purpose.

A well-considered program has been worked out and apparently excellent and complete arrangements for visitors have been well and thoughtfully made in advance.

Such all-important matters as censorship, length of programs, admission prices, posters, etc., it is stated, will receive the most serious consideration.

* * *

THIS is all very estimable.

But the best that the convention can do along these lines will go for nothing, unless the exhibitors assembled first show to the trade that they can organize themselves into one strong, compact body.

Their resolutions then will be not mere words but recommendations and demands that will receive due consideration and action.

AMALGAMATION is the big opportunity of the Dayton convention.

Only politics—the politics of a few—can defeat this wish of the many.

If politics rule, then we shall have just another year of disorder and lack of achievement.

Which shall it be?

The "Educational" Picture

AN exhibitor who viewed the Strand Theatre program last week and heard the applause given to the two Eclair "educational" features, "Como Lake" and "Caddis Flies," made immediate arrangements to book these pictures at his own out-of-town theatre.

For some undefined reason the average exhibitor has taken the stand thus far that his audience takes a keener interest in comedies and dramas than in the travelogue and scientific pictures.

And he still clings doggedly to the belief despite the fact the average audience, Broadway, or neighborhood, large-city or small-town, never fails to give the most unmistakable signs of its tense interest in the "news" daily or weekly, the travelogue, and the scientific film of general appeal.

* * *

THERE are, of course, varied tastes for pictures, just as there are varied tastes for books, magazines and newspapers.

And it is true of the picture world, as of the reading world, that the broadest appeal is had by the imaginative portrayal of events that stir the human emotions by the picturized story, in other words, be it drama or comedy.

But it is safe to say that there is scarcely an individual who prefers comedies and dramas of any quality and is not only keenly interested in world happenings, in travels through lands he will never be able to visit, and in the wonderful ways of nature.

* * *

ON the other hand, there are thousands of people everywhere who will not patronize picture theatres in the belief that only comedies and dramas are shown, and these of a quality that they consider beneath their standard of entertainment.

Features of the higher order have recently brought this large portion of the public into the picture theatre. But they are asking urgently to-day for topical and travel and scientific pictures.

* * *

MANAGING DIRECTOR ROTHAPFEL, whose exhibiting success is due to his knowledge of what the whole public wants and his ability to deliver it, has accomplished an ideal, well-rounded program at the Strand by adding two "educational" pictures—one a scenic and one a scientific picture. The program usually embraces a feature melodrama, a Keystone comedy, and two interesting educationals—all interspersed with excellent musical features. Here is a complete appeal—to the entire public.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Two Reels)
REVIEWED BY A. DANSON MICHELL

THE second in the series of "The Million Dollar Mystery" stories. Although this is a continuation of the first two reels, the story would make interesting amusement even for those who did not have the chance to see the preceding installment.

Intrigue and strategy follow one another so closely in this picture that the audience are constantly on the qui vive in the hope that something will turn up that may give them a hint as to the possible solution, as far off as it is.

In the first two reels the money was stolen by a mysterious hand that reached out to the safe, unlocked it and "lifted" the million dollars. The thief is apparently one of a few, for by the process of elimination only three could



THE BUTLER REFUSES TO SPEAK

have stolen it, apparently. Suspicion is thrown on the butler in a clever manner, and it now looks as though he were the guilty party. If the father took it before his thrilling escape in the balloon, why did he not have it with him when the dirigible was wrecked and he was found exhausted? If the crooks have it, why are they still searching for it?

These things are certainly sufficient to make a person think and think hard. And it is these thoughts that will increase the box-office receipts of the theatre wide awake enough to obtain the serial.

This installment of the mystery also brings in the lover, or the hero of the picture. A reporter is sent to interview the daughter of the missing man, and love, or perhaps friendship, seems to spring up immediately between them. There is a dramatic escape registered in the finale that should go well. Two policemen, chasing one of the escaping crooks, are thrown overboard into the water, dropping a long distance.

At the completion of the first installment the butler was left in the house, tied securely to a chair. By clever maneuvering he gets near enough to the table to lift the telephone receiver from the hook and thus call aid. The police rescue him and search for the members of the Black Hundred, who were believed to still be in the house.

A little while later Florence, the daughter of the missing "owner" of the million dollars, comes to his home looking for him. She has her schoolgirl friend with her and is received by the butler, who tells her what he thinks she ought to know. The reporter calls and is told the story.

The father is picked up at sea and brought to land where he disappears once more and does not turn up again during this picture. The Countess Olga, one of the conspirators, calls and makes friends with Flo by using strategy. The newspaper man also calls and succeeds in defeating the plan of the conspirators to get Flo in their power. The Countess is not suspected.

"THE WILL O' THE WISP"

(Box Office Attractions Company—Four Reels)
REVIEWED BY A. DANSON MICHELL

THIS production of the Balboa Company, along with a large number of others, was purchased by the Box Office Attractions for North and South America, and is to be boomed on the coming tour by representatives from that company.

Photographically this four-reel picture is perfect. The clearness of detail, the lights and shades are worked out with an artistry which at once brings it into prominence.

The preceding paragraph does not by any means belittle the story, nor convey the meaning that the plot is not sufficiently good to go with such perfect mechanical detail. But the salient point is the photography.

The story as told on the film impresses one with being true to life in every way. The writer was informed that it had a tale from life for its foundations, and this seems very likely. The rendition is left to a capable cast headed by Helen King, formerly of Lubin, and Jackie Saunders.

In the latter part of the picture some excellent rain effects are obtained. Real flood scenes, taken in California, form an important basis for certain portions of the drama. This is very realistically portrayed.

King and Julia break their engagement and King leaves



TRAPPED BY THE RISING FLOOD

for the wilderness. His duel with his rival is stopped by Julia and he goes his way. Arriving in the country, he changes clothes with a tramp and builds a hut for himself. He meets the Will o' the Wisp and saves her life from the quicksand.

The villain buys Hazel, the Will o' the Wisp, from her father, telling the latter he intends to marry her. Again King saves her and takes her to a farmhouse and leaves her there for safety. The rising rivers become a great menace to the blind father, who has been shut in his house by the villain in revenge for allowing Hazel to escape him. He is rescued by King after an arduous trip and the villain dies in the water.

The Serial Film That Has Broken All Records For Bookings and Patron Pulling Power



The Perils of Pauline



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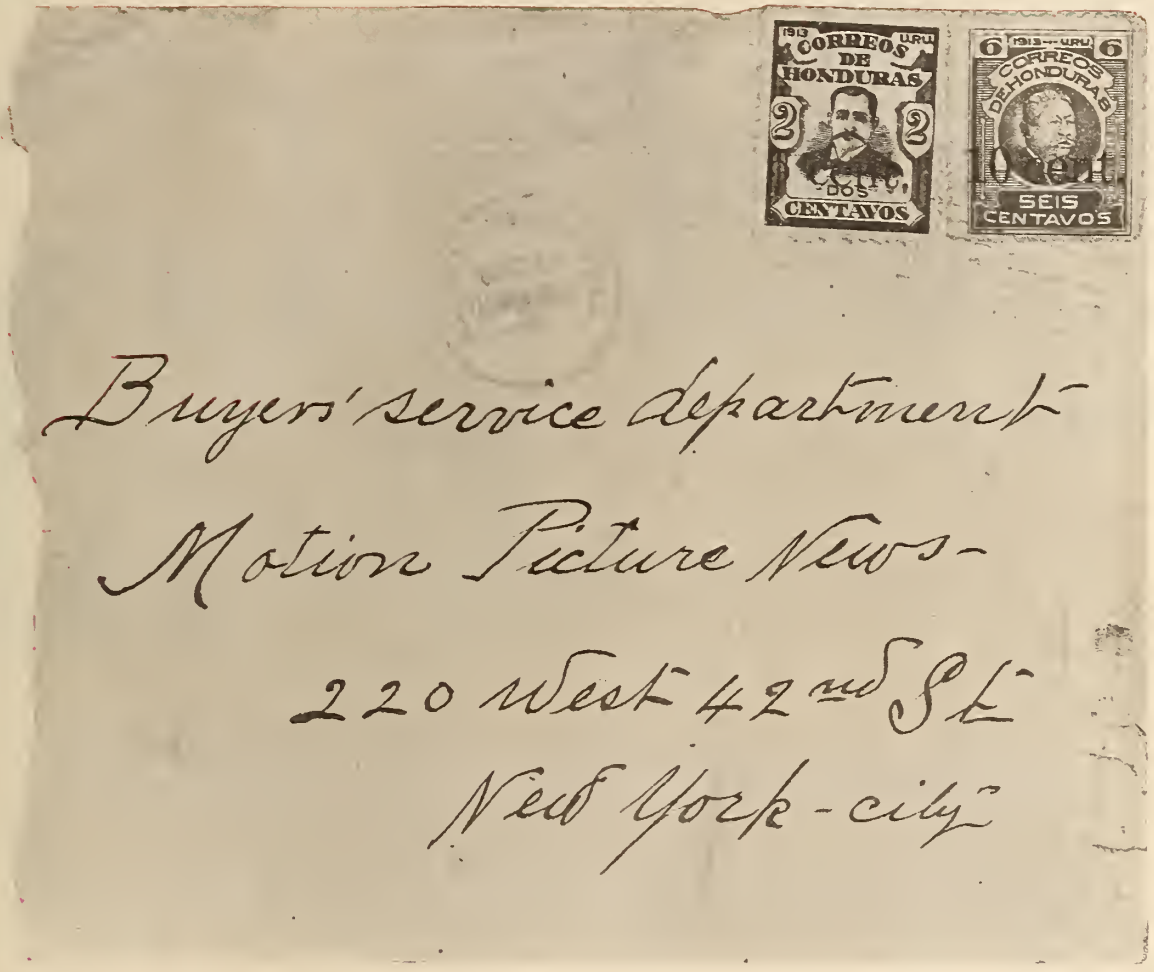
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220 West Forty-second Street - New York City

"ST. ELMO"

(Box Office Attraction Company—Six Reels)
REVIEWED BY A. DANSON MICHELL

A WONDERFUL screen dramatization of the book by the same name, written by Augusta J. Evans. It was produced at Long Beach, Cal., by the Balboa Company. The Box Office Attractions Company, of 146 West Forty-sixth street, New York, obtained the North and South American rights to this, together with all the other productions of this company.

The original story in book form has probably been read by as many people as any other American novel, "Uncle



ST. ELMO KILLS HIS COUSIN MURRAY

Tom's Cabin" excepted. The drama written from the book has been on almost every stage in the country, and certainly in every stock theatre. As usual, the screen adaptation is better than that of the speaking stage. The opportunities are many and are grasped. The actual wording of the book is followed in a most concise manner.

Nothing much need be said of the photography. The class of work made by the Balboa Company is by this time too well known. Suffice, therefore, to say it is excellent. Beautiful locations accentuate the artificial beauty of the picture. Large flower gardens, with old-fashioned walks running through them, the characters in the old style costume then in vogue, the background of fountains and the old mansion leave nothing to be desired in this respect.

There is just a little comedy here and there throughout the action to relieve the monotony of the heavier situations. The excellent dissolves and double exposures are registered in a capable manner. The transformations in which the devil either enters or leaves St. Elmo are well executed. There is a clever child introduced toward the end who will draw sympathy from the women of the audience.

The story, in brief, is as follows: St. Elmo and his cousin, Murray, love Agnes, a fickle girl, who promises to marry the former, although she loves the latter. St. Elmo discovers their duplicity, and in a duel kills Murray. From that moment the devil occupies his soul and for twenty years he wanders around, a menace to all. Then he meets Edna, the daughter of a village blacksmith, whom he rescues in a wreck. His mind, still unbalanced, he is a curse to his good parents. Gradually, however, he begins to see the light, and when he gains Edna's love, his whole being changes. He becomes the reverse of his former self. In this respect the story resembles the famous "Dr. Jekyl and Mr. Hyde" from the pen of Robert Louis Stevenson.

"GERMANIA"

(Leading Players Film Corporation—Five Reels)
REVIEWED BY PETER MILNE

"GERMANIA" may be considered a welcome addition to that class of pictures which is none too large, that are commonly called masterpieces. So many pictures dealing with the life of Napoleon have been produced, all of which take Napoleon's side in his great struggle with the European powers, that if one relies on pictures only he is inclined to think that Napoleon was a perfect man.

"Germania" conveys an entirely different idea to the mind of the spectator. It doesn't paint Napoleon in a totally bad light, but at the same time the vicious side of his character is outlined with more force than the better.

This picture takes the part of the German patriots just as the famous Libretta by Luigi Illica did, after which the screen story is modeled. This is not the first time that an opera has been transformed into a motion picture, but this is perhaps the most well known of the few that have been, which will cause it to be received well and even better than the others.

As in the other pictures made by Savoia, the acting is of the best quality. A comparatively small amount of individual acting appears, but the little that does is most worthy. Hector Mazzanti plays Napoleon, the rest of the cast, com-



AFTER THE EXECUTION

posed of Albert Cavalleri, Henry Fiori, Paolino Gerli, Diana D'Amore, Joseph Rabanato, Hector Baccani and Arthur Garzes, are all on a par in deserving praise.

The photography and lighting of the picture can hardly be criticized except that at times, especially in the close-up scenes, the center of the picture is a trifle light-struck, but these places are few and far between. Some of the scenes must have been exceedingly difficult to film, a fact that makes one admire the photography all the more.

The story that runs through the picture is a trifle obscure and not enough opportunity is given to straighten out the characters, but in the picture the characters, individually, play small parts, and the absorbing battles that consume a large part of the film stand out in everyone's mind more than the story itself.

It is seldom that one sees such realistic battle scenes as are to be found in these five reels. It seems almost impossible that a camera man and a director were standing before the soldiers while they were engaged in battle. Everything seems too realistic and vivid to be a sham.

The picture tells, in a forcible manner, the fight that the German patriots made to regain their freedom after they were conquered by Napoleon. Finally their efforts were rewarded by defeating him in the battle of Leipzig, which consumes all the last reel. This battle marked the beginning of the end of Napoleon's career, therefore it is an important point in the history of the world, and naturally a point that will interest any audience.

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"LUCILLE LOVE, THE GIRL OF MYSTERY"

(Gold Seal—Twelfth Instalment)
REVIEWED BY PETER MILNE

IN all other instalments of this series Hugo has treated Thompson, his butler, in a very primitive manner, but Thompson has taken it all calmly, just as a dog might. But here he rebels after receiving a severe beating from Hugo. He brings about Lucille's escape from the Mexican ranch, where she has been imprisoned again. The chauffeur is in the plot, too, and he and Lucille manage to escape, but Thompson is, as usual, receiving a drubbing from Hugo as the reel closes.

Before the scene changes to Mexico, Lucille is in San Francisco, imprisoned in her enemy's house. Just by



LUCILLE REGAINS THE PAPERS

chance her lover, Lieutenant Gibson, the man for whom Lucille has had all her mysterious adventures, is passing in the street and sees her in the window. She waves frantically to him, and he organizes a party and attempts to rescue her. But Hugo is on the alert, as usual, and meets the troop at the doors and a furious engagement follows.

It is seldom that one sees such a realistic hand-to-hand fight on the screen as he sees here. For a time not a gun is drawn, fists are used with disastrous results, chairs, tables, and anything that comes handy are flung by each side at their enemies. In all probability, several black eyes, bloody noses, and perhaps even broken bones were carried by the combatants after the struggle was over.

After this stirring scene, the rest of this instalment seems somewhat tame. Little action occurs before the end, when Hugo and Thompson test their skill. The butler and Lucille are seen talking together and plotting the latter's escape. Hugo is watching them out of the corner of his eye, and when the tar attempts to escape out of the door he attacks Thompson. The papers drop from his pocket and Lucille picks them up and makes good her escape.

With internal strife going on in Hugo's party, it seems very likely that Lucille will come out the victor. She has only three more weeks to do it in, but one can never speculate on the next part by seeing the one before it. It may safely be said that this series has so far kept the public entirely in the dark as to what the outcome will be. "Which will be the victor, Hugo or Lucille?" is still a burning question.

"THE CITY OF PROMISE"

(Warner's Features, Three Reels)
REVIEWED BY PETER MILNE

THIS same story has been told on the screen, on the stage and in books many times, and it will be told again many times more, yet however old the story may be, it will never fail to appeal to all classes. Perhaps the plot is one used more than any other, but it will never get out of date, more especially as it is almost true. Of course, the minor events which make up the story run true to the saying, "Probable but not possible," yet the main plot is strictly true to life.

A country girl, emboldened by her success as an actress in the town play, determines to try her luck in the city. But after various experiences she finds that the city is not as pleasant as the country, and returns to her family and her former sweetheart.

Cecilia Loftus plays the lead and makes her debut with this company. Miss Loftus is a well-known star, and many will remember her on the legitimate stage. As a motion picture actress and as the country girl in this picture she does excellent work.

The picture is not sensational but most entertaining, and the action is absorbing and always commands attention. Realistic scenes behind the stage are depicted, and the picture has its humorous parts as well. The photography is good. Success is almost certain to attend "The City of Promise."

"ALLAH 3311"

(Eclair—Three Reels)
REVIEWED BY A. DANSON MICHELL

AN excellent offering that will not pall on the minds of the audience. The story is of a mysterious character and deals with modern discoveries and their use in criminal pursuits. Radium forms much of the foundation for the whole story. Little is known by the general public of this discovery and its use insures attention.

Barbara Tennant and O. A. C. Lund, a clever pair, are the principals. They are supported by a number of players whose faces are familiar to every Universal "fan." The story in brief is as follows:

Jack Bond, a youthful newspaper man, is given an assignment to locate the daughter of the murdered Roumanian minister, who has disappeared. Just as he is preparing for his search, a girl enters his room. He hides



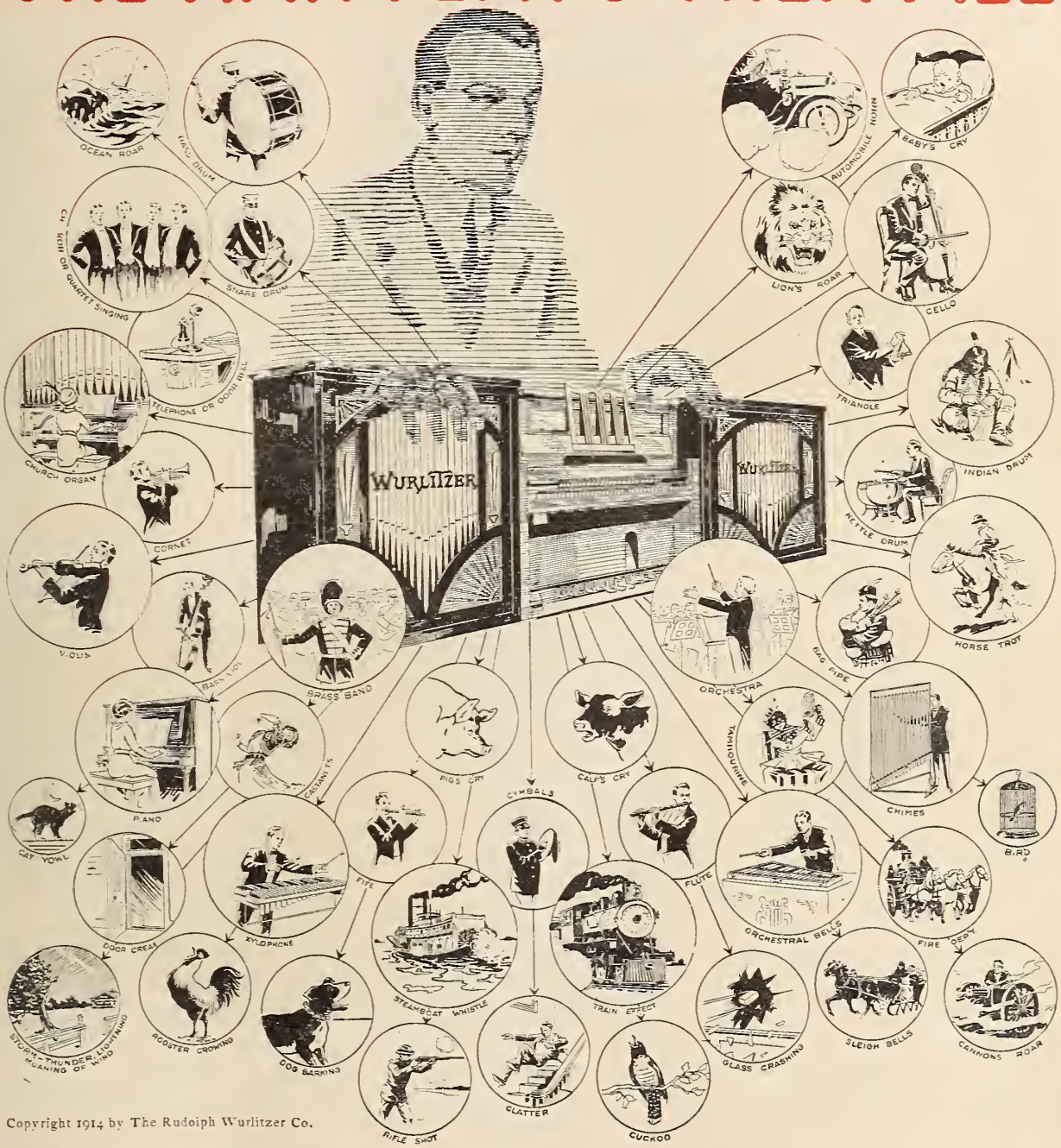
REGINA IS DISCOVERED

her from her pursuers, and she goes without telling him her identity.

Bound on revenging the death of her father, who she knows was murdered by a band known only as Allah 3311, she becomes a flower girl in the district haunted by these Roumanians, and is soon taken in as a member. Jack follows her and enters the house, where he is captured.

By the use of the radium with which they had murdered her father, she puts the leader to sleep and frees Jack. Together they steal the books of the order and are about to escape when captured. The arrival of the police saves them from a horrible death.

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"THE 'POWERS' THAT BE"

The U. S. S. "Delaware" has purchased a Power's Cameragraph No. 6-A motor-drive motion picture projecting machine from the General Film Company, of Washington, D. C. The Army and Navy Y. M. C. A. of New York City, has installed a Power's Cameragraph No. 6-A motion picture projecting machine. This machine was sold by the Picture Theatre Equipment Company, of New York.

A Power's Cameragraph No. 6-A motion picture projecting machine has been installed in the Central High School of Minneapolis, Minn.; sold by the Feature Film Company, of Pittsburgh, Pa. The Variety Film Company, of Honolulu, Hawaiian Islands, have purchased two Power's Cameragraph No. 6-A motion picture projecting machines.

A Power's Cameragraph No. 6-A motion picture projecting machine has been installed by the Eclair Film Company at their studios at Fort Lee, New Jersey. One Power's No. 6-A was sold to the Moorish Gardens at 110th street and Broadway by the Universal Film Exchange. Two Power's Cameragraph No. 6-A motion picture projecting machines have been installed in the Fox Airdome at Atlantic City, New Jersey, by the Greater New York Film Rental Company.

Two Power's Cameragraphs No. 6-A have been purchased by D. R. Faunce for his theatre at Atlantic City, N. J., from Williams, Brown & Earle, Philadelphia, Pa.

HUTCHINSON TAKES VACATION ABROAD

Samuel S. Hutchinson, president of the American Film Manufacturing Company, Mrs. Hutchinson and their two sons, Hobart and Winston, sailed on the Olympic, Saturday, June 20.

Mr. Hutchinson goes abroad on a business trip taking him to London and the principal business centers of Europe. His family accompanies him to relieve the monotony of solitary travel. The party will not return until September.

KLEINE OPTICAL ANNUAL

The twentieth annual edition of the Kleine Optical Company catalogue is just off the press and ready for distribution. It contains one hundred and seventy-five pages, printed on highly enameled stock and is bound in blue "advertiser's cover."

The catalogue this year contains many valuable hints on lenses, theatre construction and kindred subjects in addition to a complete list of motion picture accessories and supplies of all kinds.

Old Stage Driver Will Play in "Salomy Jane"

Joe Downey, Relic of the Days of '49, Will Figure in California Motion Picture Corporation's Production

REALISTIC representation will mark the California Motion Picture Corporation's forthcoming production of "Salomy Jane." The studio at San Rafael, Cal., has taken on the aspect of a museum of the "Days of '49." From the old strong box, ribbed and riveted against assault upon its contents of yellow orc, to the antique, rocking stage-coach, ererything smacks of the feverish epoch of the great gold rush to the Pacific seaboard.

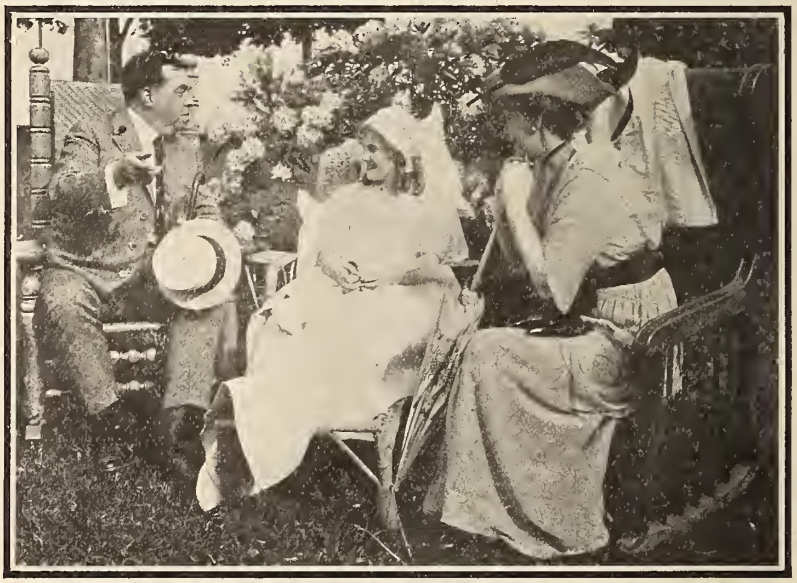
The latest addition to the company's producing forces is "Old Joe Downey," the most picturesque and famous of California's rapidly diminishing army of ancient stage drivers. Downey first mounted the box over half a century ago, and there is scarcely a mountain grade from Calaveras County to the Oregon line that has not at some time awakened to the crack of the whiplash.

He has met more than one "knight of the road" during his career—always with courage, he will admit, but, nevertheless, tempered with a saving caution. When opportunity was favorable he has lashed out with his whip and chased his six horses straight down the grade while the bullets whistled about his ears. Under more adverse circumstances, however, he has thrown on the brake, wrapped his reins and dismounted from the box with his hands held resolutely above his head. "I don't figger as I'd driv no fifty years if I hadn't," he explains.

Downey numbers some of the most celebrated of California's pioneers among his personal friends. He knew Bret Harte, he declares, when they hadn't a chew of tobacco between them. He has given Joaquin Miller more than one ride on "tick" and Robert Louis Stevenson was his boon companion.

The particular capacity of "Old Joe" with the California Motion Picture Corporation is that of understudy to Andrew Robson, who is the stage driver in "Salomy Jane."

Cobb Talks Sausages with "Our Mutual Girl"



IRVIN S. COBB TELLING "OUR MUTUAL GIRL" A FUNNY STORY

IRVIN S. COBB, the humorist, says there are 336 kinds of sausage, of which only three are edible. Sir Arthur Conan Doyle admits Mr. Cobb's count is correct but holds the opinion that only two can be eaten. Edward Brennan, soldier of fortune, author and actor, goes even further than Conan Doyle in disputing the American author's claim and holds that only one kind of sausage is eatable.

Inasmuch as all three men are globe trotters of renown and have eaten sausage all over the world, it may fairly be presumed that they are sausage experts.

While at Our Mutual Girl's house on Long Island, Mr. Cobb recently posed for the Mutual and talked sausages. Four hundred feet of film were used to encompass Mr. Cobb's bulk. Panoramic views of the Kentucky leviathan were taken from all angles, head on, and at right angles, while fifty feet of celluloid were used in filming the subject's sausage container.

The Detective on the Screen

By William J. Burns

Motion Pictures the Greatest Field for the Sleuth Drama, Declares Hunter of Criminals—Stage Productions not Real Enough—Popular Notions of Detective Work Dispelled in Production of "$5,000,000 Counterfeiting Case."

THE motion pictures have merely begun to scratch the surface of possibilities in the production of detective stories. Producers instead of having gone to actual cases for their thrilling dramatizations, and for their presentations of detective methods, have gone to fiction. And fiction is never as thrilling as the truth—at all events in the detection of criminals.

It is strange that producers have not taken their material, first hand from the actual facts and actual cases, for indisputably the best method of reproducing celebrated cases is by motion pictures. It is a better means of presenting them than either the magazines or the dramatic stage. The best writers cannot visualize or convey to the reader in article or story forms, any idea of the strategy employed in the swift moving drama of hunting down criminals in real life. The scenes are also too varied and too numerous to be suitable for vivid reproduction behind the footlights. Only in motion pictures can the painstaking shadowing, the one hundred and one detective ruses, and the fast-following events be shown with all their realism.

In fact, if a detective desires to have a celebrated case presented as it actually occurred, he must choose the motion picture field as his medium. I have collaborated with some of our best authors both in the stories of my cases and in dramas built around my cases, but there has always been a sense of disappointment after they have been finished. They do not seem real enough.

FOR that reason I consented to allow the Dramascope Company to produce my most difficult case, known in the Secret Service as the "Philadelphia-Lancaster Counterfeiting Mystery," and in the pictures as "The $5,000,000 Counterfeiting Case." I supervised this production, and appeared in nearly every part in order to correct popular notions about detective work, and also to educate the public better in protective measures.

A great many crimes could be prevented, or, if not prevented, easily detected, if people knew that successful detective work is merely the application of common sense. Any man who keeps his wits about him, and who is quick in his perceptions, can be a successful detective.

The best way to educate the public in preventative measure is to familiarize it with detective methods. Just as there is no way in which these methods can be reproduced so effectively, as in the motion pictures, there is no way in which the lessons can be brought home so directly. A great many criminals are still at large because the public and certain police officials have absorbed their detective ideas from fiction rather than from actual cases.



WILLIAM J. BURNS

Excepting Sir Arthur Conan Doyle's hero, I know of no fiction detective who could ever have successfully traced down any important case. Fiction has spoiled a whole lot of detectives that might otherwise have been good.

Detective stories describe men in many disguises, employing astounding bravado, and shadowing in the obviously gum-shoed way. Ambitious young men, who apply for positions as detectives, are invariably of the impression that they must cultivate a black moustache before they can qualify. The best detective, however, is one who looks like and can pass for a business man. I have endeavored in "The $5,000,000 Counterfeiting Plot" to show how naturally real detectives do act, and how naturally they must act in order to trap criminals.

I CHOSE the "Philadelphia-Lancaster Counterfeiting Mystery" as the picture in which I would appear for the Dramascope Company for two reasons: first, because it is undoubtedly my most difficult and most interesting case, and second, because a counterfeiting story has never been properly presented in motion pictures.

The conspiracy of these counterfeiters with their headquarters in Philadelphia and Lancaster is probably the most colossal of all counterfeiting plots. So cleverly did the counterfeiting ring engrave and print one hundred dollar Monroe head certificates, that they threw the government officials and banking circles virtually into a state of panic.

It was necessary for the Secretary of the Treasury to recall the entire issue of about twenty-five million dollars. The Treasury Department feared lest the counterfeiters ruin credit by throwing into circulation millions of dollars in spurious notes.

Counterfeiters are the cleverest of all crooks, and, in this case they used such infinite skill that all of the government experts, except one, W. H. Moran, declared the counterfeit bills to be genuine. The puzzle of who perpetrated this enormous counterfeiting plot gripped the attention of the country for over a year.

In this film I have endeavored to select the most thrilling portions of the case upon which I worked with the most expert men in the Secret Service.

THE Dramascope Company went to great lengths in reproducing a number of the settings. In only one important particular have we departed from real life, and that is in the names. All the counterfeiters that we caught have now been released from prison. One of the brilliant engravers is dead, and the other one is leading an honest, industrious life, employed, oddly enough by the very man who gave me the first clue in the case.

The printers and bill makers have scattered throughout the country, and from all the reports, they are doing their best to be law-abiding citizens. It is therefore unfair to bring back to them any unpleasant notoriety, and we have veiled the actual characters under fictitious names.

I believe that it is only fair, as well, to let a few years elapse before retelling the story of the case, unless the retelling be for the purpose of vindicating a man whose good name has been besmirched falsely. The case loses none of its thrills and interest, and, meantime a criminal that honestly tries to reform, has a chance to get on his feet.

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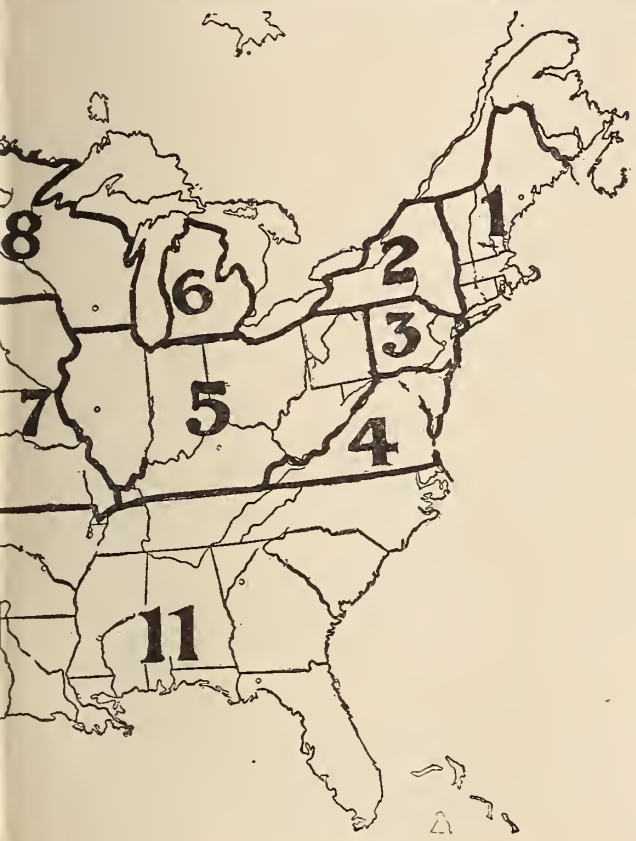
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ABRAMS ON SALES TRIP

Charles Abrams, accompanied by Louis Goldstein, left New York Wednesday on a feature sales expedition which will carry him into nearly every state in the Union. He has taken several trunks full of film of varied brands, including "The Black Triangle" and subjects of the Great



CHARLES ("Feature") ABRAMS

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Abrams's itinerary includes Pittsburgh, Cleveland, Toledo, Cincinnati, Indianapolis, Chicago, Duluth, St. Paul, Minneapolis, St. Louis, Kansas City, Wichita, Denver, Salt Lake, Los Angeles, San Francisco. On the way back he will stop off in Nevada, Texas and cities in the South. He will be absent between four and five weeks.

SIX WEEKS FOR FEATURE IN DETROIT

Special to THE MOTION PICTURE NEWS.

Detroit, July 1.

"Neptune's Daughter," featuring Annette Kellermann, will complete this week a six-weeks' run at the Detroit Opera House, following the close of the regular dramatic season. This breaks the record of any other feature ever shown in Detroit. Two weeks has heretofore been the limit for a continuous run. About 50,000 persons have seen the production in Detroit, some of them two or three times.

Newspaper advertising and window cards and heralds constituted the greater part of the publicity. In the later weeks, blotters were distributed through the office buildings of the downtown section. The past two weeks there has stood in front of the opera house a large glass tank of gold fish mounted on a moss-covered standard. A big card beside the tank announces, "Iced-air ventilation makes this theatre as cool as the scenes in Neptune's Daughter." The legend is delightfully suggestive.

"Check Your Babies" at El Paso Theatre

Eight Cots, with Nurses in Attendance, Provided at Alhambra for Infants Whose Mothers Want to See the Photoplays

Special to THE MOTION PICTURE NEWS.

El Paso, July 1.

THAT babies are coming to their own in the motion picture world is evidenced by the preparations being made by the management of the Alhambra, El Paso's new $45,000 picture house.

The new theatre, rapidly nearing completion, will open its doors to the public on the night of July 18. When that event takes place a "baby's" rest room, a new idea in local play houses, will be one of the main features of the new motion picture house. Eight little cots, with all the necessary equipment, have been purchased by Rudolfo Cruz, owner of the new enterprise. These cots will be placed in a room to the left of the entrance and a special nurse will be in charge of the baby ward.

Mothers with children whom they do not wish to carry into the theatre will "check" the baby, knowing that it will be under the care of a trained atendant until the show is over. This baby's rest room will be open from 11 in the morning until 11 at night, with two nurses on duty during that time.

Adjoining the special retreat for the babies will be the women's rest room, equipped with telephones, writing desks, stationery, mirrors, electric fans and many other conveniences.

A large percentage of the gross receipts taken in on the opening night will be given to the Sunshine Day Nursery, an institution that looks after orphan babies and the babies of mothers who are employed during the day and have no one with whom to leave their children.

"The charity organizations of El Paso will find us always ready to help with all the means at our disposal when a worthy cause needs aid," said Mr. Cruz. "The people of El Paso have been cordial to us and we stand ready to show our appreciation.

The Alhambra management intends to boost El Paso from the start in every way and we are confident that the community, from the banker to the laborer, will back us up. This new theatrical enterprise was conceived with the idea of permanency and we are here to stay."

R. G. CHAPMAN.

First of Oz Films Is Under Way

"Patchwork Girl of Oz" First to Be Produced—Montgomery & Stone Will Appear in "The Wizard" Later

Special to THE MOTION PICTURE NEWS.

Los Angeles, Cal., June 30.

THE Oz Film Company, recently organized by Los Angeles capitalists, began work in its new and perfectly appointed studio on the film of the twenty-eight fairy stories by L. Frank Baum, of Los Angeles.

The first to be taken up was the "Patchwork Girl of Oz," with Cauderc, an acrobat secured from Paris, where he had completed an engagement in the Folies Bergere, in the role of l'Etoile. Violet MacMillan, who played the part of Dorothy in the original Montgomery and Stone production of the "Wizard of Oz," was induced to cancel a part of her engagement on Orpheum time, and take the part of Ojo.

Other members of the cast are Fred Woodward, Florence Dagmar, Frank Moore, Frank Bristol, Raymond Russell, Ben Deely, Blanch Lang, Bobbie Gould, Queenie Rossom and Marie Wayne. Montgomery and Stone have been engaged for the "Wizard of Oz" film, which will be taken up in the near future.

The studio of the company is complete in every detail, the company having visited a number in Eastern cities and selected the new devices. All positive film will be finished at the laboratories at the studio. Louis F. Gottschalk is producer, Harold Ostrom assistant producer and J. Farrell Macdonald director. Mr. Baum will assist in every way possible.

J. G. JESSEN.

FOX PROJECTION ROOMS CAUSE COMMENT

The two beautiful projection rooms of the Box Office Attraction Company at 126 West Forty-sixth street, New York, are daily being filled with visitors from all parts of the country, viewing the output of the Balboa Company, which the Box Office recently purchased. Because of the dull season these pictures will not be released until the fall. In the meantime, Alec Lorimore and other representatives will tour the country advertising the merits of these productions.

Much admiration is expressed by all at the beauty of the theatres in the offices. These are larger than the usual projection rooms and are fitted up in a most elegant manner. They are named "The Red Room" and "The Blue Room," respectively.

PROG SIVE

TRADE MARK

COMEDY

WESTERN

INDUSTRIAL

TRAGEDY

EDUCATIONAL

HISTORICAL

Have You Booked

"The Master Cracksman"

IF NOT—WHY NOT?

It Scored a Smashing Hit!

ANOTHER LINK IN THE CHAIN OF MOORE'S THEATRES

MOORE'S ORPHEUM THEATRE

NINTH AND D STREETS NORTHWEST

CAPACITY 2240 WASHINGTON, D C. June 23, 1914. 191

Progressive Motion Picture Corporation,
Times Bldg., Times Square, New York, N. Y.

Gentlemen:—We can use "MASTER CRACKSMAN" for a repeat date, two days in September or October. If you sell same in the meantime, kindly refer this request to purchaser of this Territory. This production was well received.

With best wishes, beg to remain, Very truly yours,

Tom Moore

TM/M.

Read These Comments:

"HARRY CAREY, in the role of the gentleman burglar, is incomparable. There are crook and crook plays, but seldom has there been a story which embodies so many startling situations and real thrills." —*Morning Telegraph.*

The story is well developed, interesting and finely acted by the company in support of Mr. Carey. —*Dramatic Mirror.*

Any State Right buyer that is fortunate enough to get this feature will make some real money with it. —*New York Star.*

"'THE MASTER CRACKSMAN' makes a good movie story and rounds out the kind of action and interest that the American picture audiences glory in. Photographically the picture is there. 'The Master Cracksman' will hold its own." —*Variety.*

"Undoubtedly one of the finest melodramas yet produced. It is a good picture, a thoroughly worthy attempt, sufficiently good to do honor to any house in which it may be shown. Harry Carey possesses technique and skill." —*Motion Picture News.*

STATE RIGHTS AND BOOKING NOW

Progressive Motion Picture Corp.

505 TIMES BUILDING
NEW YORK

Cable Address
Promopict, N. Y.

Telephone
Bryant 8536

Espouse Children's Matinee Idea

Omaha Managers Enthusiastically Work with Head of School Social Service Board in Carrying Out the Plan—Film Companies Give Films Free

Special to The Motion Picture News.
Omaha, Neb., July 1.

EVERY "copper" in Omaha has been enrolled to assist in arranging special Saturday afternoon programs for children. The Social Service Board, headed by Mrs. Paul Getzschmann, gave them other instructions. She is also enrolling the aid of exhibitors in choosing subjects for the special programs.

Many of the suburban theatres in Omaha are giving the special programs. The film companies furnish the films free. One-half of the Saturday afternoon proceeds is given by the exhibitors toward a playground fund. The fund is growing by jumps.

Mrs. Getzschmann's appeal to the exhibitors and her instructions to the "coppers" are of general interest to those having the welfare of their patrons in mind:

"Children's films should be in the main, instructive, educational, entertaining and amusing," says Mrs. Getzschmann.

"Under instructive would come such topics as historical events, world happenings, plant and animal life and a variety of general subjects. Educational would be such films that teach the children to observe proper care of their health, hygienic living, the evils of carelessness and excesses; also scientific subjects of a popular nature; biblical narratives, scenes from different countries, portraying beautiful architecture, natural scenery, people and their customs, and similar ideas. For entertainment and amusement a wealth of material is available, the most suitable probably being dramatizations of juvenile literature, Alcott's works, Grimm's and Andersen's fairy tales, and nursery rhymes. Wit and humor of a playful and wholesome nature could also be introduced to good advantage, for a hearty laugh is often more successful in bringing home a lesson than a serious lecture would be.

"It is along the line of morals, however, that Children's Programs would accomplish the most good. Unfortunately the children of to-day are being influenced too much by the so-called 'funny pages' issued in lucid colors with the Sunday newspapers as 'Comic Sections,' and which in most cases ridicule justice and propriety, which place a premium on law breaking and getting the best of some one, or which are of such a silly and nonsensical nature as to be absolute trash. If we exhibit films where urchins are successful in tricky manipulations and treacherous designs, many of the youngsters are influenced to emulate such examples, while on the other hand films as suggested for the Children's Programs must have only a good and beneficial effect.

"Film manufacturers have spared no expense in producing high grade reels and are often provoked when a board of censorship steps in and declares that certain ones must not be shown. We can fully realize the feelings of these manufacturers, but from our standpoint it is merely a question of regulation and right. In the race for the dollar, principles are only too often lost sight of or are simply ignored entirely in order to put forth a production that will 'take' well. There are in this world, however, certain well-defined ethical principles which we simply must admit and ought to observe, without question, and if the photoplay writers and producers would just adhere to these principles, if they would employ their better nature when producing new films and plots—in a word, if they would simply hearken to the dictates of conscience, censorship would become almost unnecessary.

"Naturally, the manufacturers wish to give the public what it wants, but the public can be educated to desire that which is right by appealing to the nobler sentiments and better instincts of man. These teachings should begin with the child, for the future of a nation is in its children. The danger of decay which confronts us through our enormous accumulated wealth must be counteracted by striving to bring up children along moral lines." Guy P. Leavitt.

I. W. W.'s Start Strike of Universal Supers

"Grecian Army" in Classical Film at San Fernando Demand $2 a Day Raise—Management Retortsby Hiring New "Soldiers"

Special to The Motion Picture News.
Los Angeles, Cal., June 30.

THE Los Angeles motion picture colony has had its first labor war. Six hundred I. W. W.'s employed as extra people for scenes in a big Grecian feature being filmed at the New Universal ranch, in the San Fernando valley, north of Los Angeles, had been receiving one dollar per day and meals and carfare and demanded an increase to three dollars per day.

The strike resulted in a lockout of the six hundred, who then threatened to burn the Grecian village, and the management's ordering of additional men through the Los Angeles municipal employment bureau.

The strike, a spectacular one, was "pulled off" when the six hundred "Greek soldiers" were returning to Syracuse from a triumphant campaign of the Agrigentum wars. All were clothed in Grecian robes, and carried spears or swords of ancient type.

The march began on the other side of the foothills, and down toward the gates of the city they came. The news of their coming brought all citizens to the streets to bid them welcome. With flags waving they returned to their "native city" and marched to where the picture was being taken. Here the leader of the I. W. W.'s crowded through to the front ranks and made the demands for more pay to Director-General Otis Turner. Most of the scene desired was secured before the "strike" occurred, but the refusal of the men to complete the march necessitated the employment of six hundred additional extras on another day.

The warlike appearance of the men with swords and spears caused many of the other extras to fear a riot would follow, but the prompt organization of forces to prevent destruction of property or injury of anyone resulted in the routing of the film "army."

J. G. Jessen.

BON-RAY PLANT NEAR COMPLETION

The Bon-Ray Film Company is rapidly completing the installation of its machinery at its extensive plant at Woodside, Long Island. Much of the outfit has come from abroad and considerable of the machinery has been specially designed and built in this country.

The technical direction of the new manufacturing enterprise is in the hands of J. Roy Hunt, a well-known cinematographic expert, while the business direction is controlled by F. E. Holliday, formerly of the Gaumont Company. The treasurer of the news company is A. B. Roberts.

AMERICAN STAR GETS MANY PROPOSALS

Vivian Rich, leading lady for the American Company, is the recipient of as many letters from admirers as probably any other girl on the screen. Proposals come in a large number as well as offers of platonic friendship.

Spend $25,000 on Safety Film Vault

Evans Film Manufacturing Company Has Installed Fireproof System That Makes Disaster to Films Next to Impossible—An Account of the Company's Equipment and the Proceeds That Turn the Raw into the Finished Product



A PROTECTION AGAINST FIRE THAT REALLY PROTECTS

AN idea of the valuation placed upon "film in work," or while being developed, printed and assembled in factories in preparation for the market, is gained through an expenditure of $25,000 by one concern for safety appliances alone.

The Evans Film Manufacturing Company, operating a factory and laboratory at Two Hundred and Sixteenth street and Broadway, New York City, recently completed the installation of an immense fireproof vault and a complete safety appliance system that is one of the most modern in existence. The vault is set apart from the factory building, at a distance sufficiently great to eliminate danger from any fire within the workrooms—a thing almost impossible with the new equipment for the prevention of this danger.

The vault has an outer construction of brick and cement. The supports are of steel, around which are four walls of cement. The one door closely resembles that on a modern bank safe, both in physical construction, and with regard to burglar-proof devices.

All film handled in the factory during the day is taken each night to the vault.

THE factory in itself presents many points of interest as a model-working institution. It has facilities to permit a weekly output of five hundred thousand feet of film. To obtain this capacity speed was essential.

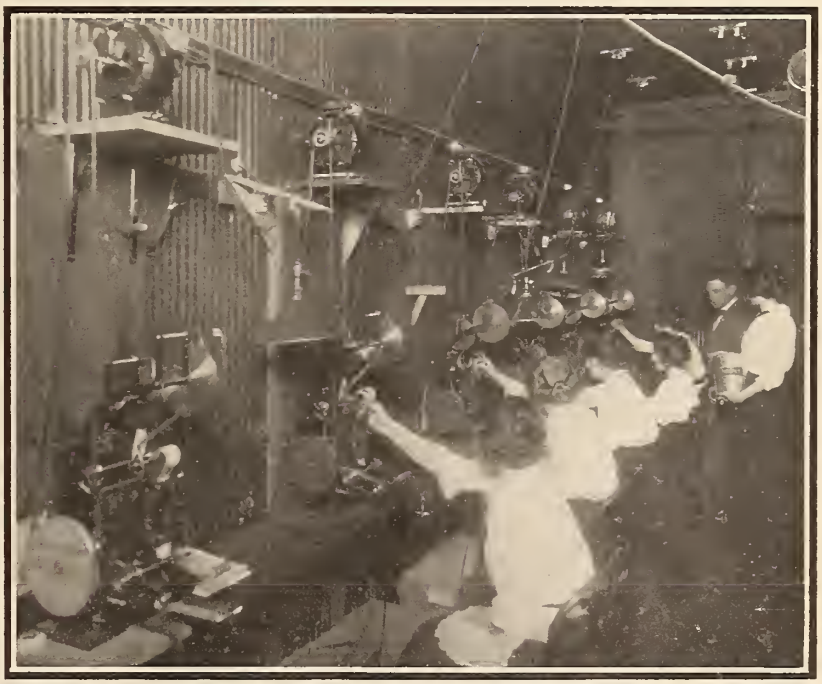
While there is no crowding of workmen or equipment, the total floor area is reasonably small. This eliminates lost motion. The factory building is two stories high, with a basement extending under its entire length. And here it is possible to follow the course of a piece of negative from the time it leaves the camera until the positive prints are ready for the exhibitor.

The negative, when delivered to the factory, is taken to the developing-room, which is light-proof, and is illuminated by several very dim red globes. The incoming negative is allowed to accumulate during the day, and is handled by the night force as a further prevention against being "light struck."

The negative is placed in vats containing "developer" for periods ranging from three to twenty-five minutes, depending upon its age, the quality of the photography and other conditions. Genuine technical knowledge is required to prevent over-developing.

AFTER being developed, the negative is placed on drying racks. Following this process it is polished by placing it on small revolving drums, while the film is brushed either with chamois skin or gauze saturated with carbona. Then comes the assembling, in some instances requiring from a week to a month. The complexities of this task are added to by the fact that the last scenes in a production ofttimes are the first to be photographed.

The negative then goes to the print-



VIEW OF THE EVANS PRINTING ROOM

ing-room. The operation of the printers used by the Evans Company is shown in an accompanying photograph. In cases where a subject has a wide sale, as high as one hundred thousand feet of positive film is printed continuously from the one negative. The developing of the positive film after it has been printed requires the same process as for the negative, with the exception that the developing solution is weaker. The positive film is dried on huge drums.

From fifteen minutes to three hours are necessary, depending upon the humidity and general atmospheric conditions. The positive print is then polished, at an average rate of a full reel in seven minutes. It is then sent to the factory projection-room, where the defects, such as dark scenes and other imperfections, are noted.

After these have been corrected, the print is sent to the assembling-room, where the titles are inserted, and the completed production measured for footage. It is then placed in cans and stored in the outside vault.

THE titles at the Evans factory are obtained by painting white letters on a black background. In some cases block letters, made from various materials, are used. One man is employed to paint designs for the backgrounds of the titles.

By no means is the heaviest burden of production within the studio. Many of the feature manufacturers make or spoil a production after it reaches the factory or laboratory. And thus, modern equipment, scientifically perfect methods, and competent workmanship form the basis for the successful fulfilment of work started in the studios.

TERRITORY GOING FAST FOR "ATLANTIS"

Territory is being rapidly disposed of for the Great Northern Film Company's production of "Atlantis," the film adaptation of Gerhart Hauptmann's famous novel. The following territory has already been contracted for: New York, Pennsylvania, New Jersey, Massachusetts, Connecticut, Delaware, District of Columbia, Illinois, Indiana, Iowa, Kentucky, Maine, Maryland, Minnesota, New Hampshire, North Dakota, Rhode Island, South Dakota, Vermont, Virginia, West Virginia, Wisconsin and Canada.

The state-right buyers who have acquired this feature, seem to be securing choice bookings for it, some of them having presented the pictures in leading legitimate theatres. It began an engagement of two or more weeks at the beautiful Pitt Theatre, Pittsburgh, on Monday, June 22, and was also seen at His Majesty's Theatre, Montreal. It will probably be seen at other first-class houses.

Finish Two Lasky Features on the Coast

"The Man on the Box" and "The Call of the North" Completed at Hollywood—Next will Come "Where the Trail Divides" and "What's-His-Name"

Los Angeles, Cal., June 30.

TWO big features were completed during the past week at the Jesse Lasky studio, in Hollywood, Cal., "The Man on the Box," with Max Figman and Lolita Robertson, and Stewart Edward White's story, "The Call of the North," with Robert Edeson in the lead.



GROUP OF NOTABLES AT LASKY HOLLYWOOD STUDIOS

1. Thomas W. Ross; 2. Theodore Roberts; 3. James Neill; 4. Max Figman; 5. Dustin Farnum; 6. Stewart Edward White; 7. Robert Edeson; 8. Oscar F. Apfel; 9. Cecil B. DeMille; 10. Peggy—the mascot.

The past two weeks have been strenuous ones for all of the Lasky players, as all the possible sunlight was taken advantage of in order to complete these pictures. "Getting into the pictures has been percolating through my system for several years," Mr. Figman said in speaking of his experience with a camera for an audience, "and the desire just perked over. I had been told by many that it was far better than the work on the stage, but now I swear the hours from daylight to darkness get rather long. But it's great, and I am appreciating the sunshine and open air work, even though it did burn me the first week."

"The Man on the Box" will consist of five reels, and in this Mr. Figman played the part of Bob Warburton, the character he originated on the stage. In the film, however, there is far more realism. The Indian fighting of Warburton, referred to in the book, is given in a prologue, in which two hundred Californian national guards just home from duty at Calexico, on the Mexican line, took part. Lolita Robertson plays the part of Betty Annesley.

All the exteriors for "The Call of the North" were taken on locations selected by the author of the story, in the vicinity of Bear Lake, Cal., about one hundred miles northeast of Los Angeles, and forty miles from a railroad station. The company consisted of sixty-two including Dustin Farnum, Stewart Edward White, and Director-General Cecil de Mille. The author played the part of an Indian chief in several scenes, and was of great assistance to Mr. de Mille. There is one very unusual scene in this picture, where Mr. Edeson, who plays a double role—that of father and later son—sees himself as his father saying good-bye to himself as a child.

Mr. Edeson will next take part in the filming of another of Mr. White's stories, "Where the Trail Divides," and the Max Figman company will take up the production of "What's-His-Name," a dramatization of the George Barr McCutcheon novel by Cecil de Mille.

J. G. Jessen.

TAKES OVER BIG FEATURES

The American Feature Film Company, 162 Tremont street, Boston, has bought the complete list of productions previously handled by the Famous Players Film Company, of New England, except the Famous Players and All-Star features.

Live News of the Week

FRANK COOK, for the past ten years identified with the Saxe Brothers, of Wilwaukee, Wis., and one of the best-known film men in the country, has resigned from his position as chief booking manager of that firm to become general manager of the F. O. Nielsen Quality Feature Film Company, Chicago, which company has the state rights for "The Spoilers" in five of the middle western states.

Mr. Cook's departure from the Saxe firm will be a great surprise to his many friends as he was regarded as one of the fixtures of that firm, having been with the Saxe's since they entered the motion picture business. It was Mr. Cook's efforts and knowledge of the business that did much to place the Saxe Brothers in their present enviable position in the film world.

He is planning to attend the Dayton convention, where he expects to meet many of his old time friends.

The latest stage star to be enrolled in the companies at the Universal studio is Elsie Jane Wilson, known to many theatrical people as the original Everywoman in the play of that name, produced under the direction of Daniel Frohman. Prior to the engagement with Mr. Frohman, Miss Wilson was leading woman



ELSIE JANE WILSON

of several noteworthy companies, among them the Little Theatre in Los Angeles, where she scored many successes.

The first picture in which Miss Wilson will appear is "The Dreamer," a one-reel subject to be released under the Julian Rex brand. The scenario is from the pen of Rupert Julian, husband of Miss Wilson, and will be the first time the two have worked as co-stars.

The Newman Manufacturing Company, with factories in Cincinnati, New York and Chicago, will have quite an attractive and elaborate booth, occupying space No. 20 at the convention to be held in Dayton, July 6 to 11. They will have a complete line of the very latest and attractive brass poster frames, easels, railings, ticket choppers.

A cordial invitation is extended to all exhibitors to visit their booth, where representatives of the firm will be glad to go into detail with reference to any of the equipment.

Agnes Egan Cobb will handle through the Leading Players the output of Clarendon, of London, and the



AGNES EGAN COBB

productions of Filmfabriken of Copenhagen after September 1.

No Pathé company had been seen at Los Angeles for some time, until P. C. Hartigan, erstwhile of the Kalem, returned accompanied by Mabel Frenyear, Peggy Hart, Alfred A. Grady and George Rizard, camera man. They began work at the studio on Hill and Court streets, where the Famous Players worked up to the time that Mary Pickford and the rest of them started on their world tour.

W. C. Brandon, of the Dixie Film Company, of Atlanta, Georgia, has closed contracts to handle the products of the Progressive Motion Picture Corporation and Colonial Motion Picture Corporation exclusively in Mississippi, Alabama, Georgia, Florida, North and South Carolina and Tennessee.

Harry and Octavia Handworth, director and leading lady, respectively, of the Excelsior Feature Film Company, Inc., are now working on the second release of that corporation. The first picture, "The Toll of Mammon," was received well by



OCTAVIA HANDWORTH

all who saw the exhibition at the New York Theatre, and great things are promised of the second.

Mr. and Mrs. Handworth were formerly with the Pathé company and on severing their alliance, took several of the well-known players with them to the studio at Lake Placid.

Fred McClellan, former general manager of Luna Park under the Frederic Thompson regime, was selected recently by Werba & Luescher as general manager in the far West for d'Annunzio's great photo-spectacle "Cabiria." Mr. McClellan will make his headquarters in San Francisco where he will prepare for the initial presentation to which the public officials, newspaper representatives and Italian Consulate will be invited will be given the night previous.

Mr. McClellan is arranging to take a New York symphony orchestra. A chorus will be selected locally. He is well known in the West, as he was connected with the amusement bureau of the World's Fair at Seattle a few years ago.

One of the most important changes that has taken place in Philadelphia film circles in some time is that of the management of the Continental Feature Film Company. W. A. Macan, Jr., who has piloted the destinies of this concern since its consolidation last fall with the Federal Feature Film Company, leaves to take up the management of an industrial concern. He has many friends among all branches of the business in the Quaker City, and he will be missed.

To fill the vacant chair of Friend Macan, J. W. Pierce has been promoted from the ranks of the Mutual's solicitors. Pierce has been with the firm but a short time, having been formerly an exhibitor and also secretary of the Philadelphia branch of the M. P. E. L. He, too, is well liked and should make many more friends in his new office.

F. Jessie Smith has resigned her position with the North American Films Corporation to resume her former connection as sub-title editor of the Vitagraph Company of America.

George Sidney, originator and producer of the "Busy Izzy" series, has just completed his first two-reel release of that series and is working on his second. Fred Bennage, sales



GEORGE SIDNEY

manager of the Progressive Motion Picture Corporation, says "The demand for this class of film is greater than the supply. I have a hard time getting enough of it."

A. J. Corcoran, Inc., report they are doing a large business and their factory in Jersey City is working to capacity. Tanks and racks have been installed in the following plants within the past few months: Universal, Pathé, Edison, Solax, Eclair, Centaur Pierott, North American, I. & D. Film Company, Industrial, Humanology Film Company, and a large order has been placed for the Bob Ray.

Miss Mary Alden, emotional leading woman with the Donald Crisp Reliance Company, has just finished playing a very unusual part in a two-reel Civil War picture, "The Weaker



MARY ALDEN

Strain," from the story by Russell E. Smith, at the Majestic studio, Hollywood, Cal.

Miss Alden, who has been in pictures less than a year, has been adding to her laurels with each new production. It was by accident that she first posed for the camera, but now she asserts she will not return to the legitimate stage, for with her work in pictures she can give much time to study and continue with her art work.

Her waiting moments in the dressing-room is taken up with the study of French, and at home she does sketching and illustrating during spare moments. Although very young, Miss Alden's best pictures have been those in which she impersonated a mature woman.

A Radium Gold Fibre Screen has been installed in the Screen Club by Atsco, Inc.

On Thursday, July 16, the Universal Company, under their Imp brand, will release the first number of the Universal Boy series. Other pictures with this boy playing the lead will be released every two weeks thereafter.

The James McEnnery Syndicate of 12 Archer street, Shaftesbury avenue, London, W., are handling the complete line of supplies of Atsco, Inc., in the capacity of manufacturers agents.

"Bill," the series written by Paul West, will be released on July 5 under the Komic Brand of the Mutual. Other numbers of the set will follow at frequent intervals.

Winfield R. Sheehan, general manager of Box Office Attraction Company, William Fox Enterprises, left New York Monday night for a Western trip that will embrace Pittsburgh, Cleveland, Detroit, Cincinnati, Chicago, Minneapolis, St. Louis, and Kansas City. On his return East he will stop at Washington, and in all important cities east of the Mississippi. The Box Office Attraction Company will open large exchanges for the purpose of supplying exhibitors in those various fields with Box Office Attraction features.

Mr. Sheehan will arrange for sheltering fifteen branch offices by leasing suitable premises or arranging for the erection of special buildings.

Samuel White, president of the White Specialty Company, is one of the most popular men in the film business. His company was established five years ago, and has at the



SAMUEL WHITE

present writing two branches, one at 450 Fourth avenue and the other at 71 West 23d street, both in New York City. These branches handle everything in connection with the needs of the exhibitor.

George T. Fitzmaurice, who has been for some time at the head of the scenario department of Pathé, has become a director. Mr. Fitzmaurice has written the scenario for a six-reel feature and is directing the production himself. He has as his leading man William Rossell. It is estimated that it will cost $50,000 to produce this feature, owing to the artistic sets and rare backgrounds which are used in the different scenes.

Stanley Walpole, leading man for the Eclair Company, has had a varied and wide experience on the stage. He was first seen with the late Wilson Barrett, with whom he played for



twelve months. He then took innumerable trips on the road; tiring of this, he settled down for several years in stock. He is an Australian by birth and has played on almost every continent. He has been with the Eclair for two years.

Two years ago the Majestic Theatre, Cleveland, Ohio, was running at a loss. Numerous promoters put on stock and vaudeville without success. The Schroeder Art Manufacturing Company people, who had been watching the fortunes of the house with interest, thought that they saw possibilities in the theatre if it were run properly with motion pictures.

The house needed renovation throughout. The interior was decorated with flowers and lanterns, producing a garden effect of very striking appearance, which gave the house a cool and cheerful feeling. By skilful arrangement of the decorative materials the company's men succeeded in getting away from the dead effect noticeable in many motion picture houses. The theatre opened with a program of Mutual pictures.

In the face of many doleful predictions, the theatre drew a large patronage from the start.

This is only one instance of a house being improved and put on a paying basis by the use of telling decorative schemes originating with the Schroeder film.

The floral lines around the proscenium arch are called "stage bouquets" by the inventors. They form a frame of soft, subdued effects against the screen and bring out the picture stronger, at the same time preventing eye strain as there is no reflection thrown on the picture background.

The decoration is inexpensive, and the flowers are fireproof. They will last for years, and their color can be changed from time to time with but little expense.

E. B. Seaman, vice-president of the Progressive Motion Picture Corporation, died unexpectedly June 27 after an operation.

The release date for Belasco's "Du Barry," produced by George Kleine, with Mrs. Leslie Carter in the title role, has not as yet been definitely fixed. Belasco's "Heart of Maryland," in which Mrs. Carter also plays the leading part, will probably be the first important production of the Kleine forces in this country.

The Consolidated Projection Machine Company has transferred its factory from 100 Beekman street, New York, to 186 Southern boulevard in the Bronx. They have ten to fifteen thousand square feet for manufacturing, and the factory, which is turning out parts will be running a full force in thirty days. Erie Morrison will attend to the selling end of the company.

Jacques Jacquard has been appointed co-director with J. Warren Kerrigan in the Universal Victor Company. Mr. Kerrigan will hereafter be seen in both society and western dramas, either of which he plays equally well.

Frank Kugler, the head cameraman of the Life Photo Film Corporation, is the inventor of seventy-nine separate improvements for motion picture cameras, none of which he

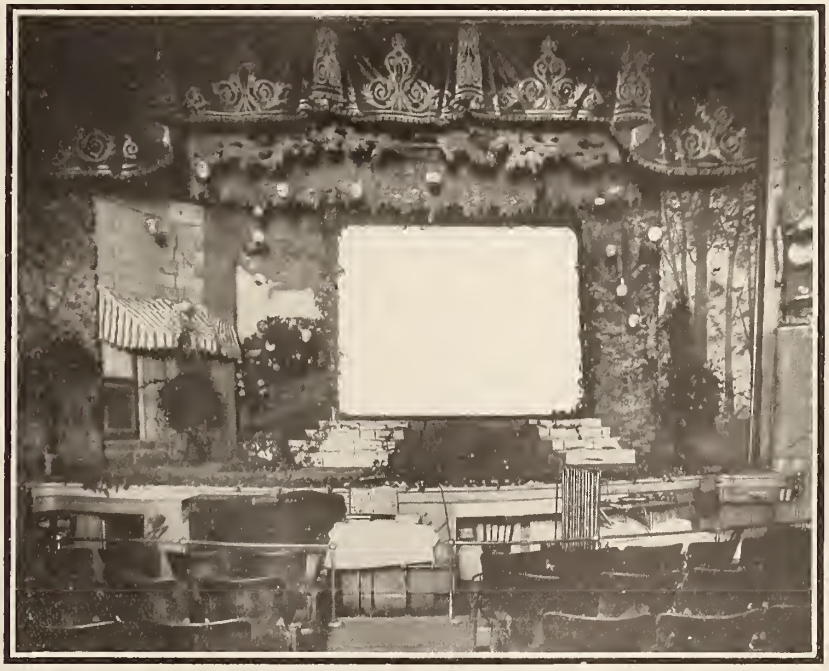


FRANK KUGLER

has patented, assigning the rights of the inventions to others.

Mr. Kugler was formerly the senior photographer for the Edison Company. He is also the president of the Cinema Camera Club, which he organized some time ago.

A. Alex Wall, well known motion picture exhibitor, of Birmingham, Ala., has been suffering from a severe sprain in his side which he received in his theatre, the Alcazar.



TASTEFUL INTERIOR DECORATIONS OF THE MAJESTIC THEATRE, CLEVELAND, O.

Ormi Hawley, who plays opposite Andrew Mack in "The Ragged Earl," the coming feature motion picture of Popular Plays and Players, Inc., of 1600 Broadway, New York City, has discontinued attending social affairs during the production of the picture. She now spends her evenings rehearsing for her work on the next day. The same is true of Eleanor Barry, who will also be seen in "The Ragged Earl."

Abe Mundon, juvenile lead for the Universal "Special Features" Company, was one of the first to go to the present "war" in Mexico. Mr. Mundon was a member of the California National Guard, and was forced to go. Through a strange coincidence his last picture, which was rushed to completion, is named "On the Verge of War."

Harvey B. Day, manager of George Kleine Attractions, Pittsburgh office, put one over on the Pittsburgh exchange managers by opening the Pitt Theatre, home of the Pitt Stock Company, with "Antony and Cleopatra," the Cines photo-drama in eight reels.

The Mortimer Film cleaner, manufactured by the Mortimer Film Amusement Company, was well represented at the New York convention last week by the Atsco Inc. The company broke all records for shipments during the week of June 1, sending out fifty-three cleaners and 40,000 cleaning pads.

Donald Crisp, of the Reliance Mutual Company, is the latest recruit to join the directing staff. "The Newer Woman," a comedy on the new woman question, the scenario of which was written by Russell E. Smith, has just been completed by Mr. Crisp. Dorothy Gish, Robert Harron, and Mr. Crisp play the principal parts.



DONALD CRISP

Al. E. Christie and his Nestor Comedy Company have returned from a journey that took them from one end of California to the other and into Mexico. They experienced every sensation from being seasick to near-arrest when accused of spying on the two-foot Mexican fortifications at Tia Juana.

One of the pictures Christie made shows scenes of construction in the Exposition at San Diego which will celebrate in 1915 the opening of the Panama Canal.

IMP-PICKFORD FILMS TO BE REVIVED

Universal exhibitors and patrons throughout the world are to be treated to a series of plays featuring the famous little screen star, Mary Pickford. These plays, produced for the most part three and four years ago by the old Imp company, are the ones which first brought the clever little artist to the attention of the picture public and made her the popular screen star she is to-day.

The first play to be released featuring Miss Pickford in the lead female role, will be entitled "In the Sultan's Garden," and the date has been set for July 20. Following, one of the Imp plays will be released under the Imp brand every other Monday for an indefinite period.

Now Is The Time For Quick Action

The following states will be disposed of to quick buyers at bargain prices

WEST VIRGINIA	OREGON	TEXAS	ALABAMA
WESTERN PENNSYLVANIA	IDAHO	LOUISIANA	GEORGIA
INDIANA	MONTANA	OKLAHOMA	FLORIDA
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20TH CENTURY FEATURE FILM COMPANY

216 WEST 42ND STREET - - - - NEW YORK CITY, N. Y.

SPECIAL FILM REVIEWS

"The Great Universal Mystery." (Nestor. Friday, July 10.)—One of the best comedies yet produced. It will be talked about for some time to come. It is absolutely original and produced by the largest and most expensive group of celebrities yet filmed.

The first leader reads "Pauline Bush Lost It," and the screen depicts the popular leading woman hunting for something. Boys are sent out on the search, and everyone met is questioned and frisked for the missing something.

Among those at the coast who were requested to produce the missing treasure were: Phillips Smalley and Lois Weber, Al Christie, Jules Bernstein, Jack Warren Kerrigan, Edwin August, William Clifford, Sherman Bainbridge, Lule Warrenton, Francis Ford and Grace Cunard, Cleo Madison, Hazel Buckham, Robert Leonard, and every director and camera man. Then a rush telegram to J. C. Graham in New York. Mr. Graham did some excellent acting. He sent chasers after King Baggot, Carl Laemmle, Florence Lawrence, Ethel Grandin ad infinitum. Finally "one" was discovered and the day saved. Just what it was we don't know, but it looked mightily like a safety pin.

"The Chasm." (Essanay. Two reels. Friday. June 26.)—The relationship of the different characters is not quite clear until the beginning of the second reel, when a sub-title explains. Otherwise no fault can be found with the picture. Richard Travers, Bryant Washburn and Gerda Holmes play the leads.

Shirely, a stenographer, is in love with a consumptive who works in the same office. He is sent away, and as her employer is in love with her, he gives her money to send to him. Later she marries her emplyoyer and still later learns to love him. The other man returns and tries to ruin their happiness, but is unsuccessful.

"The Harlowe Handicap." (Thanhouser. Two reels. Tuesday, June 30.)—One of the best Thanhouser releases of the last month. It is no unusual sight to see a race, but this is an unusually pretty one. There is a fine fire scene in the picture. The heavy tries to destroy his rival's horses and sets fire to his barn, but the horses are rescued in time.

Allen's horse wins the race on the next day and besides he wins a wife. The picture is well photographed and the story is of a kind that will appeal to all wherever it is shown.

"For Her Child." (Thanhouser. Two reels. Tuesday, June 23.)—An absorbing drama. The attention is not lost once throughout the picture, owing to the fine story and the good acting. Irving Cummings plays the lead. The couple quarrel and separate. He is awarded the child, but in order to keep it she declares it is dead. Later he is attacked by burglars and almost killed. His wife returns to him and they are happy once more.

"The Weakling." (Kalem. Two reels. Monday, July 6.)—The third feature of the Alice Joyce series. It far surpasses either of its two predecessors. Part of the picture was taken in a heavy rainstorm and the figures are remarkably clear, considering the poor light that must have attended the rain. A furious encounter occurs in a dark room. Only at times are the characters visible, when the lightning flashes brighten things.

Litt is a weakling, and even when he sees a woman insulted is afraid to interfere. The school teacher takes an interest in him, and he is sent to college. Here he is a coward, also. Later he proves that he is afraid of no one and wins the teacher. Tom Moore, Henry Hallam, John E. Mackin and Jere Austin complete the cast.

"Olana of the South Seas." (101 Bison. Two reels. July 11.)—A drama made in Honolulu by William Clifford, Marie Walcamp, Sherman Bainbridge and supporting company. The story introduces a number of the native dances and some excellent scenery, which, needless to say, adds atmosphere. The characters are mostly natives. A good fight scene is also enacted.

Olana is married to Palapo, whom she loves. Newaka also loves her and plans her abduction. Through the use of a drug she is made unconscious, and after being pronounced dead by the medicine man, is carried away by Newaka. She is recaptured later after a fight between the two tribes.

"The Stuff that Dreams are Made of." (Edison. Two reels. Friday, July 31.)—This is a new version of the Edison comedy that was released some time ago, as a one-reel picture. In its improved condition it is fully deserving of two reels. One seldom sees such a comedy that is so strictly true to life or rather to dreams. To say that it keeps one in a continual roar of laughter would be putting it mildly. The general tendency is to roll off one's seat before the picture is half over.

The dream comes to Nellie when she thinks her lover false. The happenings are disconnected, impossible, but what is more to the point, sidesplitting. Such things as a train passing over the body of a man without injury to him, the same man being shut up in a folding bed and being squashed flat, and the heroine breaking down a prison wall are among the many that follow one another in rapid succession. Gladys Hulette, Richard Tucker, Gertrude McCoy and William Bechtel are the principals.



THE MARRIAGE OF OTHELLO AND DESDEMONA IS ANNOUNCED AT COURT

Scene from "Othello" (George Kleine—five parts—Released by General Film Special Feature Dept.—July 6)

"Finger Prints." (Essanay. Two reels. Friday, June 19.)—The third adventure of "Richard Neal, Private Investigator of Crime." This far surpasses his other experiences. The story is worked out in such a manner as to keep one's interest at the highest point until the last scene.

Francix X. Bushman, E. H. Calvert, Rapley Holmes, Gerda Holmes, Cyril Leonard and Charles Hitchcock make up the cast. These well-known players make the story twice as entertaining as it would be without them.

A notorious criminal tries to procure a priceless scarab amulet. He obtains it for a time but he and his whole gang are captured by Neal.

"Enmeshed by Fate." (Victor. Two reels. Friday, June 12.)—Convicts, after being released from prison, have a difficult time trying to live straight no matter how hard they try. This drama conveys this idea perfectly and no one will condemn the hero when he attacks the detective who has constantly followed him and kept him from obtaining work. The murderer of Danvers is kept a secret from the characters themselves, but the audience knows that Jim, the former convict, is the culprit. He at length gives himself up when another man is wrongly accused. The story is powerful.

"Duty." (Eclair. Two reels. July 8.)—Alec Francis and Belle Adair are the principals. Helen Martin, who plays a minor part, does some very clever work. The plot presents a domestic relationship question.



J. J. McGRAW IN THREE-REEL DETECTIVE PLAY AT PATHE STUDIO

An old doctor has a young and frivolous wife. A case which is likely to cost the doctor his life is brought to him. He demands that his wife remain with him during the operation, to tend him should he become inoculated. She sees her duty and complies gladly.

"A Matter of Minutes." (Edison. Tuesday, July 20.)—In this installment of "The Man Who Disappeared" series, Mary, Perriton's sweetheart, learns the truth about the theft of her necklace. But her selfish brother will not confess. Instead he goes for the police to arrest Perriton. He and Mary plan to escape to Canada. She leaves on an early train; he follows on the next, which breaks down.

He then hires an aeroplane to take him to his destination. A wonderful view of the earth is shown from the air craft. The police are on his track but fail to overtake him.

"The Curse of Humanity. (Domino. Two reels. Thursday, July 8.)—"The Curse of Humanity," as the picture clearly defines, is drink. If one doesn't think this sort of drama disagreeable, he will most certainly regard this particular one quite the other way, and the majority will be pleased with it. The finale is pretty and nice. The family is reunited after the son has reformed and broken away from his evil habits.

Roger marries without his father's consent and is disowned. He is unable to obtain work and so takes to drink. His mother meets his little girl, who tells her the family's troubles, and this leads to a happy reconciliation.



THE OLD COBBLER'S BIBLE CLASS
Scene from "The Old Cobbler" (101 Bison—two reels—Released June 27)

William Bechtel, of the Edison players, is recovering from his illness, at Mt. Clemens, Michigan, and will soon be playing again.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Servant Question Out West." (Selig. Split reel. Tues., June 23.)—On the same reel with "Doc Yak and the Limited Train." An amusing comedy. Four of the servants disappear with the different cowboys, the fifth is black, but the bootblack gets her. The sixth is a Chinaman, who remains.

"Doc Yak and the Limited Train." (Selig. Split reel. Tues., June 23.)—On the same reel with "The Servant Question Out West." The thirteenth of these animated cartoons. Doc has several laughable experiences on a railroad track.

"The Passing of Diana." (Vitagraph. Two reel. Tues., June 23.)—James Morrison and Dorothy Kelly play the leads. If the picture were without subtitles one could understand it just as well, for the acting is enough to make all the happenings clear. The last scene is a thriller. An automobile plunges over a high cliff and its occupant is killed. The artist does not know that his model is the wife of his dearest friend. She is in love with him and swears that on his wedding day she will die. She attempts to carry his fiancee with her, but by a lucky chance she escapes.

"The Epidemic." (Essanay. Wed., June 24.)—The idea of this comedy is good, but the picture does not cause many laughs. A large cast performs. All the office force has the tango fever. So have the crooks who try to rob the boss of his book on dancing. A general mix-up follows.

"The Greater Treasure." (Lubin. Two reels. Wed., June 24.)—The cast: Rosetta Price, Joseph Kaufman, John E. Ince and Ruth Bryant. A fine drama that tells in a pathetic way that riches seldom if ever bring happiness, if love is absent. The scenes are well laid. The photography is good and the story entertaining. The picture will surely be a success.

"Somebody's Sister." (Selig. Wed., June 24.)—William Stowell, Adele Lane and Miss Johnson play the leads. The subject dealt with deserves more than one reel, as it is a big question. The public will be pleased with the picture. Frank comes to the city with his sister, where he keeps company with a chorus girl. He is dining and acting in a disgraceful manner with her when he hears a scream from the next room. His sister is resisting the attentions of an artist. This sight causes the brother to reform and the two return to their country home.

"The 'Bear' Facts." (Vitagraph. Wed., June 24.)—One of the Sunny Jim series. Bobby Connelly, Tefft Johnson and Mabel Kelly are the principals. The comedy is poor and few except the very young will endure it. Sonny, after hearing the story of "The Three Bears," sets out to find them. He finds three that have escaped from a circus. Much commotion follows.

"Through the Flames." (Kalem. Two reels. Wed., June 24.)—The principals are, Guy Coombs, Marguerite Courtot and Alice Hollister. The light is so poor that it is difficult to distinguish the characters in some scenes. A realistic fire occurs in the first reel. The story is absorbing and every one will enjoy it. Hall's wife flirts with another man. She leaves him and he thinks her dead. He marries a simple country girl. His old wife returns and breaks up the happy family. Years later Hall is on the point of killing himself when he meets his daughter by his second wife, who prevents him from dying.

"The Conductor's Courtship." (Kalem. Tues., June 23.)—An excellent railroad story, as those put out by Kalem usually are. The picture is a mixture of comedy and drama. The freight conductor, who is in love with a station agent's daughter, manages to marry her while the father and his choice are looking for them.

"Nice Nursey." (Lubin. Split reel. Tues., June 23.)—On the same reel with "Brown's Big Butler." It turns out that the son of the family is sick because of his pretty nurse, when the new nurse comes he speedily gets well again. The comedy will be enjoyed by all.

"Brown's Big Butler." (Lubin. Split reel. Tues., June 23.)—On the same reel with "Nice Nursey." The Lubin midget plays the lead in this highly amusing comedy. Brown's friend is told to make himself at home in his house while he is away. He does and the butler waits on him without him knowing it. The consequences are very funny.

"The Countess." (Essanay. Tues., June 23.)—Francis X. Bushman and Beverly Bayne are the leads. The story is absorbing and will be well received. The reporter wins the heart of the Countess by posing as her butler and defeating a gang of nihilists who are on her track.

"The Political Voss." (Kalem. Sat., July 4.)—Carlyle Blackwell and Nerva Gerber play the leads. Tom, who owns a small paper, succeeds in laying bare a corrupt political boss. The boss's candidate is the father of Tom's sweetheart, but all ends well between them. An excellent fire scene occurs in the latter part of the reel.

"The Flaw in the Alibi." (Kalem. Two reels. Mon., June 29.)—An interesting story, but poorly produced. The plot has many new turns and is absorbing from the start. Helen Holmes and William Brunton are the principals. The innocent cashier of a bank is almost convicted of robbery, when, through the efforts of a detective he is exonerated and the guilty man apprehended. The detective solves the case by noticing that the hands of a clock were turned forward by the guilty man, to cover up his crime.

"The Two Doctors." (Edison. Tues., July 14.)—The unworthy doctor becomes rich through unscrupulous methods, the worthy one is poor. But the latter is the means of reforming the other. The drama is pleasant and will appeal to the admirers of good acting coupled with a pretty story.

"Qualifying for Lena." (Edison. Mon., July 13.)—A comedy that will amuse nearly all. To win Lena, the servant girl, he must own an auto, have property and moreover a Van Dyke beard. These he gets after a fashion, but is suspected of robbery and lands in jail.

"The Old Maid's Baby." (Vitagraph. Fri., June 26.)—John Bunny and Flora Finch in their usual roles. Flora dresses her dog in baby's clothes so she may carry him on the train. Bunny exposes her trick, but wins her in the end.

"A Practical Demonstration." (Lubin. Fri., June 26.)—A story that proves a woman can fill a man's position. The photography is good, and the plot, though rather far-fetched, will entertain all.

"An Elopement in Rome." (Kalem. Split reel. Fri., June 26.)—On the same reel with "Labor Demonstration in Hyde Park, "London." Beautiful scenes mark this comedy. While two gallants are fighting for the hand of the old Roman's daughter, another marries her.

"Labor Demonstration in Hyde Park, London." (Kalem. Split reel. Fri., June 26.)—England has its Socialists as well as America, as this picture demonstrates. A few current happenings in England take up the rest of the reel.

"The Captain's Chair." (Selig. Fri., June 26.)—The nephew of old Captain Snaggs hopes to inherit his fortune, so he invites him to live with him. When the old man dies he leaves all his money to a poor boy and the unworthy nephew gets nothing. A comedy-drama that will amuse any audience.

"Happy-Go-Lucky." (Vitagraph. Thurs., June 25.)—Clara Kimball Young, James Young, Mrs. Kimball and Earl Williams are the principals in this sprightly drama of stage life. Happy-Go-Lucky, an actress, is an orphan. When she is taken sick on the stage she is taken care of by a kind woman, whose son she later marries.

Hearst Selig News Pictorial. (Selig. Thurs., June 25.)—The funeral of Adlai Stevenson, former Vice-President, and scenes from various college graduation exercises are shown.

"Her Neighbors Next Door." (Biograph. Thurs., June 25.)—Morgan goes on a business trip and is wrecked and believed dead. Returning later he is superintendent of a mill, the hands of which go on strike. His sweetheart lives next door to one of the strikers, who attempts to kill Morgan, but is prevented by the girl. A reconciliation between all is effected.

"The Candidate for Mayor." (Lubin. Two reels. Thurs., June 25.)—The plot of this picture is in many ways similar to the novel "The Masquerader." The main points only have been altered. Twins are separated in childhood. Years later, one is a candidate for mayor. The other is a doctor. The politician disappears, through the work of the opposition, and his brother, turning up opportunely, takes his place. The man is elected and some time later the brother returns and the usurper gives up his place. The girl goes with the man she has learned to love, forsaking her former lover, the real mayor.

"Sophie Finds a Hero." (Essanay. Thurs., June 25.)—At last it looks as though Sophie was really going to be married. After much trouble she finds that the bandit is the only one of her four ardent suitors that has not a yellow streak.

"Andy has a Toothache." Edison. Tues., July 7.)—A fair comedy. Andy is much adverse to having his tooth pulled. His mother tries the old string and the door trick, but without avail. He goes to the dentist, but hearing the groans of another unfortunate, makes his escape." It finally comes out while Andy is having a fight with another messenger.

"Dolly at the Helm." (Edison. Sat., July 11.)—The managing editor is sick and the city editor has trouble in the family, so Dally manages the "Comet" for a few days. This pictude mainly shows how a daily is run. There is no plot, but all will enjoy it.

"Kaintucky Bill." (Kalem. Tues., July 7.)—A wonderful explosion of the moonshiners' still is the crowning scene of this drama. The story is good. It contains an old plot, but it has been twisted around to appear quite new. The final outcome of the picture is not definite. Bill, the worst moonshiner in the country, is, for a joke, elected sheriff. After his election he unexpectedly turns against the moonshiners and ruins their still. Later he goes away with the leader's daughter.

"A String of Pearls." (Kalem. Two reels. Wed., July 8.)—Two clever falls from off a high bridge into the water are feats worthy of great praise. The story is interesting and will meet with success. The close-ups and the distant scenes differ in several places, as regards consistency. Batiste poses for an artist and attempts to steal a string of pearls from his safe. She throws them out the window, thinking they will fall into the hands of her husband. An organ grinder finds them. The truth is learned later, and the artist gives the Italian couple a chance in life. William Brunton, Leo D. Maloney, Helen Holmes and G. A. Williams play the leading roles.

"The Right to Happiness." (Selig. Sat., June 27.)—Kate, a poor girl, becomes the victim of circumstantial evidence and is sentenced to two years' imprisonment. When released she is trailed by Weaver, an old associate. She lives straight, is married, and is

happy. When Weaver attempts to roh her husband, she shoots him. Adele Lane is the principal character in this drama that all will enjoy.

"**The Gypsy Gambler.**" (Kalem. Sat., June 27.)—A pretty story featuring Princess Mona Darkfeather. The gypsy leader loses his daughter in a game of cards to a gambler. In the meantime she has eloped with an Indian. The Indian is turned from his tribe for marrying the gypsy, hut the two live happily together.

"**The Wire Chief's Reward.**" (Kalem. Tues., June 30.)—The telephone girl in the railroad office becomes the innocent accomplice of rohhers. She discovers that they have made off with some valuahle papers and starts to pursue them. The wire chief (Carlyle Blackwell), while on the top of a telegraph pole, overhears their plot and it is he who finally hrings them to justice and wins the girl. The drama is teeming with action all the time and will he well received wherever shown.

"**Laddie.**" (Edison. Two reels. Fri., July 24.)—Ben Wilson and Margaret McQuade are the characters of most importance. Laddie goes to the city and hecomes a great doctor. Later when his mother comes to him, he is ashamed of her. She leaves his house and is found hy Laddie's fiancee, who takes her to a hospital and calls him to attend her. He arrives in time to receive her last hlessing with her dying breath. The story will appeal especially to the old people. It is hardly deserving of two reels.

"**Something to a Door.**" (Edison. Wed., July 29.)—A laughahle production depicting the experience of a suitor held very much in disfavor with father. It will furnish a good laugh for all. William Wadsworth, Arthur Hauseman and Elsie MacLeod are the principals.

"**A Deal in Statuary.**" (Edison. Split reel. Wed., July 22.)—The young artist is to get $10,000 from his aunt if he makes two statues. He conceives the hrilliant idea of having his hutler and gardener pose as such. But the trick is discovered. Later he makes the real article and gets the money. A fine comedy on the same reel with "His Wife's Burglar."

"**His Wife's Burglar.**" (Edison. Split reel. Wed., July 22.)—On the same reel with "A Deal in Statuary." The hushand fixes a dummy burglar to scare his wife. The police are called and he himself is mistaken for the hurglar. He vows never to attempt to scare his wife again.

"**The Mystery of the Lost Stradivarius.**" (Edison. Tues., July 28.)—Another ahsorhing page in "The Chronicles of Cleek." The story is not apparent until the very end, which serves to heighten the interest. Cleek locates an impersonator and clears the name of an innocent man. His methods of working on the case are extremely entertaining.

"**The Honor of the Law.**" (Biograph. Mon., June 29.)—An absorbing drama that contains an unusual amount of thrillers, among which is a fight with pistols in the dark. An ancient feud comes near lasting down into civilization, when through the influence of the law everything is put aright. No one can help hut enjoy this picture.

"**Lame Dog's Treachery.**" (Kalem. Sat., July 11.)—A plain Indian story that contains little action. Interest in the picture is decidedly lacking. When the old chief dies, he names as his successor his daughter's sweetheart. A rival usurps his power for a time, but later the will is carried out.

"**Who's Boss?**" (Lubin. Split reel. Sat., June 27.)—On the same reel with "His Sudden Recovery." The chief rules the police force, hut not his wife, as she demonstrates in a comical way.

"**His Sudden Recovery.**" (Lubin. Split reel. Sat., June 27.)—On the same reel with "Who's Boss?" The Luhin fat boy recovers from his serious illness when his relatives proceed to loot his house. A worthy comedy.

"**His Wife and His Work.**" (Vitagraph. Two reels. Sat., June 27.)—The drama is entertaining in the extreme, hut the whole story is based on a poor idea. The wife of a painter is prejudiced against his use of models in his work. They separate, hut after a time she comes to her senses and returns to him.

"**A Spanish Omelet.**" (Biograph. Split reel. Sat., June 27.)—On the same reel with "Ribhons and Boxing Gloves." This comedy has no plot and the actions of the characters, clad in Spanish clothes, are dry and exceedingly tiresome.

"**Ribbons and Boxing Gloves.**" (Biograph. Split reel. Sat., June 27.)—On the same reel with "A Spanish Omelet." Not humorous at all. One who is thought to he a sissy knocks out the town champion.

"**Broncho Billy's Jealousy.**" (Essanay. Sat., June 27.)—Through the influence of a minister Broncho Billy is prevented from killing a man whom he thought was stealing his sweetheart. Victor Potel plays the comedy lead. One of the hetter comedy-dramas.

UNIVERSAL PROGRAM

"**Love, Roses and Trousers.**" (Joker. Sat., July 11.)—A picture that really deserves to he called a comedy. Boxes get mixed and trousers go to the girl instead of roses. The events leading up to this comical climax are exceptionally humorous.

"**On the Rio Grande.**" (Rex. July 5.)—All one knows when this picture is over is that Dick Harrod has heen elected sheriff. The story is so vague and loosely put together that it is difficult to understand.

"**Out of the Darkness.**" (Rex. July 10.)—A drama that contains universal appeal. It touches on two opposite sides of life and both young and old take part. Robert Leonard plays the lead. Here he is a hurglar. One night while rohhing a house he discovers his little daughter, who has heen adopted hy a rich couple. The sight of her causes him to reform.

"**Bessie the Detectress, or the Dogwatch.**" (Joker. July 9.)—A fair comedy, hut no one will find many laughs in it. Bess Meredyth plays the leading part, as in the other experiences of Bessie. She locates and captures, hy mistake, a notorious thief and wins $200 reward. Most of the action takes place on shiphoard and Bess is no sailor, as is shown hy her actions.

"**The Adventures of a Girl Reporter.**" (Imp. Two reels. Mon., June 29.)—Featuring Ethel Grandin in a part requiring much technique and skill. Edmund Mortimer, Edwin Maxwell and Jack Grey assist her. It is a detective story with much that will interest. The girl reporter ohtains a position as maid in the house where a daring rohhery has heen reported. Through a number of adventures she goes, finally locating the real thief, her mistress.

"**Universal Ike Jr. and the Vampire.**" (Universal Ike. Tues., June 30.)—Ike Jr., in rivalry with a number of other cowhoys, wins the "vampire," but when she has stolen everything he owns, he is sorry he even went into competition.

"**The Broken Barrier.**" (Frontier. Sun., July 5.)—Arthur Allardt, Jos. J. Franz and Dolly Larkin are the principals. The story for the first hundred feet is conventional, hut later hecomes unusually good. Arthur is hlamed for a murder and freed for lack of evidence. Joe, the sheriff, is finally found guilty hut given five hours' start hy the girl.

"**Nearly a Stepmother.**" (Crystal. Tues., July 7.)—A laughahle comedy along not overdone lines. Charlie dresses as a woman and makes love to Dick's propective father-in-law. He is discovered and Dick and he exit hurriedly.

"**As Fate Disposes.**" (Rex. Thurs., July 9.)—Ella Hall, the new leading lady of the Rex Company, and Rohert Leonard are the principals in this unusually strong drama. Miss Hall is a very pretty and capable girl. Ella promises to marry the artist because she is grateful, hut later love overcomes her and she is thankful when he asks his freedom.

MUTUAL PROGRAM

"**The Final Reckoning.**" (Broncho. Two reels. Thurs., July 9.)—A sensational Western melodrama; one that the lovers of this variety of picture will surely enjoy. The Western atmosphere is good. Lieutenant Groves is accused of murder, when in reality he is innocent. Many years later the Indians attack a hand of settlers, among whom is the guilty man. Groves pursues him to the quicksands, where he perishes. Groves is proved innocent and is reunited to his daughter.

"**The Eavesdropper.**" (Keystone. Mon., June 22.)—Charles Murray plays the lead. He is married, hut flirts with other girls. His wife puts a detective on his track and the chase that results, especially his descent of the side of a huilding by means of a rope, will furnish amusement for everyone.

"**The Suffragette Battle in Nuttyville.**" (Majestic, Tues., June 30.)—This picture shows the comical yet disconnected experience of the women of Nuttyville while trying to reform the men. A lot of kicking and falling occurs. Dorothy Gish heads the cast.

"**Professor Snaith.**" (Princess. Fri., June 26.)—The athlete wins the girl from her lover. He enlists the services of a husky hartender, who proves the athlete is no pugilist. The other wins back the girl. Muriel Ostriche and Boyd Marshall play the leads in this highly amusing comedy.

"**The Widow's Mite.**" (Thanhouser. Sun., June 28.)—The Widow's Mite, a little child, almost ruins a happy love affair hy a childish prank, hut all ends well. The Thanhouser kidlets appear throughout the picture, which will he enjoyed more hy children than others.

"**Bobby's Plot.**" (Reliance. Split reel. Sat., June 27.)—On the same reel with "Empire Day in the Bahamas." Bobby sends a telegram to his sister's would-be husband to the effect that Aunt Sarah has inherited a fortune. The old man marries Sarah and sister is free. A comedy that everyone will enjoy.

"**Empire Day in the Bahamas.**" (Reliance. Split reel. Sat., June 27.)—On the same reel with "Bohby's Plot." An interesting picture showing the gay events that took place on this day in the Bahamas.

"**A Hasty Exit.**" (Royal. Sat., June 27.)—The boys play a joke on Jack and make him think the widow is married, hut in the end he wins her hand. A lot of slapstick work appears, which makes the comedy an unusually amusing one.

Our Mutual Girl No. 24. (Reliance. Mon., June 29.)—In this chapter Margaret tells the story of her disappearance. She was knocked down by an automobile, and the owner of the car takes her home, heing afraid of the police. Later she meets Irvin S. Cohb, who tells her one of his funny stories, which will hring a laugh from all.

"**The Tale of a Tailor.**" (Beauty. Tues., June 23.)—Margarita Fischer and Harry Pollard are the principals. The tailor mistakes another for his wife and hecause of his mistake gets into quite a mix-up. The picture is a comedy-drama of the ordinary sort.

"**The Land of Liberty.**" (Majestic. Fri., June 26.)—This picture furnishes a lot of information ahout Ellis Island. Different officers on the incoming ships are shown. An entertaining part of the picture reveals the different types of immigrants that come to this country. A fine view of New York City from the harhor ends the picture.

"**The White Slave Catchers.**" (Komic. Sun., June 28.)—Jim and Sue elope. Father's choice, a detective, sets out to catch them, hut they are married hefore he overtakes them. Tod Browning appears in his usual comical role.

"**Izzy the Detective.**" (Reliance. Wed., July 1.)—A poor comedy. Izzy captures the wrong man after a lot of trouhle, and in the end lands in jail himself.

NEW ROOF GARDEN OPENED

The new Roof Garden Theatre at 51-53 Broad street, Elizaheth, N. J., was opened on Memorial Day, securing the patronage of hig audiences. "Soldiers of Fortune" was the opening attraction. The roof garden connected with the theatre proved to he a big drawing card. It is the only one in the city. The house is under the management of the City Amusement Company of Newark. Fred Ritz, of Elizaheth, will direct the house.

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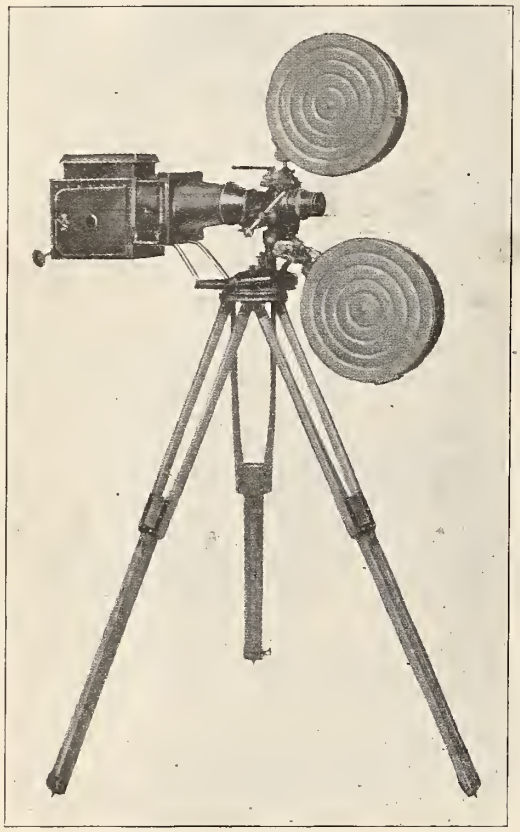
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THEATRE LAWSUIT IN WATERBURY, CONN.

Special to The Motion Picture News.

Waterbury, Conn., July 1.

The Scenic Theatre, on Bank street, this city, is the subject of more litigation. Joseph Burg, of Waterbury, has brought an action against Isaac E. Burg and Rudolph Saunders, both of Brooklyn, N. Y., for damages of $2,500, and for the appointment of a receiver.

Burg claims through his counsel, Herman Weisman, that on February 24 last he entered into a partnership with his namesake, by which they were to pay $2,000 each for the lease and property of The Scenic.

When the rent fell due for April, Burg, of Brooklyn, declined to pay his share. On May 15, according to the complainant, he drew all the funds of the partnership out of the bank, $300, and sold his rights in the theatre to Saunders.

In consequence of the failure to meet the rent, Burg, of Waterbury, claims he is liable to be ejected from the premises, thereby losing his business and his investment. Claims are coming in, and as he is not able to meet them, he wants damages of $2,500.

ST. LOUIS HAS NEW THEATRE FOR COLORED PATRONS

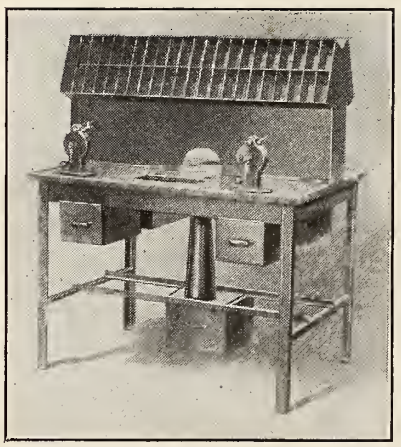
St. Louis, July 1.

Wilson & Shaffner have opened a new and well-equipped theatre at Twenty-third and Market streets, which will cater to colored audiences. The Movie, as the new house is called, is small, seating only two hundred and fifty, but it is well appointed in every respect, and clean and neat as a pin throughout.

A four-reel General and Mutual program will be maintained, a Simplex projector will be used with Leroy Martin as operator, and five cents admission will be charged.

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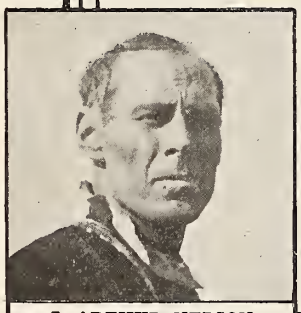
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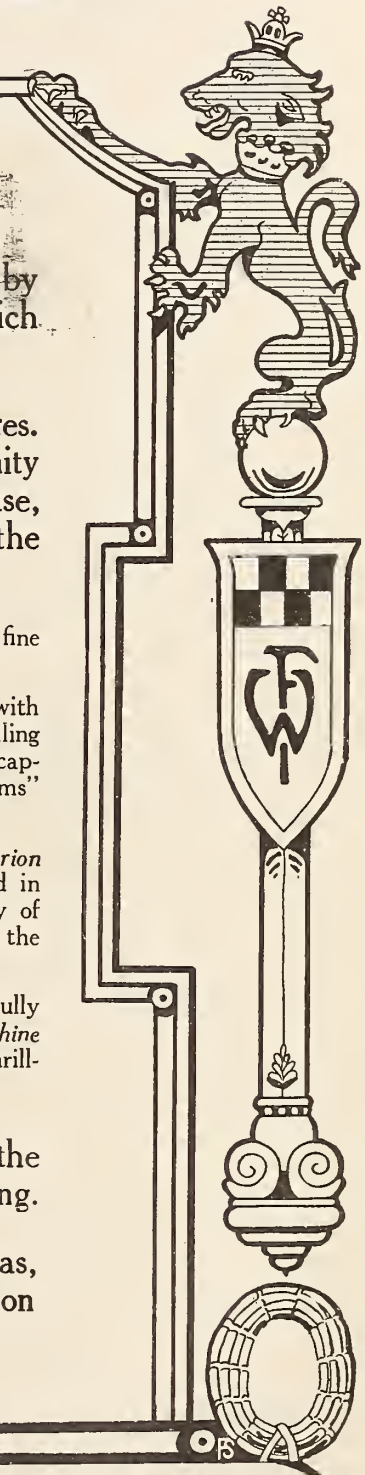


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Three big features every week in the year—every feature produced by star players—every film perfect in its photography—that is the policy which makes Warner's Features stand head and shoulders above the crowd.

As a matter of good business, you should investigate Warner's Features. Most of you who attend the Dayton Exposition will have an opportunity to see a few of them on the screen. View them as critically as you please, you'll admit they have all the elements of big success—the appeal, the "punch," the quality. Take note of these recent Warner's releases:—

MOTHER LOVE—into which *Marion Leonard* has put all her cleverness and talent and sympathy. A picturesque heart drama in two chapters of three parts each.

A BORN WARRIOR and its sequel EXILED—the most fascinating war romance you ever saw, portraying the life story of Napoleon. Magnificently staged in two chapters of three parts each.

THE CITY OF PROMISE—with *Cecilia Loftus* as the star. The adventures of a stage-struck girl in New York. Never before have Miss Loftus' splendid powers of mimicry been shown so strikingly. A great three-part production.

TWILIGHT—one of *Gene Gauntier's* most delightful and absorbing dramas. A virile story of the great North Woods, with a beautiful half-breed girl named Twilight as the heroine. A fine three-part film-play that you ought to see.

TRICKING THE GOVERNMENT—with *Valentine Grant* in the leading role. A thrilling tale of the moonshiners through which runs a captivating love story. One of the famous "Sidfilms" in three parts.

THE LIGHT UNSEEN—another of *Marion Leonard's* great six-part productions, released in two chapters of three parts each. The story of an artist and a girl. The artist goes blind, but the love of the girl surmounts every obstacle.

BRINGING IN THE LAW—a wonderfully realistic story of the plains, featuring *Josephine West.* A truly remarkable picture in three thrilling parts.

The above partial list of recent releases will give you an idea of the tremendous things Warner's is doing. There are more big features coming.

When you visit the Exposition be sure to look up Mr. Harry Charnas, manager of Warner's Cleveland Exchange, and get complete information about Warner's Features.

130 West 46th Street, NEW YORK

Valuable Lubin Films Cannot Be Replaced

Among Those Irreparably Lost Were Many of Great Historical Interest. Others, However, the Plant will be Able to Remake.

Special to The Motion Picture News.

Philadelphia, July 1.

FEW persons who patronize motion pictures are familiar with the old style pictures of a dozen years ago. Every manufacturer of note, regards his first efforts with a keen degree of sentiment.

About these old films which are now used largely for either foreign or stock productions, centers a great deal of pride; for in those days the industry had not reached the high state of development which exists today. Imagine then if you can, what must be the loss to a manufacturer who is forced to realize that every one of his historic negatives of the first prints of his first pictures has been destroyed.

The recent fire of the Lubin plant in this city, apart from the financial loss, of a half-million dollars' worth of films that could not be insured, caused Siegmund Lubin many a heart ache, which even this stoical business man could not well conceal. Films that were made in his little unassuming laboratory, and which represented his first efforts, meant almost as much to him as the beautiful productions which cost him thirty and forty thousand dollars to make at the present time.

Not alone because of a sentimental attachment for these old prints, but largely because they represented the first attempts of an American manufacturer to film objects of interest and incidents which can never take place again.

Probably one of the films which Mr. Lubin prized as highly as any which he lost, was that showing President McKinley and his cabinet at Camp Alger during the Spanish-American War. He also possessed a valuable film which showed the funeral of the martyred president as well as some films of funerals of foreign monarchs. These, of course, had a large commercial value abroad.

WHEN the Lubin Company started to manufacture and produce well-known plays, "Uncle Tom's Cabin" was one of the first which the firm made, and Mr. Lubin essayed the part of Simon Legree; and his acting and the entire picture was one of the films which the Philadelphia manufacturer prized as highly as almost any other film in his plant. "Jack and the Bean Stalk" and "Little Red Riding Hood," two of the plays that appealed strongly to the children, who are always dear to Mr. Lubin's heart, were other films that were destroyed and which it is unlikely will ever be restored, as there is no market for them in these days of high-priced productions.

Among the other important films which can never be replaced, and which are included in Mr. Lubin's losses are pictures of the Pan-American Exposition at Buffalo and the Paris Exposition, the Galveston disaster, the San Francisco earthquake, the Transvaal War, the death of Maceo, General Miles and his staff, and several of the naval commanders of the Spanish-American War; and the almost priceless films of the Russo-Japanese war.

Valuable pictures of great industrial and educational movements of interest were also lost. Pictures of the Pennsylvania coal strike, films showing wonderful surgical operations by renowned American and foreign medical men, new inventions by men of prominence in the scientific world, and some of the most important reproductions of technical discoveries were destroyed.

With the rebuilding of the vaults, in which will be stored the new negatives, Mr. Lubin has planned for the construction of a lighting system that will not give rise to any such condition that caused the recent fire.

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"The production is heyond criticism, the sinking of the great ocean vessel heing sufficient to estahlish its worth. But there are other scenes which earn admiration."—*Motography.*

" * * * 'Atlantis' may be called an unqualified success."—*New York Telegraph.*

" * * * For downright realism this film heats anything ever shown."—*Pittsburgh Dispatch.*

" * * * the wreck and sinking of the vessel were given with marvelous realism. A most remarkahle performance."—*Montreal Gazette.*

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We Keep Everything East of the Mississippi

The entire territory east of the Mississippi will be reserved for The Box Office Attraction Company and exchanges will be opened at once in all cities recognized as distributing points where offices are now maintained. Among these important centers of population will be Philadelphia, Pittsburgh, Cleveland, Cincinnati, Indianapolis, Washington, Atlanta, Detroit, St. Louis, Kansas City, Des Moines, Dallas, Minneapolis and Chicago. Buyers of state rights in all territories not disposed of are requested to communicate with us at once. Special terms to those in a position to handle all the films we control.

The Box Office Attraction Company

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The Box Office Attraction Company

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REVIEWED BY PETER MILNE

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The acting of the children, if they attempted a real drama and went about it in a serious manner, might be open for criticism, but in this picture they act out a Western melodrama, and the action is supposed to be wholly of the burlesque variety.

The scenes, though few, correspond exactly to the action. Most of the houses are made of paper, and this adds greatly to the humorous effect. The lighting of the picture is not exceptionally good, but good enough to be overlooked.

A firm advertises for motion picture actors, and a group of children answer the "ad." They all obtain positions, and proceed to act out the picture. When it is all over they discover that there is no film in the camera, as the secretary of the manager had removed it. The camera man and the secretary are the best comedians in the lot.

COMMISSIONER OF LICENSE HUNTS BAD FILMS

Commissioner of Licenses Bell, of New York City, has begun a campaign to suppress motion picture theatres putting on films not passed by the National Board of Censorship. While paying a tribute to the efforts of that organization, he declared that in spite of the excellent work it has performed, numerous theatres have been exhibiting harmful pictures.

The commissioner has decided to impress the inspectors of his department into service for the purpose of eradicating this evil, and they will act as a censor board.



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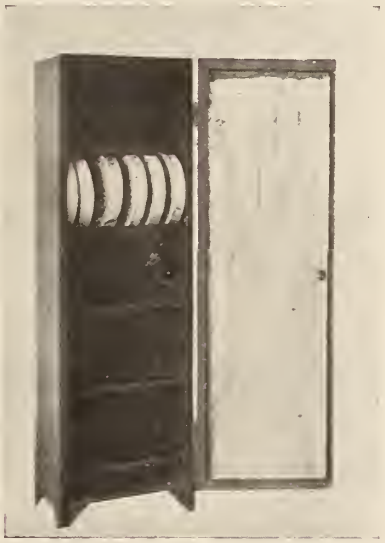
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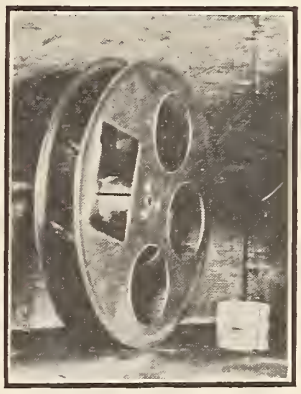


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HEARD IN THE LOBBIES

J. E. Merick has been put in charge of the booking and inspection department of the World Feature Corporation offices in the Navarre Building, St. Louis.

F. Wehrenberg, manager of the Best Theatre, 3360 South Jefferson avenue, St. Louis, has bought the Missouri and Illinois right to "The Shelling of Vera Cruz" pictures.

The Washington Theatre, at 4961 Delmar avenue, St. Louis, has closed for the hot weather, and advertises that the unfinished reels of the Kathlyn series may be seen at the Maple Airdome, at Kingshighway and Page Boulevard.

A. Norwine, manager of the Odeon Theatre, at Bonne Terre, Mo., is now booking an exclusive program in his home.

Proctor's Leland, at Albany, N. Y., has taken on a summer appearance and as a result the crowds are flocking to that house. Manager Hatch has banked the orchestra pit with palms, intermingled with which are several blue lights. The sides of the stage are also banked, but red lights are used there. Through the door on the left of the stage can be seen the large organ, which has become quite popular since its inauguration a few months ago.

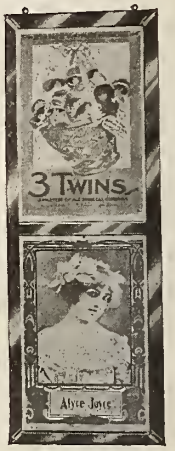
The entire effect is very novel, and even on the hottest days the atmosphere inside the theatre is most pleasing.

The Eden Theatre, on Bank street, Waterbury, Conn., which has been running only nights, has been transferred from Anna Richards, of White Plains, N. Y., who was in charge, to John Fernandez, for a consideration of $400. Mr. Fernandez will take charge of the theatre early in July.

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Tickets cannot be duplicated or re-sold. A new ticket is issued for each admission. The register makes a positive, unchangeable record of each ticket issued, and the amount received for it. This record is under lock and key inside the register.

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Tickets are printed and recorded as issued. There is no waste in unused or lost ticket rolls.

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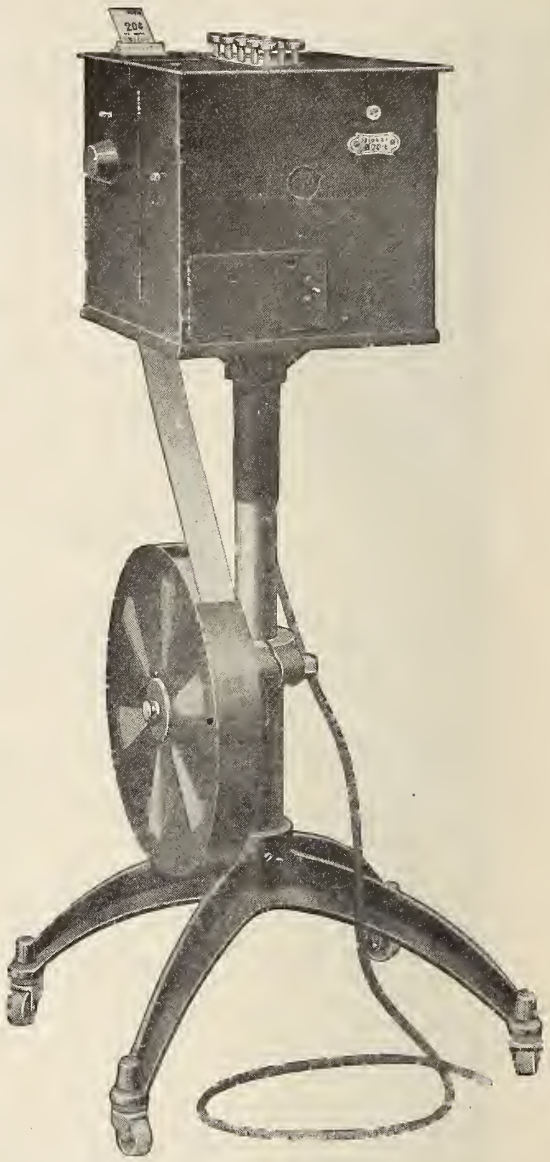
"National" System can be used in many businesses

This system can also be used in other businesses, such as—

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Summer gardens and concessions.
Soda fountains in drug and department stores.

This register was shown at the New York Exposition and will be on display at the Toronto and Dayton conventions.

Let our representative tell you more about how this register stops worry and losses, removes temptation, and increases profits.



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Quick, easy and economical to operate.
It stops losses and protects your money.

Register has ten keys in two banks of five each. Left-hand bank controls the number of tickets issued, the right-hand bank governs the price of the tickets issued.

The keys in the left-hand bank are as follows: 5-4-3-2-R. When five tickets are wanted, the "5" key is pressed. When four are wanted, the "4" key is pressed, etc. The "R" key is a release key, used to release the key pressed, if an error is made.

The register is 10½ inches wide, 10½ inches deep, and 10⅝ inches high. The top of the machine has a flange which extends over the sides ¼ inch on three sides, and on the front side, ½ inch. This makes the top of the register 11 inches wide and 11½ inches deep.

Cabinet is of pressed steel and is finished in black enamel.

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The register is guaranteed against breakage, or getting out of order, due to ordinary wear, for a period of two years, the same as all National Cash Registers. It is a perfect-working machine, and is as carefully made in every detail as our highest-priced cash registers.

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Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
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G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
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Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle N. Y.
Universal Film Mfg. Co., 1600 Broadway, N. Y.

FILM ACCESSORIES

Berlin Aniline Works, 213 Water St., N. Y.

FILM TITLES, PRINTING, DEVELOPING, ETC.

Commercial Motion Pictures Co., Inc., 220 W. 42d St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Gunby Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.

FILM REELS

Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., N. Y.

FEATURE FILMS

Aetna Film Co., Longacre Bldg., New York.
All Star Feature Corp., 220 W. 42nd St., N. Y.
Ambrosio American Co., 15 E. 26th St,. N. Y.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
California Motion Picture Corp., San Francisco, Cal.
Cosmofotofilm Co., 110 W. 40th St., New York.
Criterion Feature Film Mfg. Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York St.,
European Feature Film Co., 220 W. 42nd New York.
Features Ideal, 126 W. 46th St., New Yo N. Y.
Feature Photoplay Co., 220 W. 42nd St., th St.,
Famous Players Film Co., 213-229 W. 26 New York. . Y.
Films Lloyds, Inc., 220 W. 42nd St., N York.
General Film Co., 200 Fifth Ave., Ne g., Chi-
General Feature Film Co., Powers Bld cago, Ill. ork.
Gaumont Co., 110 W. 40th St., New Y N. Y.
Gloria American Co., 110 W. 40th St. 110 W.
Greene's Feature Photo Plays, Inc., 40th St., New York. ew York.
W. W. Hodkinson, 110 W. 40th St., N Y., Inc.,
Imperial Motion Picture Co. of N. 1476 Broadway, N. Y. Broadway,
Italian American Film Corp., 1482 New York. 40th St.,
Inter-Continent Film Co., 110 W. New York. State St.,
George Kleine Attractions, 166 N. Chicago, Ill.
New York Office: 1476 Broadway

Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 220 W. 42d St., N. Y.
Mecca Feature Film Co., Inc., 126 W. 46th St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuck Features, 909 Longacre Bldg., N. Y.
New York Film Co., 145 W. 45th St., N. Y.
Pan-American Film Co., 110 W. 40th St., N. Y.
Paramount Pictures Corp., 110 W. 40th St., New York
Pasquali American Co., 110 W. 40th St., N. Y.
Phoenix Feature Film Corp., 164 Federal St., Boston, Mass.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Progressive Motion Picture Corp., Times Bldg., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New Yor' Y.
Stellar Photoplay Co., 1476 Broadway, N St.,
Sterling Camera & Film Co., 145 W. 45 New York.
Solax Co., Fort Lee, N. J. , New York.
Union Features, 126 W. 46th St. 0th St., N. Y.
Unique Film Co., Inc., 110 W. Broadway, N. Y.
Universal Film Mfg. Co., 1600 . 40th St., N. Y.
University Films, Inc., 110 Via Biofilm Co., 38
Edw. H. Wagner, Agt., D Park Place, New York oadway, New York.
Wil-Kar Films, 1482 Bro ion, 130 W. 46th St.,
World Film Corpora New York. Inc., 130 W. 46th St., N. Y.
Warner's Features,

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Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
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American Photoplayer C

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an Kodak Co., Rochester, N. Y.
Eastm uloses Planchon, Inc., 75 Fifth Ave., Cel' New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., N. Y.

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M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

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Atsco, Inc., 218 West 42nd St., New York.
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Columbia Metal Box Co., 226-228 E. 144th St., New York.

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Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
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HEARD IN THE LOBBIES

Claude Lewis and Roff Dale, of Lebanon, Ind., have purchased the White City Theatre at Georgetown, Ill., and are refitting it. They plan to make it one of the most attractive motion picture theatres in the section.

Percy W. Gebhart has purchased the Oakland motion picture theatre of Decatur, Ill., from D. C. McClelland. He will install a new screen and add a new and more powerful lens to the machine. Gebhart owns a number of other picture theatres here. McClelland goes to Chicago, where he will enter business.

The Monmouth Amusement Company has opened the Royal Theatre on South Main street, Monmouth, Ill., in the building formerly occupied by the Casino skating rink. The new theatre is unique in that the screen has been placed at the front of the room and the operator's booth at the rear.

The seats have been arranged so that a patron can be seated by disturbing only three persons in case the theatre is filled to capacity. The interior is 50 feet by 100 and well ventilated. It will seat 700. The room is finished in mission style and has a steel ceiling. The operator's booth is fireproof.

Frank Green, manager of the Empress Theatre, at International Falls, has started work on remodeling the theatre.

Every man, woman and child who could walk or ride or who could get out of doors in Lake City, got into the moving pictures that are going to put that city on the map. Lake City is on Lake Pepin, and is famous as a city of launches, fine nurseries, the camping grounds for the Minnesota National Guard, as a manufacturing city and as a beautiful town in general.

The business men arranged for the making of the films and a holiday was proclaimed for the event. The thousand feet of film showed the life on the principal business and residence streets, showed the boating and water sports, the camp grounds and every point of interest.

One of the first moving picture theatres to fail in or around Milwaukee was the house run by J. S. Dano at the corner of 73d and National avenue, West Allis. Mismanagement and poor location were thought to be the cause of the theatre closing. The house did not even bear a name, or if it had any it seemed to be unknown to those in the neighborhood.

The management of Proctor's Broad Street Theatre, Elizabeth, N. J., has adopted a summer scale of prices. For afternoon performances, any seat in the house may be had for five cents and no seats are reserved. In the evening, a five and ten cent schedule prevails. The ten cent seats are reserved.

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

CITY	STATE	STREET ADDRESS
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 S. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

LUBIN

"FOOLING FANNY'S FATHER".....Comedy. Tuesday, July 7th
Father is working on a contrivance to advance or reverse a person's age, but Fanny and her sweetheart show him that it won't work.

"WHILE AUNTIE BOUNCED".....Comedy. Tuesday, July 7th
Auntie tries to stop the courting between Alice and a Circus Acrobat, but they throw her into the bounding net until she consents.

"THE INCOMPETENT".....Two Reel Drama. Wednesday, July 8th
A very intense drama. A story of a worthless man, a devoted wife and excellent friend, the fatal triangle which causes a tragedy followed by a new era of happiness.

"THE DEBT".....Two Reel Drama. Thursday, July 9th
Some sad experiences in the life of a poor but worthy chorus girl who becomes the victim of a rich roue, but eventually is saved by a heroic and worthy lover.

"THE TRIBUNAL OF CONSCIENCE".....Drama. Friday, July 10th
Unfortunate career of a spendthrift son who, being discarded by his excellent father, robs the safe and goes headlong to ruin and poverty. Eventually he reforms and a faithful old servant secures a reconciliation and prosperity.

"HOW HE LOST HIS TROUSERS".....Comedy. Saturday, July 11th
Excellent comedy picture in which a young swell friend calling on his chum's family is mistaken for an escaped lunatic. He is deprived of his pants and has to escape dressed in a lamp shade.

"MANDY'S CHICKEN DINNER".....Comedy. Saturday, July 11th
Mandy invites the preacher to dinner and gives her trifling husband money to buy a chicken, but through his clumsiness the rooster gets away. The husband then robs a poultry farm, which causes a sad mix-up.

Five Releases Each Week

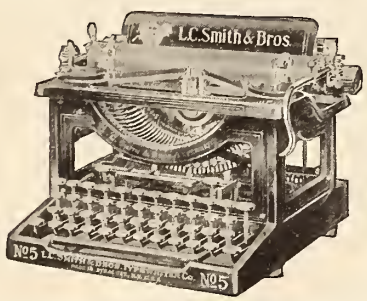
"HE WAS BAD"—Comedy	Tuesday,	July 14th
"TOUGH LUCK"—Comedy	Tuesday,	July 14th
"CODES OF HONOR"—Two Reel Drama	Wednesday,	July 15th
"THE CROSS OF CRIME"—Two Reel Drama	Thursday,	July 16th
"THE LIE"—Drama	Friday,	July 17th
"SHE WANTED TO KNOW"—Comedy	Saturday,	July 18th
"ALL FOR LOVE"—Comedy	Saturday,	July 18th

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LUBIN

LUBIN MASTERPIECES

Lubin Masterpieces are eagerly sought and well advertised by Exhibitors, because of their tremendous drawing power.

This drawing power has been thoroughly established from the painstaking efforts always noted in Lubin pictures, together with the lavish expenditure necessary to produce and maintain the standard which we have set.

The first requisite is a good play, then the carefully selected cast and bearing those two important points in mind, the list below will conclusively prove that we are now in a position to offer

"BROADWAY'S BEST SUCCESSES WITH BROADWAY'S BEST STARS"

NOW READY AND ABOUT TO BE RELEASED

"THE WOLF"—by EUGENE WALTER—5 reels—with the Famous Lubin All Star Cast. As beautiful a picture as was ever made.

"MICHAEL STROGOFF"—5 reels with JACOB P. ADLER, the Eminent Romantic Actor, in the leading role.

"THE HOUSE NEXT DOOR"—5 reels—with the famous Lubin All Star Cast.

FAMOUS AND POPULAR PLAYS NOW IN PREPARATION

"THE EAGLE'S NEST" (now being produced in Colorado). Written by EDWIN ARDEN, who made a great success in this play for years and who now plays the important role in the photo play.

"THE FORTUNE HUNTER"—by WINCHELL SMITH—with WM. ELLIOTT, late Star of "Madame X" production, in the leading role.

"THE RAGGED EARL"—by JOSEPH HUMPHRIES and ERNEST LACEY. With ANDREW MACK in the leading role.

RAYMOND HITCHCOCK—the funniest man on the stage—in a specially written Comedy which promises to be the funniest Motion Picture yet produced

FUTURE PRODUCTIONS WITH WELL KNOWN BROADWAY STARS

"THE SPORTING DUCHESS"—by CECIL RALEIGH, with the remarkable racing scene taken on a large and expensive scale.

"THE GREAT DIVIDE"—by WM. VAUGHN MOODY. HENRY MILLER'S and MARGARET ANGLIN'S great success.

THE BIG DRURY LANE and BROADWAY SUCCESSES by CECIL RALEIGH

"SPORTING LIFE"—"THE GREAT RUBY"—"THE GREAT MILLIONAIRE"—"THE COLLEGE WIDOW"—by GEORGE ADE, the humor dispenser.

"THE DESERTERS"—by ROBERT PAYTON CARTER.

"LOVER'S LANE" and "THE CLIMBERS"—by CLYDE FITCH.

"THE CIPHER CODE" and "DR. BELKNAP"—by CHARLES KLEIN, author of "Third Degree," "Lion and the Mouse," "The Gamblers" and "Daughters of Men"—already produced by Lubin with wonderful success.

"MRS. DANE'S DEFENCE"—by HENRY ARTHUR JONES.

And more to follow.



LUBIN MANUFACTURING CO.

PHILADELPHIA, PA.



RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JUNE 29TH, 1914.

BIOGRAPH. The Honor of the Law, D., 1895..... 15330
EDISON. The Revengeful Servant Girl, C., 1000..... 15338
KALEM. The Flaw in the Alibi, D., 2000..... 15332
PATHE. A Visit to the Paris Zoo, 857 15334
Rapids and Waterfalls of New Zealand, T., 200.....
SELIG. The Leopard's Founding, D., 2000..... 15335
SELIG. Hearst-Selig News Pictorial, No. 35, N., 1000.... 15338
VITAGRAPH. The Gang, D., 1000 15337

TUESDAY, JUNE 30TH, 1914.

EDISON. The Mystery of the Fadeless Tints, D., 1000..... 15340
ESSANAY. The Darling Young Person, D., 1000..... 15341
KALEM. The Fire Chief's Reward, D., 1000..... 15350
KLEINE. The Bondage of Evil, D., 2000 15342
LUBIN. Walko Sisters, C., 1000 15348
MELIES. One Suit of Clothes, C., 1000 15349
PATHE. French Village in Senegal, West Africa, T., 541. 15344
Venomous Serpents, Zoo, 460
SELIG. Hearts of Men, D., 1000 15345
VITAGRAPH. The Poor Folks' Boy, D., 2000..... 15346

WEDNESDAY, JULY 1ST, 1914.

EDISON. Back to the Simple Life, C., 1000..... 15351
ESSANAY. The Fahle of "The Good Fairy," C., 1000..... 15354
KALEM. The Fatal Portrait, D., 2000 15352
LUBIN. The Living Fear, D., 2000 15358
MELIES. The Monk's Sacrifice, D., 1000 15360
PATHE. Pathé's Weekly No. 43, 1914, N., 1000..... 15353
SELIG. The Empty Sleeve, D., 1000 15357
VITAGRAPH. The Circus and the Boy, C., 1000..... 15356

THURSDAY, JULY 2ND, 1914.

BIOGRAPH. The Goat, C., 557 15361
The Firemen's Social, C., 443 .....
ESSANAY. Sophie Gets Stung, C., 1000 15362
LUBIN. The Shadow of Tragedy, D., 2000..... 15363
MELIES. Womanly Curiosity, C., 1000 15365
MELIES. The Prescription, D., 2000 15368
SELIG. Hearst-Selig News Pictorial, No. 36, N., 1000..... 15367
VITAGRAPH. Two Stepchildren, D., 1000..... 15366

FRIDAY, JULY 3RD, 1914.

EDISON. The Shattered Tree, D., 2000 15370
ESSANAY. Trinkets of Tragedy, D., 2000 15372
KALEM. Fleeing from the Fleas, C., 500..... 15374
Trooping the Colors, Top., 500 .....
LUBIN. The Doom of Duty, D., 1000 15377
SELIG. Making Good With Her Family, C., 500..... 15375
Doc Yak's Wishes, C., 500
VITAGRAPH. A Train of Incidents, C., 1000..... 15376

SATURDAY, JULY 4TH, 1914.

BIOGRAPH. The Cracksman's

AT MY HOUSE

Gratitude, D., 999..... 15384
EDISON. Molly, the Drummer Boy, D., 1000..... 15378
ESSANAY. Broncho Billy's Punishment, D., 1000..... 15379
KALEM. The Political Boss, D., 1000 15383
LUBIN. It's a Shame, C., 500. 15380
The Kidnapped Bride, C., 500
MELIES. Hidden Death, D., 2000 15386
SELIG. The Little Hoho, D., 1000 15385
VITAGRAPH. The Toll, D., 2000 15381

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 6TH, 1914.

BIOGRAPH. Eva, the Cigarette Girl, C., 563..... 15383
The Boiler-Maker's Day of Rest, C., 437.....
EDISON. Her Spanish Cousins, C., 1000 15395
KALEM. The Weakling. Third Alice Joyce Series, D., 2000... 15389
PATHE. The Heart and the Circulation of the Blood, E., 500. 15391
Modes of Travel in Japan, Manners and Customs, 500....
SELIG. Reporter Jimmie Intervenes, D., 2000..... 15392
SELIG. Hearst-Selig News Pictorial No. 37, N., 1000..... 15396
VITAGRAPH. The False and the True, D., 1000..... 15394

TUESDAY, JULY 7TH, 1914.

EDISON. Face to Face, D., 1000 15397
ESSANAY. A Night with a Million, C., 1000..... 15398
KALEM. Kaintucky Bill, D., 1000 15407
KLEINE. The Heirloom, D., 1800 15399
LUBIN. Fooling Fanny's Father, C., 400 15405
While Aunty Bounced, C., 600 .....
MELIES. A Discolored Romance, C., 1000 15406
PATHE. A Tiger Hunt (Indo-China), S., 500..... 15401
The Ice and Snow, S., 500..
VITAGRAPH. The Moonstone of Fez, D., 2000..... 15403
SELIG. Algie's Sister, C., 1000 15402

WEDNESDAY, JULY 8TH, 1914.

EDISON. Andy Has a Toothache, C., 1000..... 15408
ESSANAY. A Boarding House Scramble, C., 1000..... 15411
KALEM. A String of Pearl, D., 2000 15409
LUBIN. The Incompetent, D., 2000 15415
MELIES. The Hole in the Wall, D., 1000 15417
PATHE. Pathé's Weekly No. 44, N., 1000..... 15412
SELIG. Caryl of the Mountains, D., 1000 15414
VITAGRAPH. Doctor Smith's Bahy, C., 1000..... 15413

THURSDAY, JULY 9TH, 1914

BIOGRAPH. A Romance of the Pueblo, D., 1020..... 15418
ESSANAY. Slippery Slim, Diplomat, C., 1000..... 15419
LUBIN. The Deht, D., 2000.... 15420
MELIES. Good Fortune's Tardy Smile, C., 1000..... 15422
MELIES. A Royal Survivor, D., 2000 15425
SELIG. Hearst-Selig News Pictorial No. 38, N., 1000..... 15424
VITAGRAPH. Prosecution, D., 1000 15423

FRIDAY, JULY 10, 1914.

EDISON. In the Shadow of Disgrace, D., 2000..... 15427

AT MY HOUSE

ESSANAY. Night Hawk, D., 2000 15429
KALEM. Ruho, the Interloper, C., 807 15431
In Old England, Top., 195..
LUBIN. The Trihunal of Conscience, D., 1000..... 15434
SELIG. Did She Cure Him? C., 1000 15432
VITAGRAPH. The Vases of Hymen, C., 1000..... 15433

SATURDAY, JULY 11TH, 1914.

BIOGRAPH. Her Primitive Model, D., 1000..... 15441
EDISON. Dolly at the Helm, D., 1000 15435
ESSANAY. Broncho Billy and the Sheriff, D., 1000..... 15436
KALEM. Lamo Dog's Treachery, D., 1000..... 15440
LUBIN. How He Lost His Trousers, C., 500..... 15437
Mandy's Chicken Dinner, C., 500 .....
MELIES. His Friend's Forgiveness, D., 2000..... 15443
SELIG. His Fight, D., 1000.... 15442
VITAGRAPH. Lillian's Dilemma, C., 2000..... 15438

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 29TH, 1914.

IMP. Adventures of a Girl Reporter, D., 2000.....
STERLING. It's a Boy, C....
VICTOR. A Twentieth Century Reporter, C. .....

TUESDAY, JUNE 30TH, 1914.

CRYSTAL. The Girl in Pants and Her New Hat, C., split reel
GOLD SEAL. Lucille Love, The Girl of Mystery, Series No. 12, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., and The Vampire, C.

WEDNESDAY, JULY 1ST, 1914.

ECLAIR. Snow Drift, D., 2000
JOKER. Bess, The Detectress, or Tick, Tick, Tick, C.....
NESTOR. The Lost Arrow, D.

THURSDAY, JULY 2ND, 1914.

IMP. The One Best Bet, C....
REX. The House Discordant, D., 2000 .....
STERLING. The Crash, C....

FRIDAY, JULY 3RD, 1914.

NESTOR. Those College Days, C. .....
POWERS. Pearl of the Sea, D. .....
VICTOR. Her Ragged Knight, D., 2000 .....

SATURDAY, JULY 4TH, 1914.

JOKER. Captain Kids Priceless Treasure, C. .....
101 BISON. The Hopes of Blind Alley, D., 3000.....

SUNDAY, JULY 5TH, 1914.

REX. On the Rio Grande, D.
FRONTIER. The Broken Barriers, D. .....
ECLAIR. The Greatest of These, D. .....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 6TH, 1914.

IMP. The Lady of the Island, D., 2000 .....
STERLING. Billy's Vacation, C.

TUESDAY, JULY 7TH, 1914.

CRYSTAL. Nearly a Stepmother, C. .....
GOLD SEAL. Lucille Love, The Girl of Mystery, No. 13, D., 2000 .....

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RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

UNIVERSAL IKE. Me, Him and I, C.....

WEDNESDAY, JULY 8TH, 1914.

ECLAIR. Duty, D., 2000.....
JOKER. Bess the Detectress or The Dog Watch, C.....
NESTOR. A Ranch Romance, D.

THURSDAY, JULY 9TH, 1914.

IMP. The Old Rag Doll, D....
REX. When Fate Disposes, D., 2000 .....
STERLING. Snookee's Flirtation, C. .....

FRIDAY, JULY 10TH, 1914.

NESTOR. The Great Universal Mystery, C. .....
POWERS. Passing the Love of Women, D. .....
VICTOR. A Beggar Prince of India, D., 3000.....

SATURDAY, JULY 11TH, 1914.

101 BISON. Prowlers of the Wild, D., 2000.....
JOKER. Love, Roses and Trousers, C. .....

SUNDAY, JULY 12TH, 1914.

ECLAIR. Willy and the Parisian and Lilly as a Little Mother, C., split reel.....
FRONTIER. The Fight in Linely Gulch, D.....
REX. Plain Mary, D.....

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JUNE 29TH, 1914.

AMERICAN. The Little House in the Valley, D., 2000.....
KEYSTONE. Not Yet Announced. .....
RELIANCE. Our Mutual Girl, No. 24 .....

AT MY HOUSE

TUESDAY, JUNE 30TH, 1914.

BEAUTY. Via the Fire Escape, D. .....
MAJESTIC. Not Yet Announced. .....
THANHOUSER. The Harlow Handicap, D., 2000.....

WEDNESDAY, JULY 1ST, 1914.

AMERICAN. Nature's Touch, D. .....
BRONCHO. Shorty Gets Into Trouble, 2000 .....
RELIANCE. Izzy the Detective, D. .....

THURSDAY, JULY 2ND, 1914.

DOMINO. The Hour of Manhood, D., 2000.....
KEYSTONE. Not Yet Announced. .....
MUTUAL WEEKLY, No. 79..

FRIDAY, JULY 3RD, 1914.

AMERICAN. Mein Lieber Katrina Catches a Convict, C.
KAY BEE. The Heart of a Crook, D., 2000.....
PRINCESS. The Decoy.....

SATURDAY, JULY 4TH, 1914.

KEYSTONE. Not Yet Announced. .....
RELIANCE. The Weaker Strain, 2000 .....

SUNDAY, JULY 5TH, 1914.

KOMIC. Bill No. 1, C.....
MAJESTIC. The Angel of Contention, 2000 .....
THANHOUSER. The Cooked Goose .....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 6TH, 1914.

AMERICAN. Cameo of the Yellowstone, D., 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Announced .....
RELIANCE. Our Mutual Girl, No. 25 .....

TUESDAY, JULY 7TH, 1914.

BEAUTY. The Other Train, D.
MAJESTIC. The Only Clue....
THANHOUSER. Bevorah, D., 2000 .....

WEDNESDAY, JULY 8TH, 1914.

AMERICAN. Feast and Famine, D. .....
BRONCHO. The Final Reckoning, D., 2000.....
RELIANCE. How Izzy Was Saved, D. .....

THURSDAY, JULY 9TH, 1914.

DOMINO. The Curse of Humanity, D., 2000.....
KEYSTONE. Not Yet Announced .....
MUTUAL WEEKLY, No. 80..

FRIDAY, JULY 10TH, 1914.

KAY-BEE. The Feud of Beaver Creek, D., 2000.....
PRINCESS. The Girl of the Seasons, C. .....
RELIANCE. A Wife from the Country, D. .....

SATURDAY, JULY 11TH, 1914.

KEYSTONE. Not Yet Announced .....
RELIANCE. Blue Pete's Escape, D., 2000 .....
ROYAL. Mistakes Will Happen

SUNDAY, JULY 12TH, 1914.

KOMIC. Wrong All Around..
MAJESTIC. A City Beautiful, 2000 .....
THANHOUSER. The Leaven of Good .....

RIGHT OFF THE REEL

"Annette Kellermann in Neptune's Daughter," a banner the whole width of the Detroit opera-house, one of the largest theatres in the city, announced at its opening to the person afar the feature that was to have a three weeks' run there during the hot weather. Moreover, the lobby display space and front of the house were filled up with pictures and big sheets calling attention to the play. Hotel windows, candy stores and other available spots carried posters and cards, and as much space is being used in the newspapers as for a stage production in the regular theatrical season. As a result, 25,000 people saw the photo drama the first week and the opening attendance for the second week was but little short of that of the first week. The purchase of display in the newspapers made possible "getting by" with feature stories on Annette, and, once informed of the feature and their interest aroused, the public did the rest.

Wilfred Lucas, of the Univeral, has started upon a new series of pictures featuring Cleo Madison.

The Vitagraph Company of America has purchased from Dr. Cyrus Townsend Brady, the eminent divine and author, the rights to three of his best novels. They are "The Fetters of Freedom," "Sir Henry Morgan, Buccaneer" and "The Chalice of Courage."

Headed by Alexander Gaden, Ruth Donnelly and Dorothy Phillips, the Imp company, under the direction of Frank Crane, have returned from Twin Island, where they have been spending the last two weeks producing a two-reel melodrama, "The Lady of the Island."

By telegram yesterday Messrs. Werba and Luescher arranged to present "Cabiria," for an indefinite period, at the Gaiety Theatre, San Francisco. Fred Belasco, lessee of the Gaiety, which is San Francisco's newest house, has been negotiating for "Cabiria" ever since its American premiere, and only succeeded, after making concessions that would appear tempting to the largest of comic operas, as it was the intention of Werba and Luescher to exhibit but four prints of this gigantic spectacle during the summer months at the Knickerbocker, New York, the Illinois Theatre, Chicago, the New Dixon Theatre, Atlantic City, and the Savoy Theatre, Asbury Park.

A Lubin Company, of which Percy Winter is the director, is temporarily located at Point Pleasant, N. J. The program consists of comedy pictures.

Robert Leonard and Lloyd Ingraham, of the Universal West Coast studios, are producing a one-reel romance of artist life. It is entitled "As Fate Disposes."

The "Michael Strogoff" picture was staged by Lloyd B. Carleton, of the Lubin Studio, Philadelphia, Pa.

Director Charles Giblyn, of the Universal West Coast organization, has recently completed a two-reel military drama, entitled "Kate Waters, Secret Service." The production is of special interest because Captain Herbert Ford, late of the U. S. Cavalry, not only took part in the drama but was consulted in prescribing military usage and in rendering the production true to military ethics. Edna Maison plays the title role. The scenario was written by Calder Johnstone and Dr. Stafford, both of the West Coast scenario department.

Max Davidson is making such a hit in the character of Izzy that the Reliance Company is issuing the film regularly through the Mutual program. The film for release July 1 is "Izzy, the Detective."

"Cabiria," the Itala Film Company's motion picture production of Gabriele d'Annunzio's scenario, which is being exhibited to capacity audiences at the Knickerbocker Theatre, New York, has proven to be a spectacle of unusual proportions, and of great interest to the theatre-going public.

Since their wonderful terpsichorean performance in the Edison comedy "A Tango Spree," May Abbey and Dan Mason have been exhorted by many admirers to institute a tango school.

Charles Bennett, of the Keystone Company, was educated for the law and used to go playacting at nights, his parents little suspecting his duplicity. What is more, he made his start with Edwin Booth, in what capacity we will not question. He appeared with Booth later in good parts.

Francis Ford has put on a ballroom scene in "Lucille Love" which is one of the deepest "sets" ever tried. In this scene a regular cabaret performance by well-known people was given, and Grace Cunard, in very filmy dance raiment, impersonates a dancer in order to fascinate Lubeque (Ford). Mr. Ford loves big things.

Our national anthem, "The Star Spangled Banner," and the motive that inspired the writer, Francis Scott Key, will be produced in two parts by the Edison Company.

The interior of an up-to-date shoe store, shoes and all, was recently constructed at the Universal Pacific Coast studios for a Ford Sterling picture entitled, "The New Clerk." The picture was produced by David Kirkland.

Peter Lang, after a three months' vacation, is back at the Lubin Studio.

In "Cameo of Yellowstone," produced by Sidney Ayres at the American, Billy Garwood went with other members of the company beyond the San Marcus Pass in order to get the Yellowstone atmosphere. They made the journey twice, for the weather was very unsettled.

A new series of split-reel comedies from the famous "Buster Brown" cartoons will be launched by the Edison Company. Morris Millington, who has played in juvenile roles with Viola Allen and Robert Bennett, is an ideal type of Buster Brown. Constance Robertson, the Mary Jane in the original production, will appear in that role throughout the series. Charles France will be the director.

A new theatre has been opened at Auburn, Neb., with W. Eustice and H. Bousfield, proprietors. It will be known as the Universal.

The National Amusement Company's new $75,000 theatre on Nebraska street, between Fifth and Sixth streets, in Soux City, was opened recently. Marshall Moore is the manager of it. The Universal films will be used.

"Flying A" Feature Films

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"THE LURE OF THE SAWDUST"

Under Direction of Thomas Ricketts.

A Two Part Feature Story Finding Its Inception under the Big White Tops—Comedy and Tragedy—Three Rings, Elephants, Camels and all the big features of a gala day.

RELEASE MONDAY, JULY 13th, 1914

AMERICAN BEAUTY

"THE JOKE ON JANE"

Featuring MARGARITA FISCHER and HARRY POLLARD.

It's a Dandy. RELEASE TUESDAY, JULY 14th, 1914.

"YOUTH AND ART"

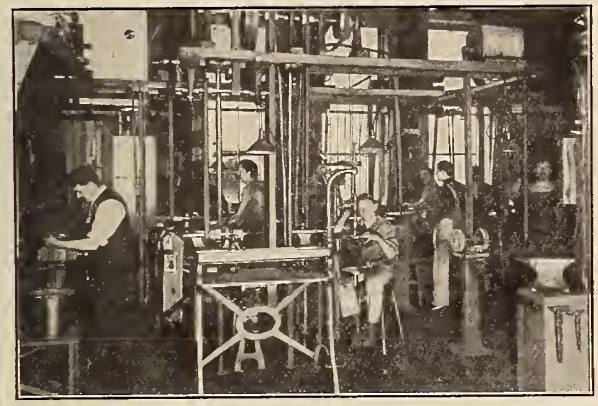
Featuring WINNIFRED GREENWOOD and ED. COXEN.

Under Direction of Thos. Ricketts.

Love—Genius—Success—Linked with Heart-Throbs. RELEASE WEDNESDAY, JULY 15th, 1914.

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RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday — Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

6—22. The Painted Lady's Child, D....2000
6—24. Blue Knot, King of Polo, D.....1000
6—29. The Little House in the Valley, D.2000
7— 1. Mother Love, D.....1000
7— 3. Mein Lieber Katrina Catches a Convict, C. 1000
7— 6. Cameo of the Yellowstone, D.....2000
7— 8. Feast and Famine, D.....1000
7—13. The Lure of the Sawdust, D.....2000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

6— 9. Nancy's Husband, D.....1000
6—16. The Dream Ship, D.....1000
6—23. The Tale of the Tailor, C.....1000
6—30. Via the Fire-Escape, D.....1000
7— 7. The Other Train, D.....1000

BIOGRAPH

6—15. The Prize Employer, C..... 434
6—18. Her Neighbors Next Door, D..... 996
6—20. By the Old Dead Tree, D..... 998
6—22. The Song of Sunny Italy, D..... 998
6—25. The Ragamuffin, D..... 999
6—27. A Spanish Omelet, C..... 435
Ribbons and Boxing Gloves, C.. 563
6—29. The Honor of the Law, D....1895
7— 2. The Goat, C..... 557
The Firemen's Social, C..... 443
7— 4. The Cracksman's Gratitude, D.... 999
7— 6. Eva, the Cigarette Girl, C..... 563
7—9. A Romance of the Pueblo, D.....1020
7—11. Her Primitive Model, D.....1000

101 BISON

6—13. The Isle of Abandoned Hope, D..2000
6—20. The Forbidden Room, D.....3000
6—27. The Old Cobbler, D.....2000
7— 4. The Hopes of Blind Alley, D....3000
7—11. Prowlers of the Wild, D.....2000

BRONCHO

6—17. The Hour of Reckoning.....
6—24. Desert Thieves .....
7— 1. Shorty Gets Into Trouble.....

CRYSTAL

5—26. Dead Broke and A Change of Complexion, C. ....Split-reel
5—31. Some Hero, C.....
6— 2. Easy Money and A Midnight Supper .....Split reel
6— 8. His Lucky Day.....
Boxes and Boxes and Foolish Lovers, C..
6—23. In Wrong, C.....
6—30. The Girl in Pants and Her New Hat, C., split reel.....
7— 7. Nearly a Stepmother, C.....

DOMINO

6— 4. The Latent Spark, D.....2000
6—11. A Relic of Old Japan.....
6—18. In the Southern Hills.....
6—25. Frontier Mother .....
7—2. His Hour of Manhood.....

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

6—14. Aunty's Money Bag, C.....
6—17. The Mask of Affliction, D.....2000
6—21. The Blunderer's Mark, D.....
6—24. Dead Men's Tales, D.....3000
6—28. Prince Willy and Nutty and His Father, ...Split reel
7— 1. Snow Drift, D.....2000
7— 5. The Greatest of These, D.....
7— 8. Duty, D. 2000
7—12. Willy and the Parisian and Lilly as a Little Mother, C.....Split reel

EDISON

6— 6. The Counterfeiters, D.....1000
6— 8. The Tango in Tuckerville, C....1000
6— 9. The Voice of Silence, D.....1000
6—10. Andy Goes A-Pirating, C.....1000
6—12. A Warning from the Past, D....2000
6—13. A Terror of the Night, D.....1000
6—15. The Adventures of the Missing Legacy, C. 1000
6—16. The Gap, D.....1000
6—17. A Modern Samson, C..... 500
On the Steps, C..... 500
6—19. The Hand of Horror, D.....2000
6—20. In the Days of Slavery, D.....1000
6—22. The Basket Habit, C.....1000
6—23. A Foolish Agreement, D.....1000
6—24. The Mysterious Package, C..... 700
On the Ice, A Demonstration of Fancy Skating at Wegen, Switzerland, Sc. 300
6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000
6—29. The Revengeful Servant Girl, C..1000
6—30. The Mystery of the Fadeless Tints, D. 1000
7— 1. Back to the Simple Life, C.....1000
7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000
7— 6. Her Spanish Cousins, C.....1000
7— 7. Face to Face, D.....1000
7— 8. Andy Has a Toothache, C.....1000
7—10. In the Shadow of Disgrace, D.....2000
7—11. Dolly at the Helm, D.....1000

ESSANAY

6—18. The Wooing of Sophie, C.....1000
6—19. Finger Prints, D.....1000
6—20. Broncho Billy—Outlaw, D.....1000
6—23. The Countess, D.....1000
6—24. The Epilemic, C.....1000
6—25. Sophie Finds a Hero, C.....1000
6—26. The Chasm, D.....2000
6—27. Broncho Billy's Jealousy, D.....1000
6—30. The Darling Young Person, C....1000
7— 1. The Fable of "The Good Fairy," C. 1000
7— 2. Sophie Gets Stung, C.....1000
7— 3. Trinkets of Tragedy, D.....1000
7— 4. Broncho Billy's Punishment, D...1000
7— 7. A Night with a Million, C.....1000
7— 8. A Boarding House Scramble, C....1000
7— 9. Slippery Slim, Diplomat, C.....1000
7—10. Night Hawks, D.....2000
7—11. Broncho Billy and the Sheriff, D..1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

5—29. The Joys of a Chaperon.....
6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....

GOLD SEAL

6—16. Lucille Love, the Girl of Mystery, Series No. 10, D.....2000
6—22. Lucille Love, The Girl of Mystery Series No. 1, D.....2000
6—30. Lucille Love, The Girl of Mystery Series, No. 12, D.....2000
7— 7. Lucille Love, the Girl of Mystery, Series No. 13.....

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

5—18. Beneath the Mask, D.....2000
5—21. Love and a Lottery Ticket, C.....
5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....

JOKER

6—24. Willy Walrus, Detective, C.....
6—27. Love and Electricity, C.....
7— 1. Bess the Detectress or Tick, Tick, Tick, C. .....
7— 4. Captain Kids Priceless Treasure, C.
7— 8. Bess, the Detectress, or The Dog Watch, C. .....
7—11. Love Roses and Trousers, C.....

KALEM

6—17. Home Run Baker's Double, D.....2000
6—19. The Wages of Sin, C..... 500
6—20. Brought to Justice, D.....1000
6—22. The Show Girl's Glove, D.....2000
6—23. The Conductor's Courtship, C....1000
6—24. Through the Flames, D.....2000
6—26. An Elopement in Rome, C..... 500
Labor Demonstration in Hyde Park, London, T..... 500
6—27. The Gypsy Gambler, D.....1000
6—29. The Flaw in the Alibi, D.....2000
6—30. The Fire Chief's Reward, D.....1000
7— 1. The Fatal Portrait, D.....2000
7— 3. Fleeing from the Fleas, C..... 500
Trooping the Colors, Top..... 500
7— 4. The Political Boss, D..... 500
7— 6. The Weakling, Third of the Alice Joyce Series, D.....1000
7— 7. Kaintucky Bill, D.....1000
7— 8. A String of Pearls, D.....2000
7—10. Rubo, the Interloper, C..... 807
In Old England, Top..... 195
7—11. Lamo Dog's Treachery, D.....1000

KAY-BEE

6— 5. Tennessee, D. 2000
6—12. From Out the Dregs.....
6—19. The Voice on the Phone.....1000
6—26. The Voice at the Phone, 2d part
7— 3. The Heart of a Crook.....

KEYSTONE

6— 4. Her Friend the Bandit.....
6— 6. Our Country Cousins.....
6—11. The Knockout .....
6—13. Mable's Busy Day.....
6—15. A Gambling Rube.....
6—18. A Missing Bride.....
6—20. Mabel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....

KLEINE

6— 2. Trapped by Wireless, D.....2000
6— 9. The Trap Door Clue, D.....2100
6—16. One Woman's Way, D.....2000
6—23. A Midnight Guest, D.....1000
6—30. The Bondage of Evil, D.....2000
7— 7. The Heirloom, D.....2000

KOMIC

5—31. An Exciting Courtship.....
6— 7. The Last Drink of Whiskey, C..
6—14. Hubby to the Rescue.....
6—21. The Deceiver .....
6—28. The Wild Girl.....
7— 5. Bill's Job .....

LUBIN

Good Cider, C..... 600
6—17. The Struggle Everlasting, D.....2000
6—18. The House of Darkness, D.....2000
6—19. The Parent Strain, D.....1000
6—20. Getting Solid With Pa, C..... 400
Long May It Wave, C..... 600
6—23. Nice Nursey, C..... 400
Brown's Big Butler, C..... 600
6—24. The Greater Treasure, D.....2000
6—25. The Candidate for Mayor, D....2000
6—26. A Practical Demonstration, D....1000
6—27. Who's Boss, C..... 400
His Sudden Recovery, C..... 600
6—30. The Walko Sisters, C.....1000
7— 1. The Living Fear, D.....2000
7— 2. The Shadow of Tragedy, D.....2000
7— 3. The Doom of Duty, D.....1000
7— 4. It's a Shame.....
7— 7. Fooling Fanny's Father, C..... 400
While Aunty Bounced, C..... 600
7— 8. The Incompetent, D.....2000
7— 9. The Debt, D.....2000
7—10. The Tribunal of Conscience, D....1000
7—11. How He Lost His Trousers, C.... 500
Mandy's Chicken Dinner, C..... 500

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when they come from your theatre "a fine show and unusually clear pictures."

They are sure to come back as an appreciation of perfectly projected pictures if your equipment is

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Discriminating operators everywhere realize how much Bausch & Lomb objectives and condensers add to the success of a film story and insist upon having their machines equipped with them.

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J. D. WILLIAMS

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Offices
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Colonial Motion Picture Co.
General Film preferred
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Kinemacolor common
Kinemacolor preferred
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Mutual Film preferred
New York Motion Picture Corp.
Pathé Frères
Reliance
Thanhouser Film
Universal Film Manufacturing Co.
World Film common
World Film preferred

William J. Hoey

Dealer in Unlisted and Inactive Stocks and Bonds

115 Broadway *New York, N. Y.*

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

5—29. The Stolen Radium.....
5—31. The Soul of Honor.....
6— 2. The Newer Woman.....
6— 7. The Intruder .....
6— 9. Her Birthday Present.....
6—14. The Rebellion of Kitty Bell.....
6—16. Their First Acquaintance.....
6—21. The Severed Thong.....
6—23. The Burden.....
6—26. The Idiot .....
6—28. The Tavern .....
6—30. Suffragette Battle in Nuttyville...
7— 5. The Angel of Contention.....

MELIES

Midday? or Midnight? C..... 500
6—10. The Love Story of Her Youth, D.1000
6—11. His Uncle's Deception, C.....1000
6—13. The Mummy, C.....2000
6—16. On the Beach, C.....1000
6—17. At the Mercy of the Waves, D....1000
6—18. His Dream Fulfilled, C..... 500
Everyhody's Doing It, C..... 500
6—18. Hidden Death, D.....2000
6—20. Pills and Pills, C.....2000
6—23. A Good Time Spoiled, C.....1000
6—24. Mother, D. 1000
6—25. A Shadow on the Wall, D.....2000
6—27. Gypsy Child, D.....2000
6—30. One Suit of Clothes, C.....1000
7— 1. The Monk's Sacrifice, D.....1000
7— 2. Womanly Curiosity, C.....1000
7— 2. The Prescription, D.....2000
7— 4. Hidden Death, D.....2000
7— 7. A Discolored Romance, C.....1000
7— 8. The Hole in the Wall, D.....1000
7— 9. Good Fortune's Tardy Smile, C...1000
7—11. His Friend's Forgiveness, D.....2000

NESTOR

6—10. A Wife on a Wager, D.....
6—12. Sophie of the Films, Series No. 2
6—17. 'Cross the Mexican Line, D.....
6—19. Sophie of the Films, Series No. 3, C. .....
6—24. The Den of Thieves, D.....
6—26. Sophie of the Film, Series No. 4, C. .....
7— 1. The Lost Arrow, D.....
7— 3. Those College Days, C.....
7— 8. A Ranch Romance, D.....
7—10. The Great Universal Mystery, C..

PATHE

5—27. Pathé's Weekly No. 38, 1914, N..1000
5—30. The War of the Lilliputians, C...2000
6— 1. The Bricklayer's Joke, C..... 350
Monaco, Arch. 300
6— 2. Dogs of War, Mil.....1000
6— 3. Pathé's Weekly No. 39, 1914, N..1000
6— 6. The Lost Heir, D.....2000
6— 8. Woof! Watch Whiffles, C..... 650
Picturesque Scandanavia, T..... 350
6— 9. The Poison of Serpents, E..... 750
River Travel in Indo-China, T.... 250
6—10. Pathé's Weekly, No. 40, N.....1000
6—15. Whiffles, the Spotter, C..... 689
Cournailles, Brittany, T..... 400
6—16. Simple Experiments in Electricity, E. 594
Through the Bosphorus, T..... 400
6—17. Pathé's Weekly No. 41, 1914, N...1000
6—22. Max, The Magician, C..... 672
Historic St. Cloud, T..... 328
6—23. Glacier National Park, E..... 492
The Marmot, E..... 500
6—24. Pathé's Weekly, No. 42, N.....1000
6—29. A Visit to the Paris Zoo, Zoo.... 857
6—30. French Village in Senegal, West Africa, T. 541
7— 1. Pathé's Weekly, No. 43, 1914, N..1000
7— 6. The Heart and the Circulation of the Blood, E. 500
Mode of Travel in Japan (Manners and Customs) 500
7— 7. A Tiger Hunt (Indio-China), S... 500
The Ice and Snow, S..... 500
7— 8. Pathe's Weekly No. 44, 1914, N...1000

POWERS

5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientz. Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000
7— 3. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....

PRINCESS

5—29. A Telephone Strategy.....
6— 5. His Enemy .....
6—12. The Toy Shop .....
6—19. The Little Senorita.....
6—26. Professor Snaigh .....
7— 3. The Decoy .....

REX

6— 4. The Big Swede, D.....3000
6— 7. Closed Gates .....
6—11. The Awakening, D.....
6—14. The Sherlock Boob, C.....
6—18. The Law Unto Himself, D.....2000
6—21. The Boob Detective, C.....
6—25. The Woman in Black, D.....
6—28. Lost by a Hair, C.....
7— 2. The House Discordant, D.....2000
7— 5. On the Rio Grande, D.....
7— 9. When Fate Disposes, D.....2000
7—12. Plain Mary, D.....

RELIANCE

5—30. Silent Sandy .....
6— 6. The Rosebush of Memories, D....2000
6— 8. Our Mutual Girl, No. 21.....
6—10. The Cowboy's Chicken Dinner....
6—12. Dan Morgan's Way .....
6—13. The Horse Wrangler .....
6—15. Our Mutual Girl No. 22.....
6—17. The Peach Brand.....
6—20. The Stolen Code.....
6—22. Our Mutual Girl, No. 23.....
6—24. Izzy's Night Out.....
6—27. The Broken Banner.....
6—29. Our Mutual Girl, No. 24.....
7— 1. Izzy, the Detective.....
7— 4. The Weaker Strain.....

ROYAL

5—23. Three of a Kind.....
5—30. Bomhsky and the Bomb.....
6— 6. Tango Troubles .....
6—13. Handle With Care.....
6—20. Such a Business and The Busy Man
6—27. A Hasty Exit.....
7—4. Did She Run?.....

SELIG

6— 2. The Sheep Runners, D.....1000
6— 3. The Rummage Sale, C.....1000
6— 4. Hearst-Selig News Pictorial No. 28, N. 1000
6— 5. Willie's Haircut, C..... 500
His First Ride, C..... 500
6— 6. Rose O' My Heart, D.....1000
6— 8. Judge Dunn's Decision, D.....2000
6— 9. Eugenics at Bar "U" Ranch, C...1000
6—10. The Doctor's Mistake, D.....1000
6—11. Hearst-Selig News Pictorial No. 30, N. 1000
6—12. Bombarded, C. 500
Doc Yak's Zoo, C..... 500
6—13. When the Night Call Came, D....1000
6—15. The Adventures of Kathlyn No. 13, D. 2000
6—15. Hearst-Selig News Pictorial No. 31, N. 1000
6—16. How Lone Wolf Died, D.....1000
6—17. Castles in the Air, D.....1000
6—18. Hearst-Selig News No. 32, N.....1000
6—19. Peter's Relations, C..... 500
Chicken, C. 500
6—20. The Girl at His Side .....
6—22. Me An' Bill, D.....2000
6—22. Hearst-Selig News Pictorial No. 33, N. 1000
6—23. The Servant Question, C..... 500
Doc Yak and The Limited Train, C. 500
6—24. Somebody's Sister, D.....1000
6—25. Hearst-Selig News Pictorial No. 34, N. 1000
6—26. The Captain's Chair, D.....1000
6—27. The Right to Happiness, D.....1000
6—29. The Leopard's Foundling, D.....2000
6—29. Hearst-Selig News Pictorial, No. 35, N. 1000
6—30. Hearts of Men, D.....1000
7— 1. The Empty Sleeve, D.....1000
7— 2. Hearst-Selig News Pictorial, No. 36, N. 1000
7— 3. Making Good with Her Family, C. 500
Doc Yak's Wishes, C..... 500
7— 4. The Little Hobo, D..... 500
7— 6. Reporter Jimmie Intervenes, D....2000
7— 7. Algie's Sister, C.....1000
7— 8. Caryl of the Mountains, D.....1000
7— 9. Hearst-Selig News Pictorial No. 38, N. 1000
7—10. Did She Cure Him? C.....1000
7—11. His Fight, D.....1000

STERLING

6—25. The Jealous Husband.....
6—29. It's a Boy, C.....
7— 2. The Crash, C.....
7— 6. Billy's Vacation, C.....
7— 9. Snookee's Flirtation, C.....

THANHOUSER

5—25. The Henpecked Hod Carrier, C.. 882
5—25. The Purse and the Girl, D.....1003
5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....
6— 9. Rivalry .....
6—14. The Girl Across the Hall.....
6—16. Remorse .....
6—19. The Man Without Fear.....
6—21. The Outlaw's Nemesis.....
6—23. For Her Child.....
6—28. The Widow's Mite.....
6—30. The Harlow Handicap.....
7— 5. The Cooked Goose.....

UNIVERSAL IKE

6— 9. Universal Ike, Jr., is Kept from Being an Actor, C.....
Universal Ike, Jr., In a Case on the Doctor, C. .....
6—16. Universal Ike, Jr., Bearly Won Her, C. .....
6—30. Universal Ike, Jr., and The Vampire, C. .....
7— 7. Me, Him and I, C.....

VICTOR

5—29. A Princess for a Day.....
6— 1. The Golden Ladder, D.....
6— 5. The Doctor's Testimony, D.....2000
6— 8. Uncle Sam in Mexico, E.....
6—12. Enmeshed by Fate, D.....2000
6—15. The Sandhill Lovers, D.....
6—19. A Singular Cynic, C.....2000
6—22. The Silent Witness, D.....2000
6—26. The Slavey's Romance, D.....
6—29. A Twentieth Century Pirate, C..
7— 3. Her Ragged Knight, D.....2000
7— 6. At Mexico's Mercy, D.....
7—10. A Beggar Prince of India, D.....3000

VITAGRAPH

Bride, C. 1000
5—30. The Mystery of The Hidden House, D. 2000
D., 2 parts.....2000
6— 1. Miss Raffles, C.....1000
6— 2. The Last Will, D.....2000
6— 3. Wanted, a House, C.....1000
6— 4. A False Move, C.....1000
6— 5. The Maid from Sweden, C.....1000
6— 6. Too Many Husbands, C.....2000
6— 8. Eve's Daughter, D.....1000
6— 9. The Right of Way, D.....2000
6—10. The Widow of Red Rock, C.....1000
6—11. The Power to Forgive, D.....1000
6—12. The Accomplished Mrs. Thompson, C. 1000
6—13. Our Fairy Play, C.....2000
6—15. A Wayward Daughter, C.....2000
6—17. The Ladies' War, C.....1000
6—18. Only a Sister, D.....1000
6—19. The Persistent Mr. Prince, C.....1000
6—20. Father's Flirtation, C.....2000
6—22. Maria's Sacrifice, D.....1000
6—23. The Passing of Diana, D.....2000
6—24. The "Bear" Facts, C.....1000
6—25. Happy-Go-Lucky, C. 1000
6—26. The Old Maid's Baby, C.....1000
6—27. His Wife and His Work, D.....2000
6—29. The Gang, D.....1000
6—30. The Poor Folk's Boy, D.....2000
7— 1. The Circus and the Boy, C.....1000
7— 2. Two Stepchildren, D.....1000
7— 3. A Train of Incidents, C.....1000
7— 4. The Toll, D.....2000
7— 6. The False and the True, D.....1000
7— 7. The Moonstone of Fez, D.....2000
7— 8. Doctor Smith's Baby, C.....1000
7— 9. Prosecution, D. 1000
7—10. The Vases of Hymen, C.....1000
7—11. Lillian's Dilemma, C.....2000

ANIMATED SONGS

Imperial Motion Picture Co., New York
Releases for May:

4. The Woman Thou Gavest Me.
5. My Melancholy Baby.
6. How Easy It Is To Remember The Things You Would Like To Forget.
7. Tonight's My Last Night Single.
8. Going Up Ahead.
9. Two Floral Wreaths.
10. Rebecca of Sunnybrook Farm.
11. Peg O' My Heart.
12. When I Carved Your Name On The Tree.
13. A Real Moving Picture From Life.
14. Down On The Farm In Harvest Time.

Truth vs. Bunk

We could have sold THOUSANDS OF MACHINES made of lead composition parts, guaranteed for a year and each one would have become an active salesman for lead composition parts at a big profit, and part of said profit would have boosted the sales of many more machines, but we don't believe in doing business that way.

We could state that in a certain locality "EIGHTY MACHINES OUT OF NINETY-FIVE COUNTED ARE MOTIOGRAPHS." If *our count* included only fifteen other machines when the proportion was vastly greater, it would be misleading and if no such number of our machines were in use in that locality, it would be an untruth.

According to a list, dated May 5th, 1914, of theatres in San Francisco, that is in our possession, San Francisco Theatres did not contain eighty machines made by any one company as stated in an advertisement some weeks ago, nor was there one half of the machines in use made by any one company, according to the said list.

WE HAVE NOT CIRCULATED A STATEMENT that the originator of some other manufacturing business is said to have sold about 75 per cent of this stock several years ago, and is still posing as the head of the Company.

WE DO NOT CIRCULATE STORIES through our Travelling Men that other makers of machines are going out of business, or circulate other malicious stories about them for the purpose of preventing the sale of their machines, as others have persistently done regarding us, according to reports from many directions.

WE DO NOT BELIEVE IN THROWING STONES, but we do believe in respectable business methods and self protection when it becomes necessary, and when we are told repeatedly "It must be true or you would say something," it is apparently time to speak.

HOUSE CLEANING in business methods, we believe, is necessary in this line. All business should be conducted honestly and fairly. If those who have necessary information will write us, we may be able to make it an object of interest to them, and with what we have in hand, we may be able to begin House Cleaning.

This Company has been actively engaged in the manufacturing and jobbing business for the past sixteen years, its cash bank balance on June 1st was equal to more than four times the total amount of its indebtedness, the stock is still in the hands of the original owner, it is thoroughly alive, has no intention of going out of business, and any statements that have been circulated to the contrary are malicious lies.

THE MOTIOGRAPH IS SOLD ON ITS MERIT, its projection work is second to none, besides its *wearing qualities* ELIMINATES REPAIR BILLS. The 1914 Model MOTIOGRAPH has hardened and ground tool steel star and cam, solid steel gears, and other important improvements. An extra strength film tension spring can be furnished when desired for special high speed projection.

The statement is repeatedly made by owners of MOTIOGRAPHS that are many years old, "I do not need a new machine. My machine is in good condition and doing excellent work."

SEE THE 1914 MOTIOGRAPH AT DAYTON

during the Convention, beginning July 6th. Let us show you the machine, the parts, the wearing qualities, the excellent arc lamp, and the reasons why the MOTIOGRAPH is the machine to buy.

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Wagner Converters	
Spot Lights	

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STERLING Motion Picture CAMERA

Price No. 2.....$350
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This is a practical Professional Camera fitted with Zeiss Tessar Lens, patent adjustable dissolving shutter and aperture plate operated from outside of camera case, equipped with 4-500 ft. magazine.

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HEARD IN THE LOBBIES

It is announced that the Hippodrome in Springfield, Mo., will discontinue S. & C. vaudeville and run pictures for the remainder of the summer.

Manager Joslin, of Lebanon, has an airdome and a theatre, both idle. Believe there is a chance for some one to pick up a little change there.

The Motion Picture Scope Company, of Chicago, has been granted permission by the secretary of state to increase its capital stock from $10,500 to $25,000.

Robert S. Hopper, owner of the Lyric Theatre at Freeport, Ill., has secured a ten-year lease on another building in the city and will at once start work remodeling it into another motion picture theatre.

The motion picture theatre at Harrodsburg, Ky., has been purchased from R. S. Shrader representing the Central Film Service Company by William Perlberg, of the Lincoln Amusement Company. The new management will continue giving two shows each night, but have increased the bill from three to four reels. It is announced that principally the higher class comedy and dramatic films will be offered.

Every newspaper in Omaha, Neb., is carrying nearly a column of advertisements for the various motion picture theatres in the city every day. Omaha exhibitors say they find that kind of advertising pays. Most of them give the theatre, the address and the feature picture of the day.

Harry Muir, former assistant booker with George McCool, of the Omaha Laemmle Film Service Company, has accepted a position as booker with the Minneapolis office of the company with a nice increase in salary.

Dr. C. G. Stockfeldt, of Fremont, Neb., opened a new theatre at that place recently. He has not named it yet. He is using the Universal films.

J. Mickelson has opened the Princess Theatre at Grand Island, Neb.

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European Feature Film Corp.
J. H. STEINMAN, Mgr.
220 West 42nd Street New York City

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We Set the Pace, Let Those That Can, Follow
Feature Work Our Specialty
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PICTURE THEATRE EQUIPMENT CO.
THE BIGGEST MOTION PICTURE SUPPLY HOUSE IN AMERICA
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WE EQUIP MOTION PICTURE THEATRES COMPLETELY



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Bing's Home Entertainer

THIS fascinating, absolutely safe motion picture machine, practical in every respect, is manufactured at our factories in Germany, is sold on import, and to dealers only. While useful for lectures and sales demonstrations it is primarily designed for home use. Simple and self-contained; takes tandard sized films; equipped with fire-proof film boxes of 500 and 1,000 feet capacity.

Bing's Home Entertainer gives very large white pictures at a short distance; has strong, silent mechanism and large lamp house. Each machine has a baby arc lamp of 800 candle power, taking about 6 amperes. The rheostat supplied is suitable for 110, 150 or 220 volts.

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A Trade Review

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of the TWENTY-TWO downtown moving picture theatres in Dayton will act as our show rooms during the Convention, for they use Radium Gold Fibre Screens.

Dayton has keener competition in the motion picture game than any other city on the map.

Every one of these twenty-two exhibitors is keeping open house and a glad hand for visitors who want to know what screen to use.

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TWO REELS WILL BE RELEASED EVERY WEEK FOR 15 WEEKS—3 REELS THE FIRST WEEK

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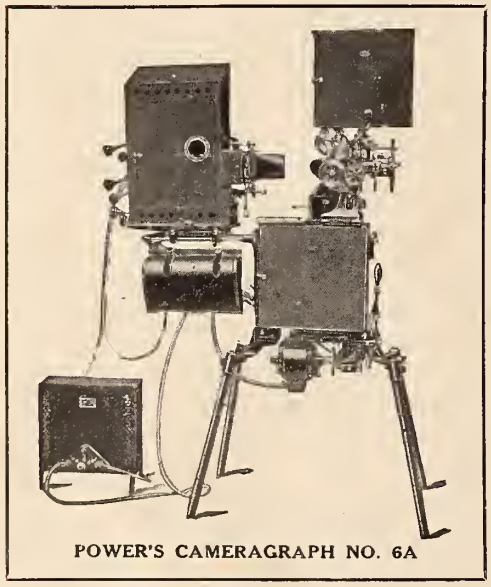
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JULY 18, 1914 PRICE, 10 CENTS

The Motion Picture News

NEFF OUT as League Head

Amalgamation NOW A CERTAINTY

The fastest moving picture journal

VOLUME X NUMBER

INTRODUCING



THE TREY O'HEARTS

BY LOUIS JOSEPH VANCE

THE MASTER PROBLEM PLAY
IN FIFTEEN STORIES

MOVING
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PICTURES
STORY ONE

Almost As Quick As the Telegraph

THE PATHÉ DAILY NEWS

THE SAME DAY the daily papers are running telegraphic reports of great world happenings

The Pathé Daily News

is showing on the screen these events and showing them in a way impossible to the papers.

The Pathé Daily News

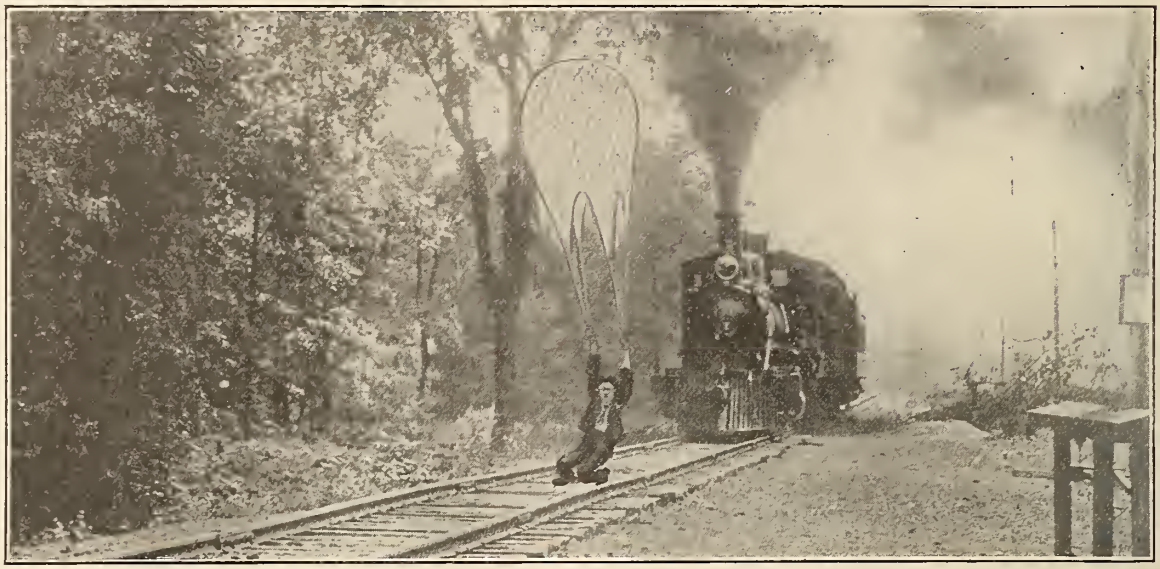
is the most important—most interesting—most truthful—most prompt distributor of news when it IS news yet thought of and used. The daily papers at best give one man's opinion and each paper's account of the same thing will vary so you can hardly recognize them as the same.

The Pathé Daily News Shows Events As They Actually Happen When They Happen

For Further Particulars Address:

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We Promised to Put Out the Greatest Serial Film Ever Produced—WE DID IT



THE PERILS OF PAULINE

still continues its unprecedented success. Pauline is making more friends daily. In fact so great has become the demand for this serial that many of the exhibitors who at first booked for only one day of each episode are now demanding the film for two and sometimes three days so that they can take care of all their patrons who are Pauline fans. There is such an intensely interesting quality combined with some of the most unusual, almost superhuman achievements in this serial that it makes new friends of every one who sees it—There's a reason—

PAULINE PULLS PEOPLE—SHE'S A GOLD MINE

COMING! COMING!! COMING!!!

Some of the Greatest Sidesplitting, Riproaring, Laugh Creating One Reel Comedies You Ever Saw—Eclectic Quality—'Nuff Said

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THE ECLECTIC FILM COMPANY

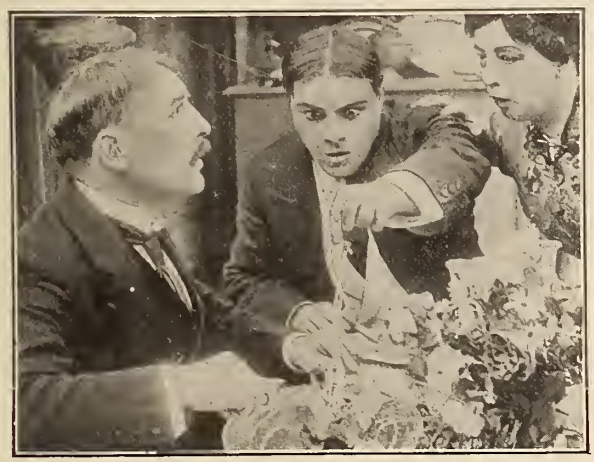
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A ROYAL IMPOSTOR *(5 Parts)*

A strong Drama in natural colors of Royal Life in a small Principality—Rich in action with a thrilling story.



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Introducing Nick Winter, the greatest of all comedy detectives, who meets with some of the most interesting and extraordinary adventures.

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Now Booking

THE LITTLEST REBEL

(By Edward Peple)

5 Reels. Laughter, Tears, Thrills and Sensation, showing thousands of United States Regular Army Troops, Cavalry, Infantry and Artillery in action. Veterans of both the Union and Confederate Armies take prominent part.

REAL BATTLE SCARRED FLAGS

carried during the greatest war ever known are shown in the picture. Real war horses and equipment used.

E. K. LINCOLN

former star of the Vitagraph, one of the most popular of all picture players, plays the lead. Two Universal stars, an Edison leading man, a Mutual director and a crack Edison camera man assist in making this the most wonderful 5 reels filmed in years.

THE LITTLEST REBEL

is a picture that will appeal to people in all walks of life. There are no double meanings that will leave one in doubt. Yet, all the sweet story of the Southland is retained. It is gripping, spectacular quality, sensational, pathetic with plenty of comedy to relieve the strain.

Perfect photography prevails from title to trail piece, with action enough to satisfy the most exacting, yet carrying that dignity so necessary to appeal to those who desire the best in motion pictures.

32,000 feet of negative taken to make "The Littlest Rebel" and only the very best is being put into the 5 reels, thus assuring the most perfect picture ever sent out.

Mimi Yvonne, the six-year-old leading lady, plays the title role, her work in the picture sets a standard that will make many of the older leading ladies work hard to reach.

BOOKINGS ARE NOW READY

If you want to be first in your territory, wire at once, reservations made in the order received.

SHOULD A WOMAN TELL?

A 5 Reel Apex Special

with a world of special paper being released for Illinois and Wisconsin, now playing La Salle Opera House and Bijou Dream (Chicago) to turn away business. Get your order in at once.

The Photoplay Productions Releasing Company

Released through the

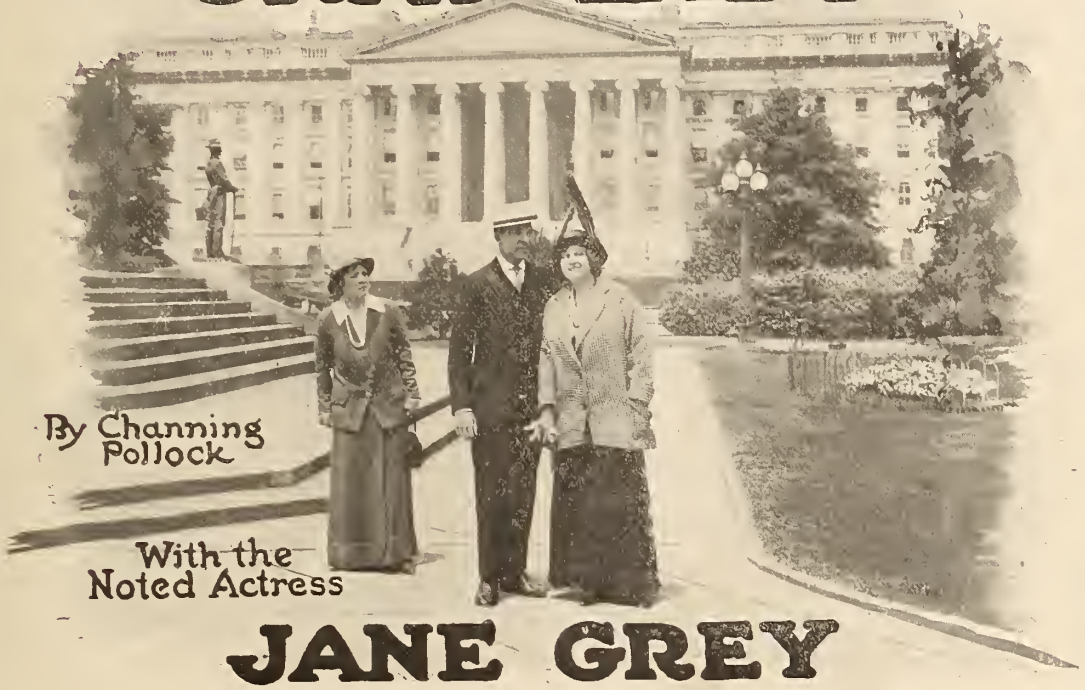
G & G Feature Film Co., Inc., 37 S. Wabash Avenue, Chicago, Ill.

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents

The Famous Romance of Official Life in Washington,

"THE LITTLE GRAY LADY"



By Channing Pollock

With the Noted Actress

JANE GREY

In 4 Reels of Motion Pictures.
Released July 10th.

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"30 FAMOUS FEATURES A YEAR"

Essanay

TEN MILLION PEOPLE!

ARE ANXIOUSLY WAITING TO SEE
THE PHOTOPLAY MASTERPIECE

"One Wonderful Night"

(IN FOUR ACTS)

The story, written by Louis Tracy and which ran serially in the *Ladies' World Magazine*, has stirred the entire universe—your audiences took delight in reading it, because they were given the privilege to vote—to elect a photoplayer to enact the leading role—that of John Delancey Curtis, the spirited American chap, who had such a strenuous night of adventure. Your clientele are interested in this production—they want to see it—they want to see the man they elected—the man they imagined as the hero throughout the entire story—

FRANCIS X. BUSHMAN

He has been proclaimed the most popular photoplay actor, by the millions who voted—this and the fact that the production is dramatically and photographically perfect, is enough to warrant your booking this attraction.

DO IT NOW!

Released through the General Film Company's feature department

Saturday, July 18th

SPECIAL LITHOGRAPHS DESIGNED BY OUR OWN ARTISTS ARE NOW READY
ONE SIX-SHEET; TWO THREE-SHEETS; TWO ONE-SHEETS

Essanay Film Manufacturing Company



521 First National Bank Building, Chicago
***Factory and Studio,* 1333 Argyle St., Chicago, Ill.**

BRANCH OFFICES IN

LONDON PARIS BERLIN BARCELONA



Mr. Lasky is in the mountains, Mr. Goldfish in Europe, our advertising man is at Dayton, "nobody home" the papers want an ad, so I've got to write one. Please forgive the punctuations, but read the Ad.

Signed—JOSEPH ROTHMAN, Esq.
Asst. Press Agent and Office Boy

(our regular start)

JESSE L. LASKY

PRESENTS

(We always start with Mr. Lasky's name because it means so much in the way of fine shows and things)

Harold MacGrath's Great Novel

THE MAN ON THE BOX

with the great actor and actress

MAX FIGMAN AND LOLITA ROBERTSON

A Rollicking Military Romance in Five Parts

(I copped this out of the press book)

A Magnificent Photo-play production replete with thrilling episodes, vivid climaxes and potent situations, and possessing a glorious vein of majestic romance. And a different finish.

(our advertising man was going to use the above next week, but I found it on his desk and beat him to it)

Released July 13

As soon as the folks get back

BOOK NOW—There's a Distributor in every State

(Regular line in all our ads)

The still pictures from the coast look great. Mr. Figman is a great actor and Miss Robertson is wonderful. The story is attractive, **full of thrills** and from all reports is a wonderfully ***reelistic*** photo-play. Messrs. DeMille and Apfel staged "The Man on the Box" so you can imagine how good it is.

The whole world will want to give it the "once over"

(I got this from Tad in the Cartoons.)

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DEMILLE
DIRECTOR GENERAL

Mexican War Pictures

Photographed Under Fire by the

Mutual Film Corporation

under special contract with

General Villa



3 sheet poster in full color

Seven Exciting Reels, direct from its only showing at the Lyric Theatre, 42nd Street and Broadway, New York. Crowd-Pulling Posters, Still Pictures of Absorbing Interest for Lobby Display

FOR months the newspapers of the whole world, and especially those of the United States, have been full of accounts of the photographing of battles in the Mexican war, under special contract with General Francisco Villa, the great rebel commander—probably the most talked of man in the world to-day. In every city, town and village there is absorbing interest not alone in the fighting, but in the life story of the man himself. Since early in January daring camera men have carried Mutual cameras into the thick of every fight and have made thousands of feet of film amid the roar of artillery, the deadly hum of machine guns and the vicious crackle of rifle fire. The brilliant sunlight of the tropics has made marvelous pictures—pictures thrilling with nearness and the reality of actual sordid warfare. You can almost hear the whistle of bullets as you see the spatters of dust in the picture, and the shriek of the shells as rapid-fire guns on armored trains leap back in the recoil.

Much of this film had to be cut out because it was too realistically horrible to be publicly shown.

Some because it was obscured by the smoke and dust of battle.

Some was lost entirely by the shattering of cameras by bullets.

TWO THOUSAND FEET OF ACTUAL BATTLE SCENES HAVE BEEN SELECTED.

These form the last two reels of the seven we offer.

Of perhaps even greater interest are the five reels made in the very districts where the fighting was fiercest, showing by a series of exciting scenes the TRAGIC EARLY LIFE OF GENERAL VILLA.

It would be impossible to tell the scenes of actual battle from those posed to show the story, were they not separated and shown frankly by themselves, to avoid the smallest suspicion of misrepresentation.

Here then is a story vastly more exciting, more absorbing, more thrilling than the most exciting of fiction, where woe and murder and intrigue weave a tale of tragic reality—with vast educational interest beside. Every man and woman and schoolchild ought to see and, what is more to the point, WANTS to see these pictures.

The task of distribution of such a film is not the business of a company with other interests.

Every picture house in the country—no matter what programme it shows, no matter what its usual feature arrangements—should show these seven reels.

Just now, with hundreds of theatres closed for the summer months, the possibilities of theatre showings are enormous. The man who buys state rights on this series, and then WORKS HIS TERRITORY TO CAPACITY, has profit chances almost undreamed of—even in the moving picture business. BUT—You must speak QUICKLY.

MEXICAN WAR FILM CO., Room 1208, 71 W. 23rd St., New York

State Rights For Sale to This Wonderful Series

6 Wonderful Reels of 6 ACTION 6



6,000 feet of film without a single superfluous inch.

An uninterrupted marvel of incessant throbbing, vital GRIFFITHS big scenes!



SUCH IS

Home Sweet Home

THE VERITABLE MASTER-WORK OF THE MASTER

D. W. Griffiths

A PHOTODRAMA of appealing, world-wide sentiment rendered into a series of soul-stirring incidents—First, the romantic, tragic and adventurous life of John Howard Payne, author of "Home Sweet Home"—Then, three thrilling episodes showing how the magic thought of home is the dominant force in moments of extreme temptation, anguish and heart-rending calamity —A heart drama of mighty, profound struggles for love and life.

Now being released by the

Continental Feature Film Corp.

29 UNION SQUARE, NEW YORK AND ALL MUTUAL EXCHANGES

Other Pulling Continental Features Are:

"The Battle of Gettysburg" 5 Reels

"Joseph in the Land of Egypt" 4 Reels

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"Gangsters" 4 Reels

"Frou Frou" 4 Reels

"Moths" 4 Reels

"Ruy Blas" 3 Reels

"Legend of Provence" 4 Reels

"Sapho" 6 Reels

"Seeing South America with Colonel Roosevelt" 3 Reels

"Robin Hood" 4 Reels

"Zu, Zu, The Band Leader" 2 Reels

"The Floor Above" 4 Reels

"The Battle of the Sexes" 5 Reels

"The Dishonored Medal" 4 Reels

"The Mountain Rat" 4 Reels

"Dope" 6 Reels

"Cardinal Richelieu's Ward" 4 Reels

"Wrath of the Gods" 6 Reels

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NEXT RELEASE

John Barleycorn—

Some Experiences of Jack London's Life

—Written by Himself

The Saloon Always Offers a Warm Welcome to the Workingman



The Liquor Bill of the American Nation is $1,500,000,000 annually.

What per cent. of this does the Wage Earner Pay?

John Barleycorn Gives Tragic, Realistic Answer.

A Compelling Plea for Temperance

Don't Fail to Book This Picture

—it will surely bring crowds to your theatre

Make Application Immediately to

American Feature Film Co., 162 Tremont St., Boston, Mass.—New England States: Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

Wm. L. Sherry Feature Film Co., Inc., 126 West 46th Street, New York City—Greater New York and New York State.

Famous Players Film Service, Inc., 404 Ferry Street, Pittsburgh, Pa., and 37 South Wabash Avenue, Chicago, Ill.—Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois and Kentucky.

Famous Players Exchange, 1331 Vine Street, Philadelphia, Pa., and 71 West 23rd Street, New York City—New Jersey and Eastern Pennsylvania.

Famous Players Feature Co., 28 West Lexington Street, Baltimore, Md.—Delaware, Maryland, Washington, D. C., and Virginia.

Casino Feature Film Co., Detroit, Mich.—Michigan.

Kansas City Feature Film Co., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

Famous Players Star Feature Film Service, Temple Court Building, Minneapolis, Minn.—North and South Dakota, Minnesota and Wisconsin.

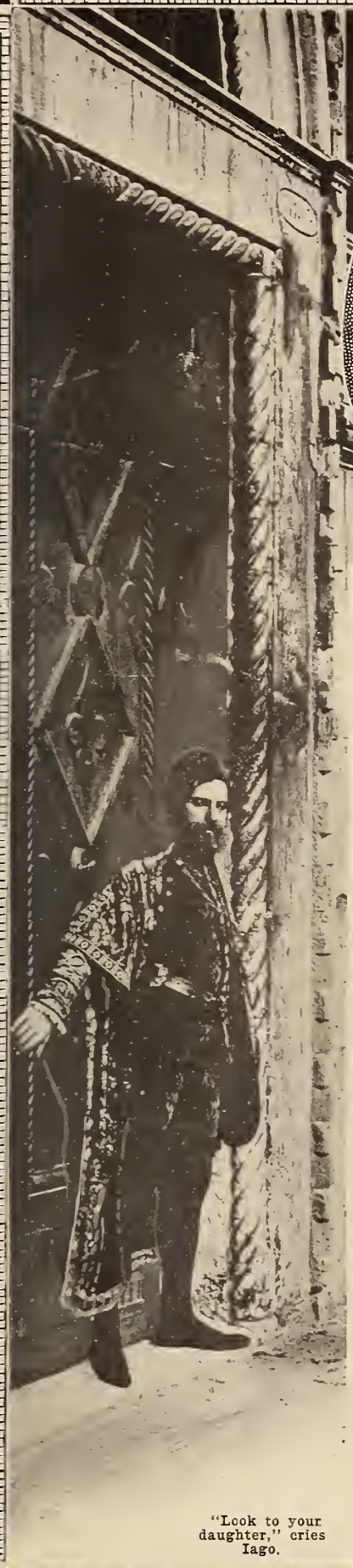
Notable Feature Film Co., Salt Lake City, Utah—Utah, Colorado, Montana, Wyoming and Idaho.

Progressive Motion Picture Co., three offices—Head office: 642 Pacific Building, San Francisco, Cal.; Central Building, Seattle, Wash.; Marsh-Strong Building, Los Angeles, Cal.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

BOSWORTH, Inc., 648 Olive Street, Los Angeles, Cal.

William W. Hodkinson, Distributor, 110 W. 40th St., New York City

After September 1st All Bosworth Releases Handled Through Paramount Program



"Look to your daughter," cries Iago.

Othello

Special Feature Department
GENERAL FILM CO.

OR

THE MOOR OF VENICE

FIVE PARTS

THE DIVINE SHAKESPEAREAN DRAMA

MADE AT VENICE, ITALY!!

By the Photo Drama Company. THE SUPER FILM—By All Odds The Most Pretentious, Beautiful and Accurately-Screened Version of Shakespearean Stories!

MADE AT VENICE, ITALY! That's a Tremendous Advertising Feature in Itself! VENICE! rendezvous of the modern tourist—a very fountain-head of Romance and Adventure! The waterways of Historic Venice with their tales, ten centuries old, of Passionate Loves and Fierce Vendettas—the indolent, dreamy sweep of these Gondola-ridden highways are scenes of the quaintest stories in any language!

FOR THE MAKING OF **OTHELLO** the city Fathers Declared a Half-Holiday—Canals Were Closed to Modern Commerce Leaving Only the Aged Palaces, the Gayly-Costumed Players and the Clicking Cameras of the Photo Drama Company.

In **OTHELLO** we offer a real masterpiece—it is the first of Shakespeare's stories filmed in its proper environment, as the Master would have wished.



FOR RELEASE THROUGH

GENERAL FILM COMPANY

WEEK OF JULY 6th

Complete line of Lithographs, Press Stories, etc.

GEORGE KLEINE

166 N. STATE ST. CHICAGO

KAY BEE FEATURES

KAY BEE

The City. - - - Two Parts. - July 17th.
The Sheriff of Bisbee. Two Parts. - July 24th.
Thos. H. Ince, Director General.

KAY BEE

DOMINO WINNERS

DOMINO

Star of The North. - Two Parts. - July 16th.
The Defaulter. - - Two Parts. - July 23rd.
Thos. H. Ince, Director General.

DOMINO

BRONCHO HEADLINERS

BRONCHO

Shorty Turns Judge. - - Two Parts. July 15th.
Shorty and the Aridville Terror. Two Parts. July 22nd.
Thos. H. Ince, Director General.

BRONCHO

KEYSTONE COMEDIES

KEYSTONE

Three Comedies a week.
Monday, Wednesday and Saturday release day.
Mack Sennett, Director General.

KEYSTONE

KEYSTONE COMEDIES

Photos

8 by 10 Photos of players mentioned below can be had by sending to the Publicity Department. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight

Mack Sennett
Mabel Normand
Charles Chaplin
Roscoe Arbuckle
John Keller
Harry G. Keenan

Thos. H. Ince
Barney Sherry
Richard Stanton
Gretchen Lederer
Margaret Thompson
Tsuru Aoki

Roy Laidlaw
Clara Williams
Jay Hunt
Rhea Mitchell
Mildred Harris
Shorty Hamilton

Charles Ray
Walter Belasco
Frank Borzage
Thomas Chatterton
Leona Hutton

A set of 8 by 10 of "KEYSTONE MABEL" in four different poses, 50c.

New York Motion Picture Corporation

Longacre Building, 42nd Street and Broadway NEW YORK

The Appeal—the "Punch"—the Quality

There you have the triple alliance that plays to crowded houses. You know that. And you also know that when you put on a program that doesn't have this combination of essentials—you *lose*.

Warner's Features have the Appeal—Every story strikes the chord of intense human interest. The themes run the gamut, from comedy, through romance and stirring adventure, to tragedy.

Warner's Features have the "Punch"—Every scene throbs with life and action and tense situations. The story is told from beginning to end with vim, vigor and verve. The "punch" is always there.

Warner's Features have the Quality—Star players produce Warner's Features. You know them—Marion Leonard, Gene Gauntier, Cecilia Loftus, Sid Olcott, and a host of other top-notchers. Star acting and star photography give the quality to

WARNER'S FEATURES

The Star Feature Service

Below are briefly described two new Warner's releases. Make a note of them.



J. Arthur Nelson in "Under Fire in Mexico"

Under Fire in Mexico

A thrilling, stirring story of Mexican warfare, to the staccato accompaniment of hair-breadth escapes, dark conspiracies, wholesale massacres, daring rescues and the crash of battle. This great feature was produced by the U. S. Film Corporation, under the direction of

J. Arthur Nelson

It shows deeds of valor performed by American troops under Mexican skies, and through it all runs a thread of romance—a pretty love story with a happy ending. The acting and photography are fully up to the high Warner's standard.

The Romany Rye

A beautiful gypsy, dainty, winsome and capricious, is the heroine. Around her centers the whole romantic story, and the love she awakens, and the tragedy she causes will make any audience thrill.

The gypsy part is played by

Miss Marion Leonard

That means the acting is perfect. Miss Leonard portrays the gypsy maid in a most realistic manner. There is a young farmer in love with her, a jealous gypsy lover, a sweet old mother, and plenty of fighting and romancing.



Miss Marion Leonard in "The Romany Rye"

There are many more Warner's Features that you ought to know about. Write now to your nearest Warner's Exchange for full information.

WARNER'S FEATURES, Inc., 130 W. 46th St., New York



A Spectacular Production

Spectacular—because no other film production equals it in size—46 reels.

Spectacular—because no other film production equals it in costliness—$1,000,000.00.

Spectacular—because no other film production equals it in stars, settings, photography and dramatic climaxes.

Spectacular—because no other film production is the motion picture version of a story by Harold MacGrath now appearing in 200 leading newspapers.

$10,000 for 100 Words!

THE MILLION DOLLAR MYSTERY

$10,000 for 100 Words!

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The first five episodes of this startling production are now being shown at the better theatres throughout America. Each episode is in 2 reels—released each week for 23 weeks. The story is by Harold MacGrath—scenario by Lloyd Lonergan. The Thaohouser Film Corporation is tbe producer—Syndicate Film Corporation the distributor.

Some booking dates are still open—but you must act quickly! The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK — 166 W. Washington Street, CHICAGO

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-A-Week

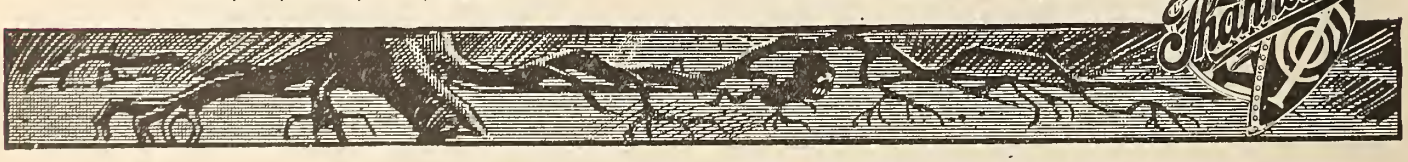
Tuesday, July 14th, "The Substitute." An exciting 2-reel drama, throbbing with stirring scenes from everyday life. Cast includes Mignon Anderson, Carey Hastings, John Lehnberg, Wilford Young, Arthur Bauer and Joseph Phillips.

Friday, July 17th, "A Gentleman for a Day." A beautiful child drama; depicting the play spirit of children and how it triumphs over an irate mother. In this production is an exceptional cast of child actors, including Leland Benham, Helen Badgley (the Thanhouser kidlet) and others.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program



When You See It
In "The News"
It's NEWS

The MOTION PICTURE NEWS

The Fastest
Growing
Picture Journal

Tel. 7650 Bryant. No. 220 West Forty-Second Street New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X July 18, 1914 Number 2

PEARCE, OF MARYLAND, SUCCEEDS NEFF AS LEAGUE HEAD; LATTER WITHDRAWS

Second Split in League Ranks Threatens Exhibitors Until Neff Drops Out of Running—Convention Elects M. A. Pearce, President; T. P. Finnegan and M. E. Cory, Vice-Presidents; P. J. Jeup, Treasurer, and W. R. Wilson, Secretary — Amalgamation Now A Certainty, Declare Leaders — Resolutions Presented in Conference of "Harmony" Men for Convention's Action

Special to The Motion Picture News.

Dayton, Ohio, July 9.

THE days of M. A. Neff as National President of the Motion Picture Exhibitors League of America are numbered.

Amid scenes that rivaled in dramatic intensity the climax of a political convention in a Presidential year, President Neff withdrew his name from before the League delegates, assembled in executive session for the annual election of national officers here yesterday, and bade the convention choose his successor.

Mr. Neff's action had been shrewdly foreseen in some quarters but to many of the delegates it came as a surprise, particularly to those who had steadfastly believed that he would take his chances in the field once more.

As soon as the convention had realized the significance of Mr. Neff's withdrawal, the members proceeded at once to the task before them. With surprisingly little delay, considering the magnitude of the business confronting them, the following officers were nominated and elected by unanimous vote:

President, M. A. Pearce, of Maryland.
First Vice-President, T. P. Finnegan, of Texas.
Second Vice-President, M. E. Cory, of California.
Treasurer, Peter J. Jeup, of Michigan.
Secretary, W. R. Wilson, of Ohio.

WHAT the mainspring of Mr. Neff's withdrawal from the presidential race was, whether purely voluntary or due to pressure exerted at the eleventh hour, is not yet definitely known.

It is certain, however, that with the approach of the time for the election of officers for the ensuing year, the Motion Picture Exhibitors League had come to a crisis in its corporate existence, and the self-elimination of Mr. Neff from the field has cleared the air and dissipated the dangers that had begun to loom up before the convention.

A split within the League ranks was in sight from the moment the delegates arrived in this city. Those dissatisfied with the existing regime were legion. They made no attempt to mince words or suppress names.

It was openly asserted, wherever delegates gathered, that if M. A. Neff should persist in forcing his candidacy upon the convention the scenes of last year at the convention in New York, when whole sections withdrew from the League, would be repeated.

Some of those most openly opposed to Mr. Neff declared that the entire south and east was ready to secede unless some man not committed to the reactionary policies of the present order was put into office.

THE delegates who represented this spirit—and they formed an admittedly powerful body in the national organization—were outspoken in branding the present state of affairs which kept two so-called national organizations in existence, as a disgrace.

They have been loud in their demands for a man who could bring back the bolters of last year into the fold and unite the exhibitors of the country into one coast-to-coast organization.

The rumors of an opposite nature, which have been circulated since the opening of the convention, that M. A. Neff was rallying the Ohio delegates around

him for a last stand, and was prepared to go down to defeat or retake the throne with "The Old Guard" around him, did not tend to allay the feelings of bitterness in the minds of those who were determined not to perpetuate the existing regime beyond the present national gathering.

A canvass of all the exhibitors present at the Dayton convention and exposition revealed that the anti-Neff sentiment was not by any means confined to the delegates. It was equally noticeable among the exhibitors, who were merely visitors and spectators at the exposition. Save for the Ohio contingent—which, gossip said, was a "hand-picked" crowd, nominated for their loyalty to Neff and his principles—the prevailing opinion was that, great as had been the present president's services to the League, the hour had come when he should give place to another man, if for no other reason than for the welfare of the exhibitors whom he had led so long.

WHILE the inside story of Mr. Neff's abdication has not come to light, the presumption, on the basis of known facts, is that his staunchest advisers and counsellors, having themselves seen the "handwriting on the wall," warned Mr. Neff at the last minute that, unless he desired to taste the bitterness of crushing defeat, his wisest move was to "put aside the crown" with dignity, and march out with the honors of war.

From the opening of the convention, the names of League leaders whose strength might warrant placing them in opposition to Neff were discussed with considerable animation wherever exhibitors gathered. Marion A. Pearce, of Baltimore, Maryland; Peter J. Jeup, of Michigan, W. S. Eddy, secretary of the Ohio State League and George W. Wiley, national secretary, were the most prominent in the pre-election discussions.

Of these, Pearce, whose election yesterday marks a new epoch in Motion Picture League history, was the favorite. Wiley, who might have swept all before him in an actual ballotting battle, had eliminated himself, and his name was regretfully dropped from the "dope-sheets." Jeup, it was conceded, would have a place on any ticket, but whether or not he would be the standard-bearer was a moot point.

Around Pearce the interest centered, chiefly because he had witheld his consent to be entered as a candidate until ten o'clock yesterday morning, the hour when the delegates were to convene for the electoral session.

FROM the moment his boom was launched, Pearce men began to crop up with startling rapidity, until by Monday night it was acknowledged that he would have to be reckoned with by any man who put himself forward as a presidential candidate.

Mr. Pearce's "platform," if it could be called such, he, himself, laid down in a manifesto issued late Monday night, in which he pledged himself to work for harmony, and to "put the League on the plane where it belongs."

Mr. Pearce's statement was as follows:

"I shall either decide to run or not to run at 10 o'clock tomorrow morning. In the event that I decide to accept the nomination and am elected, I will, in every instance, see that the league's work is directed identically as the members desire. If I should be elected I would see that the organization benefits the industry and that harmony is brought about.

"I realize that it would mean a sacrifice of time and probably money. I have always made it a point not to seek office. If I should accept, it would be because popular demand is so strong and that I would really feel to be able to put the league on the plane where it belongs. I want to see the league go ahead with power and to do great things. It will be my aim, if I should accept nomination and should be honored with election, to do everything along these lines."

The situation was palpably a tense one when the delegates assembled for the election yesterday morning.

Amalgamation was plainly in the air. It was more than that. Practically every exhibitor at Dayton, and particularly the leaders of the league, had come to realize the importance of a united exhibitors body, and were determined to allow no minor issues or politics for politics' sake to sidetrack such an all-important desideratum.

A CONFERENCE arranged between the seven "harmony" delegates of the International Motion Picture Association, consisting of Messrs. Trigger, Sweeney, Phillips, Tugwell, Bullock, Herrington and Rembush, and the executive committee of the league, composed of Messrs. Wiley, Neff, Jeup, Parker, Cory, Finnegan and McNab, had, it was rumored, been productive of good results within the limits of the conference, and these rumors had fanned the smouldering longing of the exhibitors for reunion into open flame.

Since the election was held behind closed doors, no authentic report of what transpired within could be obtained. From various members present, however, enough was learned to make the trend of the electoral session perfectly plain.

Mr. Neff did not long keep the convention on tenter-hooks before announcing his attitude toward the national presidency. His address withdrawing his name as a candidate was at once dignified and impressive.

He had ever striven for the welfare and prosperity of the exhibitors, he declared, since the foundation of the Motion Picture Exhibitors League of America. He had made enemies, he admitted, but no man who commits himself to a fixed line of policy and adheres to that regardless of criticism and approbrium, can come forth from such an experience without enemies.

He believed that he could say, without hesitation, that he had always endeavored to do what, in his best judgment, was for the benefit of the whole body of exhibitors who had committed themselves to his guidance.

THE time had now come, continued Mr. Neff, when it seemed that the best interests of the league demanded the elevation of new and younger men to the head of affairs. For himself, while the office of national president had brought him much keen pleasure in the discharge of its duties, it was a pleasure not unmixed with weighty responsibilities, and he was ready to relinquish these to another, much as he regretted that his term as president was over.

In conclusion, Mr. Neff thanked all those who had worked with him and had been his adherents in troublesome and trying moments, for their cordial support, and assured the members of the league that he would hold himself in readiness at any time to come to their aid, should his leadership again be demanded. He considered it unnecessary to add that he should continue his close association with all league affairs, and always be on hand to lend his influence where he thought he might accomplish some good result.

There were cheers and applause for President Neff as he concluded, and, in justice to the venerable official, it is but fair to say that these came as loudly from the ranks of his most consistent opponents as from his devoted supporters.

THE minutes of the conference between the "harmony" delegates from New York and the executive committee of the league reveal two important propositions which were laid down by the Eastern men as a *sine qua non* to amalgamation.

One was uncompromising opposition to all forms of legalized censorship. This was crystallized into a resolution laid before the conference by Sam Bullock, of Cleveland, one of the members of the I. M. P. A. committee.

The other came from Fred J. Herrington, of Pittsburgh, and called for the elimination of all national officers of both organizations, in the event of amalgamation, and the vesting of authority in a National Executive Board.

The report in full is as follows:

"A preliminary meeting of the Committee on Amalgamation of the I. M. P. A elected at the New York Convention on Friday, June 12, 1914, and a similar committee representing the M. P. E. L. of A. was held at Memorial Hall on the above date.

"Those present were Messrs. M. A. Neff, Ohio; O. Parker, Kentucky; George H. Wiley, Missouri; T. P. Finnegan, Texas; R. L. MacNab, New York; M. E. Cory, California; Peter Jeup, Michigan, Executive Board Member. Also S. H. Trigger, New York; Sam Bullock, Ohio; F. J. Rembush, Indiana; F. J. Herrington, Pennsylvania; W. J. Sweeney, Illinois; Judge Tugwell, California, and President Chas. H. Phillips, Ex-Officio Member of Committee. Thomas Furniss, of Minnesota, was absent, being delayed in transit



T. P. FINNEGAN, OF TEXAS
Newly elected National First Vice-President M. P. E. L. of A.

"After a general discussion of the method to be devised in order to bring the two organizations together it was decided that the I. M. P. A. members should withdraw for a conference to enable them to present some concrete propositions to work upon. An adjournment was taken for that purpose.

"After a recess of thirty minutes the I. M. P. A. committee reappeared and the joint meeting then reconvened, at which time the following propositions were submitted to the joint meeting with a recommendation that the M. P. E. L. of A. submit the propositions to the convention body for action.

"This was agreed to unanimously.

"President M. A. Neff presided and George H. Wiley acted as secretary of the joint meeting. The resolutions submitted were as follows:

"By SAM BULLOCK, of Ohio.

"Resolved: That this committee cannot amalgamate with any organization under the terms of the resolutions by which we were elected, unless the said organization is opposed in toto to all forms of legalized censorship.

"By F. J. HERRINGTON, of Pennsylvania.

"Resolved: That it be to the best interests of all concerned, that the committee of the International Motion Picture Association recommend the only method of amalgamation that can be made possible will be by the elimination of the officers of both organizations and the control of the amalgamative forces should be vested in a National Executive Board comprising the membership of the Executive Boards of both organizations.



PETER J. JEUP, OF MICHIGAN
Newly elected National Treasurer of M. P. E. L. of A.

"After a general discussion and a mutual exchange of courtesies the meeting then adjourned until Tuesday morning, July 7th.

"Respectfully submitted, "SAM BULLOCK,
"Secretary of the Committee of the I. M. P. A."

THE amalgamation men are jubiliant to-day over the outcome of the election. Nothing, they now declare, can prevent the healing of the breach caused a year ago and the enrolling of all the exhibitors under one banner again.

Most of the league leaders are willing to concede that the hopes of amalgamation were never so bright as now. The most sanguine of them, and the conference committee of the International Motion Picture Association, are disposed to regard the reunion as a certainty. Only the necessary lapse of time for perfecting the reorganization will postpone the accomplishment of this important event.

Manufacturers who have exhibits at Dayton are equally pleased with the result. They have been complaining because under present conditions they are forced to attend state conventions and also the national convention of the M. P. E. L. of A. and the convention of the National Motion Picture Exhibitors League. The latter organization was formed by bolters from the former, following the New York meeting.

It is understood that an attempt will be made here this week to bring about an amicable understanding and eventually bring the bolters back.

Expense and time lost by exposition men in attending the two national conventions have placed them in a sulky mood. They declare that twice the money is spent on making displays and not as many picture men attend. They are hoping for an amalgamation.

Among the other important business matters considered during the week are the questions on censorship, length of program, posters, etc. President Neff early in the week, in speaking of the censorship question, said:

"The question has been so often asked, and quite a large number of delegates are still asking the same question. Where does President Neff stand upon the censor question? My position I shall define once more, that I stand upon the censor question as follows: That when a picture is censored that it shall be shown by the exhibitors throughout the country without interference from any source or person or persons whatsoever.

"I wish to go on record in advance of the opening of the convention that I shall stand by the majority rule, regardless of whether it coincides with my view or not. In other words, after thoroughly discussing the censor question among the delegates in our convention, if the majority of the delegates

of our convention decide against censorship, I shall stand by the majority rule, as I am positively opposed, and always have been, to bolts and kicking upon the majority rule, and I am opposed to minority rule and absolutely and unalterably in favor of majority rule at all times."

Everything was in readiness for the opening of the convention when President Neff rapped for order at 10:30 o'clock Tuesday morning at the Parker High School. Business sessions were conducted at the Parker school building, as Memorial Hall was used for exhibits, displays, registration booths and offices of the managing director of the exposition.

This is the fourth annual convention and second annual exposition. The first convention of the league was held in this city in 1911, in Chicago in 1912, New York in 1913.

Sentiment seems to be in favor of San Francisco for 1915. Committeemen and delegates from that section of the country are pulling for the Western city, and it is likely that they will land the next national meeting.

M. E. Cory will read a letter from Mayor Joseph Rolph, Jr., of the Golden Gate town, extending an invitation to meet there in 1915. In addition to other reasons, it is believed that San Francisco is the logical place to hold the convention, because of the Panama exposition. Cory says a new auditorium has just been finished, the building covering a solid block and forming a part of the new $8,000,000 civic center which the city is providing.

BRILLIANT TRADE EXHIBITS MARK SECOND MOTION PICTURE EXPOSITION

THE Dayton Exposition and the Fourth Annual Convention of the Motion Picture Exhibitors League of America was formally opened Monday afternoon, July 6th, at 2:30 p. m., by George H. Wiley, chairman and managing director of the Special Convention Committee.

Ten-thirty a. m. had been set down on the official program for the convention opening; but, delayed by the Fourth of July and Sunday tie-ups of freight and express, manufacturers were unable to arrange their exhibits in time.

Chairman Wiley extended cordial greetings to all and announced prizes of $300 to purchasing exhibitors and of $85.00 for the parade held on Thursday, July 9.

He then introduced Mayor Schroyer, of Dayton, who gave the keys of the city to the visitors in a brief speech. The Mayor was followed by City Manager Waite, and in turn by President M. A. Neff of the Motion Picture Exhibitors League of America.

THE opening of the exposition was auspicious. A great deal of well-deserved credit must be given to George H. Wiley and to Clem Kerr for their able efforts, not only in presenting a well-ordered, well-opened exposition, but equally for their success in creating an atmosphere of welcome and prevailing cordiality.

Memorial Hall, a sightly and interiorly a very attractive and commodious building, was decorated without by flags and welcome signs.

Within, the broad stage was filled with potted plants and flowers, illumined with electric lights. In the midst a screen had been placed and on the wings and facing the stage below was grouped an imposing Wurlitzer display, a $10,000 pipe organ with complete musical effects.

This, the main floor, was given over to the following film companies:

Pathé Frères.
Essanay, in charge of General Manager Day.
Universal, in charge of Joe Brandt.
All-Star, Joe Farnum in charge.
Famous Players.
Selig.
Eastman Company.
Jesse Lasky, Harry Reichenbach in charge.
World Film Corporation. This booth attracted a great deal of attention by sending up toy balloons. Manager Trainor and other traveling representatives of the company entertained many visitors.

All of the booths were tastefully decorated with potted plants and displays, colored photos and transparencies of leading actors and actresses.

NOTICEABLE among the booths on the floor was that of the Schroeder Art Floral Company, of Cleveland, Ohio. The hanging baskets and other artificial flower decorations for the picture theatre screen were most attractive.

The Typhoon Fan Company had very prominent and sightly displays on either side of the stage, facing the entrance to the hall.

Their cooling, ventilating and heating apparatus was installed on the floor below.

This floor, given over entirely to accessory exhibits, contained the following:

Mott-Le Gaige Animated Advertising Company, 220 West 42d street, New York, Raymond Ayers in charge.

Nicholas Power Company, a large display, with General Manager Jno. F. Skerritt, Will C. Smith, Assistant General Manager and Traveling Representative B. Bohannon, F. Suett, and H. Griffin.

Enterprise Optical Company, of Chicago, motiograph machine, Mr. Spahr in charge.

National Cash Register Company, large display.

Kraus Manufacturing Company, art publishers, New York.

Dayton Power Light Company, together with Wm. Hall and H. H. Starrett.

Ernemann Photo-Kino Works, New York, exhibiting the Imperator projection machine, Ernemann camera and the new Ernemann product that takes, prints and projects films all in one. H. J. Hoffman in charge.

Motion Picture Apparatus Company, New York—Moy, Pathé, Prestwich, Gaumond cameras and supplies.

American Slide Company, Columbus, Ohio.

Mirror Screen Company, Shelbyville, Ind. T. J. Rembush.

Egry Register Company, Dayton, Ohio.

Novelty Slide Company, New York. Mr. Wyler in charge.

Recording & Computing Machine Company, Dayton, Ohio.

Columbus Theatre Equipment Company, Columbus, Ohio. Fred P. Dwyer.

Automatic Ticket Selling & Cash Register Company, St. Louis. H. C. Simeral, of Pittsburgh, in charge.

Fort Wayne Electric Works. Julian Speer in charge.

Newman Manufacturing Co., of Cincinnati. Brass frames, easels, railings and a new ticket chopper.

Theatre Specialty Manufacturing Company of Cleveland. G. W. Armstrong and W. R. Hughes.

Precision Machine Company, Simplex machines. Sales Manager H. B. Coles and Traveling Representative Dan F. Cowan.

Buquo, Holman & Company, Covington, Ky. Carbon extenders, a new and practical device.

Rex Film Renovator, Columbus, Ohio. R. D. Hanish and W. C. Moore.

O. J. Miller & Company, Bellefontaine, Ohio, brass frames. H. F. Miller in charge.

Wyanoak Publishing Company, New York, a most attractive exhibit, with two live Indians in the booth.

Menger & Ring, New York, wooden frames.

FOUR hundred and seventy badges and passes were given out Monday by the committee in charge. One hundred and seventy-six of these were to visiting exhibitors. For the opening day of a convention this number was large and augured well for the week's attendance. Several hundred more exhibitors were expected on Tuesday.

At the Atsco booth at the convention interest of the exhibitors centered chiefly in the new terms under which this company is selling the Radium Gold Fibre Screen.

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Funkhouser on the Witness Stand

Chicago Police Deputy, Who Is Said to Have Political Aspirations, Tries to Justify Film Censoring Based on a Plan Peculiarly His Own—Hypercritical with Pictures, but Blind to Outrageous Vaudeville Acts—What Exchange Men Think of the Proceeding

MAJOR METELLUS L. C. FUNKHOUSER, scissors in hand, has his eye on a tall-backed chair facing the council chamber in the Chicago city hall.

There are devious paths reaching to the mayor's chair. The paths are not always straight and narrow. Bunyan had nothing on the modern political game when it came to obstacles.

Major Funkhouser proposes to reach that tall-backed chair with the aid of his doughty scissors by committing the sins of "omission."

This conjecture may be somewhat speculative, but the signs of the weather are quite clear. Recently the major presented himself to the Chicago Ad Club—a high-standing representation of publicity men. He attempted to demonstrate that he was a very much maligned public official. He had patched up a reel of cut-outs that represented the extreme clips taken during the entire life of the Chicago censor bureau.

True, the cut-outs were for the most part justified. They consisted of hangings, and other overdone brutality, with a little obscenity and a few burglaries. One picture showed the execution of Mexican soldiers. Another showed some policemen starting out in an automobile to make a raid. This clip was made, the major said, because it was a slur on the police department, inasmuch as the police would never think of sending out uniformed men in an automobile for that purpose.

When the major was through the most of the guests were with him. He had committed one of the sins of omission deftly and with military precision. He did not show any of the cut-outs to which a majority of the film manufacturers object. It was assumed when he was through that the major was performing his duty well in censoring the parts of films that were shown. It was assumed that this was a typical representation of an average day's work.

A couple of hundred direct and perhaps several hundred indirect votes were garnered, should the major take another step toward that tall-backed chair in the council chamber.

THE talk to the ad men was typical of scores of such engagements the major now has on his list. He is trying to right himself where he has been looked at askant. He proclaimed that his activities were not limited to the censure of films. He showed himself as a valiant and successful leader charging on the ranks of vice and immorality in general. He called attention to his excellent qualifications as a business manager and his intimate knowledge of general affairs that come to an executive of the great city of Chicago.

"I am not a patrolman," he said. "I am the second deputy of police. I am the police business manager. My work requires that I must do some things that are not agreeable to everybody. I have met a little criticism on the part of the motion picture people. But I have been simply attending to my duty."

He explained again that films were judged from the viewpoint of a child under fifteen years old. He omitted to mention, however, any of the schools for crime that are open day and night in the cheap show houses on State street south of the loop. He said nothing about a certain alleged comedy vaudeville act that the writer saw in one of these places less than a week ago.

THESE shows appeal to idlers and men with criminal tendencies by advertising Oriental dancers. Fifteen cents is charged for "reserved seats." In the particular show referred to a crowd of men and boys occupied the front half of the theatre. One boy of about fourteen seemed particularly interested when two men came out on the stage, one with the appearance of a typical bad man in a black mask and hip boots and a red bandanna handkerchief around his neck and the other as an ignorant Irishman just arrived. The bad man was showing the Irishman how to become a robber.

"Now here comes a woman," said the instructor, "I'll show you how it's done."

The hold-up occurred strictly according to rule. The bad man pressed the revolver against the woman's breast, searching her and took away a roll of bills. There seemed to be no effort to make the acting funny or unique. It happened exactly according to the written reports of robberies. The bad man divided the "swag" with the Irishman. It looked like a pretty big roll and easily obtained, as the woman seemed badly frightened.

The Irishman followed with another hold-up and the bad man stood guard. In this the apprentice got his methods mixed up in a way probably intended to be humorous. Anyhow, it called for further demonstration on the part of the hold-up man, who repeated his instructions over and over again, practising on the Irishman. He showed in detail how the gun should be pointed and how the victim should be intimidated.

The young boy in the audience took this all in with eyes popping and mouth agape. The act in which a scantily clad young women came out and danced lasted about two minutes.

THIS is simply typical of any number of similar shows that may be seen in this district without interference on the part of the vice censors. The diligence of the censors seems to be directed mainly against motion picture films.

"They can't bull me," Major Funkhouser once said in the presence of the writer. "When they begin to tell me where I get off in cutting films I'll just quit cutting and make them take the whole thing out—not let 'em show it at all."

This threat and its execution has seemed to prove quite an effective muzzle on the part of film dealers in Chicago. When sought for interviews these men have been cautious in their statements, and when they have been induced to open up their hearts and tell what they thought and felt, it has been with the admonition that their names be suppressed.

The Essanay recently produced a very beautiful piece called "In the Moon's Rays." It was a throb of human passion and action. There were places where men went to battle with only the weapons that God gave them. It was masterful and sublime in its portrayal. It must have caused even the major himself to sit up and gasp, for although no guns or knives were shown he could not endure the sight of angry men facing each other bare-fisted. He turned his thumbs down. The film had to be revised before it was passed. This film, as originally produced, would be a Sunday school lesson compared with the hold-up school in the South state street show.

(*Continued on page* 44)

MAY FORCE CENSORS ON OMAHA EXHIBITORS

Clash Over White Slave Films with Social Service Board Threatens to Produce Censor Ordinance—Exhibitors Declare They Are Not to Blame—Film Brought in by "Legit" House Running Pictures for Summer—League Men Will Fight Law

Special to The Motion Picture News.

Omaha, Neb., July 8.

OMAHA may have a censorship of motion pictures similar to that operating in Chicago. Local exhibitors are making every effort to stop such action, which was threatened at the same time unfair charges were brought.

Ideal conditions have existed here. The only censorship was by the Social Service Board, an improvement organization, which worked in co-operation with the exhibitors and exchange managers. Members of the board had access to every motion picture theatre in the city and frequently made suggestions concerning films.

The exhibitors were always willing and desirous of complying with their suggestions. With one exception—that of an exhibitor who was forced to resort to wildcat films or go to the wall—the pictures were always approved.

The outlaw exhibitor did not belong to the Omaha branch of the M. P. E. L. A., but other exhibitors called on him, remonstrated with him and tried their best to keep him from showing objectionable pictures.

The Social Service Board apparently appreciated the assistance of the other exhibitors in keeping clean shows before the public.

RECENTLY a legitimate theatre—a burlesque house closed for the summer season—began showing features. One of them, shown some time ago, aroused the objections of the other exhibitors and of the board. He was not a member of the league and remonstrance on the part of the other exhibitors was impossible.

Last week he showed a white slave film. The proprietors of motion picture theatres all over the city were indignant, but powerless.

Such pictures, they believe, tend to injure all motion pictures.

The film was widely advertised for two weeks before it was shown. The Social Service board took no action. When it was shown, the board took no action. Those who saw the picture said it was excellent; that it was only objectionable so far as the title, "Traffic in Souls," went.

BUT somebody must have complained. Anyway, T. F. Sturgess, head of the Social Service Board, in a public speech, on June 24, declared that the motion picture exhibitors had broken their pledge made last spring to suppress all wildcat films, and all of the blood-and-thunder and the white slave type.

So he served notice on all exhibitors threatening to establish a strict censorship. He proposes, he said, to introduce before the city commission a municipal ordinance requiring a license for every film shown in the city.

The employment of a municipal censor is part of his plan, he said.

Another part of Sturgess' speech that is objectionable to the motion picture exhibitors is his assertion that the National Board of Censorship censored the pictures only so far as the manufacturers desired. He declared his belief was the National Board was employed by, and worked for, the manufacturers.

He said his belief was founded on the fact that he had written two letters, the last one registered, to the National Board and had received no answer.

PRESIDENT GOLDBERG, of the Omaha branch of the M. P. E. L. A., and one of the proprietors of the Princess Theatre at 1319 Douglas street, immediately issued a statement challenging Mr. Sturgess to show him one theatre that had broken faith, except the one which he and the board had been trying to regulate and the downtown theatre over which the exhibitors had no control.

He said the only white slave stuff to which Mr. Sturgess referred had been shown by a theatre putting on motion pictures temporarily.

"We are running clean shows," he declared,

He suggested the board might better employ itself censoring some of the dances being put on in Omaha every night.

Other exhibitors declared they were back of President Goldberg. They will fight to prevent the passage of any censorship ordinance, they said.

"It will only mean trouble for Mr. Sturgess and for us," declared President Goldberg. "It is unfair to charge the exhibitors with something they cannot possibly help. All fairness is on our side. We have done our best and have fulfilled our promise to the board in every regard, even doing some things they have not asked us to do."

OTHERS suggested that Mr. Sturgess had been criticised for permitting the objectionable picture in Omaha, and he was merely trying to shift the blame. Several members of his board made the same explanation, at the same time requesting that their names be withheld for obvious reasons.

The city commissioners, interviewed on the subject by a representative of The Motion Picture News, said the Social Service Board had been backed by them since it was organized and any ordinance they found fit to present would certainly receive consideration.

They declined to state their stands, saying they were not familiar enough with the situation.

President Goldberg, after issuing his statement, announced a committee he had appointed to call upon Mr. Sturgess and explain the situation in detail. The committee will meet the Social Service Board soon.

On the committee are: Samuel Harding, national vice-president of the M. P. E. L. A. and president of the Princess Theatre, 1317-19 Douglas street; G. S. Weaver, secretary of the Nebraska branch of the M. P. E. L. A. and manager of the Star Theatre at 1814 North Twenty-fourth street; and A. R. Praymer, manager of the Theatre Exchange Company, at 1406 Farnam street. All three are diplomats, and it is hoped their conference will result in the threat of strict local censorship being withdrawn.

FARNUM LOSES FISHING RECORD

Dustin Farnum, who went to Bear Lake, Cal., with the Robert Edeson-Lasky company for the sole purpose of making a new record for trout fishing, has returned without the laurels. Theodore Roberts, character man with the company, watched a line while waiting for cues, and landed the largest fish—a 7½-pond trout.

ECLAIR TO FILM TUCSON

Through arrangements made by the township of Tucson, Ariz., with the Western Eclair aggregation, located at that point, complete motion pictures will be taken by the Eclair people of all points of interest in and about the town. This interesting film has been almost all completed and in a short time will be ready for showing throughout the United States.

A set of the Tucson films has been presented by the Eclair Film Company, Inc., to the welfare committee of that place.

HOW MINNESOTA CHECKMATED M. A. NEFF

A Vice-President, Appointed by Letter, "Represented" the State at Dayton—The Inside Story of the Albert Lea "Convention"—Association Meeting at St. Paul Augurs Well for the Future

Special to The Motion Picture News.

Minneapolis, Minn., July 8.

A STORY of how M. A. Neff tried to organize the motion picture exhibitors of Minnesota under his own banners, completely ignoring the state organization, which is three years old, and of the preservation of the Motion Picture Exhibitors Association of Minnesota, by four staunch supporters of the anti-Neff faction, came to light at the annual meeting and election of the Association in St. Paul, June 24.

The Minnesota Association, which bolted a year ago because of the one-man Neff rule at the New York



DAVID G. RODGERS
President pro tem Local No. 2, M. P. E. A. of Minnesota.

convention, will not be represented at Dayton though Neff will be represented by five votes, all delivered by one man, whom he appointed vice-president for Minnesota, by letter.

The man who will represent Minnesota will do so without representing any organized body of motion picture men.

He admits that there was no organization of exhibitors under Neff banners, that there was no election of officers, but that as the vice-president by Neff's appointment, for the state, he will go to Dayton and vote. The four men who sent Neff back without having perfected an organization say the votes will be delivered to Neff.

THE convention fairly sizzled with new moves that will put the motion picture business in the front rank of Minnesota business pursuits, but the revealing of the Neff intrigue to the public was the real juicy morsel that put fight into the minds of every exhibitor there.

The calling of a meeting at the West Hotel for May 24 by Neff, who, the exhibitors say, had promised to re-instate the four Minnesota delegates who were read out at the New York meeting; the sudden changing of the meeting to Albert Lea; the desertion of the men called in conference by Neff, and the decamping of Neff are incidents in the battle to prevent him from pocketing the Minnesota exhibitors.

W. A. Steffes, Northern Theatre, 404 Twentieth avenue, secretary of the Minnesota Association; Harry H. Green, Crystal Theatre, the new president; D. G. Rogers, of the Nicollet Theatre, 1347 Nicollet avenue, and D. W. Chamberlain, American Theatre, 16 East Lake street, representing the Minneapolis local organization, are the men who jumped into the breach and routed Neff from the Minnesota field.

The beginning was the bolt at the New York convention, say the four men. At that time the Minnesota delegates, D. W. Chamberlain, Thos. Furniss, of Duluth; H. A. Sherman, Minneapolis; and Otto N. Raths, of St. Paul, walked out of the convention and held a rump convention to voice their objection to Neff's rule.

While they were out, they say, a



WILLIAM A. STEFFES
Secretary, Local No. 2, M. P. E. A. of Minnesota.

Neff man made a motion to drop them from the convention and the motion was carried. Because they were opposed to Neff, the latter had refused to give them the floor at any time, they said.

IN May of this year the scene shifted to Minneapolis. Neff came to Minneapolis and other Minnesota towns. He told the Minnesota men that they would be reinstated, and that there would be little trouble over the matter. He engaged quarters at the West Hotel for May 24, where he proposed to reorganize the Minnesota men into an organization that would affiliate with the Motion Picture Exhibitors League of America.

In the meantime he visited many members of the Minnesota Association and attempted to persuade them



HARRY H. GREEN
Treasurer, Local No. 2, M. P. E. A. of Minnesota.

to join the new organization. Steffes and Green, of Minneapolis, both declare he promised to make them vice-president for Minnesota. They failed to fall in line, as did many others, and when the day of the convention dawned he had twenty-seven members from the entire state who had paid five dollars initiation fees to get them into the proposed new body.

The Minneapolis local order arranged for a luncheon, entertainment and a general good time.

Then they were suddenly informed that Neff had changed the meeting place to Albert Lea. He met the four Minneapolis men the day before the meeting was to take place and said that there would be a good attendance at Albert Lea and he wanted the Minneapolis men to come and get into the game.

It was too late to get good representation from Minneapolis, but the four men went.

They were surprised on arriving at Albert Lea to find just six men there who had paid their initiation fees and were ready for business. These men were: D. G. Tripp, of Faribault; E. M. Hayes, of New Ulm; M. E. Perrizo, Hibbing; C. W.

Gates, Austin; T. C. Thompson, Albert Lea and W. A. Scott, of Red Wing.

Scott said later he had paid $5 just to see the fun.

NEFF, before the meeting, according to the Minneapolis men, informed them that they would not be admitted to the meeting unless they paid the $5 fee. This they refused to do and instead called a meeting in another room of the hotel. There all but C. W. Gates, of Austin, agreed to stay by the Minnesota association and away from Neff.

Neff had no meeting that day, but remained in Albert Lea. The Minneapolis men, believing they had won the day and that Neff was completely routed, left for home.

After their return, just to make sure that things were all right, they had Mr. Steffes wire Gates. The telegram read:

"Did Neff organize, were any officers elected and what is Neff's destination?"

By immediate wire Mr. Steffes received the following reply:

"No organization, no officers elected. Destination, Chicago. Gates."

AFTER the receipt of the telegram Mr. Steffes received a letter from Mr. Gates, informing him that Neff had, by letter from Chicago, appointed him vice-president for Minnesota. This was done, Mr. Gates said, because there were no officials empowered to represent the Motion Picture League of America in Minnesota and that someone had to be appointed to take care of the $135 that had been collected.

As the sole representative in Minnesota of the league, Mr. Gates will go to Dayton with expenses paid and will cast the state vote.

"When we told Neff our position at the Albert Lea fiasco, he told us that if the exhibitors of the country did not want him to head the order, they should go to Dayton and vote him out," said Steffes.

"Well, with Neff politics at work as we have seen it, that will be some job."

The Minnesota association is friendly to the Motion Picture Exhibitors League of America. The members want to work with the league for the good of the business, but they are going to get along without Neff and will bide their time until there is a change. In the meantime, they will put into force some of the things they adopted at the annual meeting.

THE association, in the first place, presented to Otto N. Raths a big silver loving cup on his retirement as the association president. The cup



D. W. CHAMBERLAIN

Delegate-at-large to last National Convention and active member Local No. 2, M. P. E. A. of Minnesota.

was inscribed with the name of the association and on the standard was engraved, "Our Little Napoleon."

Mr. Raths has worked valiantly to put the motion picture business on a high plane in Minnesota and every member of the association voiced his appreciation with a cheer.

The association then elected Minneapolis men to the principal offices. The plan will be followed hereafter of electing the officers from one city, so they may more easily work in conjunction. The officers are: President, Harry H. Green, Crystal Theatre, 305 Hennepin avenue; James Gilosky, Alhambra Theatre, St. Paul, vice-president; W. A. Steffes, Northern Theatre, 404 Twentieth avenue N., Minneapolis, secretary; D. G. Rogers, Nicollet Theatre, 1347 Nicollet avenue, Minneapolis, treasurer.

The association has opened an office at 240 Temple Court Building, Minneapolis, from which its business will be transacted.

One of the long discussed points, that of arranging a basis of dues for membership and getting away from the initiation fees, was settled. The association will charge as dues, one cent a seat for each theatre that is to be represented in the association.

BY a new arrangement the secretary of the association will be a purchasing agent for the members. He will put into operation a buying system for the purchase of electrical and other equipment necessary to the motion picture business. The association hopes thereby to cut down the general cost of these supplies.

One of the principal discussions was over the proposal to get the film companies to allow the secretary to book the features. The members said that the method of allowing an agent to take bids on features was unsatisfactory.

Under the proposed system, the secretary would have the members draw lots for first service on good features. He would give it to the lucky numbers. After that the features would be passed about in turn to the exhibitors as fast as they would come out. This plan has not yet been worked out, but the executive committee was instructed to work on it.

An exhibition of motion pictures, equipment and all accessories for the benefit of exhibitors, film men and the public at large, was planned for the early fall. This will be held in Minneapolis. A stage will be erected and the association will bring a company of experienced film actors to the city to stage a play in public.

The Minnesota people are keenly interested in motion pictures, and the association hopes to bring the public in closer touch with the films.

THE meeting was really the beginning of a new organization for new life was added and the fight from now on is to be for the good of every exhibitor in the state. The membership showed that 153 theatres were represented at the meeting.

The morning session was open to the public and to the film agencies, but the business session was secret. The film men addressed the convention on co-operation. When the first session was held, the prominent members were notified on the floor that they were wanted at the door. There they served with subpenas ordering their appearance at the offices of the film agencies. The joke was received in the spirit that it was played and the doors thrown open to the distributors.

Otto N. Raths, the retiring president, predicted that the association would grow into one of prominence and influence in the state and he said he expected to see the motion picture as much a part of the daily life as the breakfast rolls.

More emphasis is to be given hereafter to the activities of the local organizations. They will have monthly meetings and reports of them will be sent to the state secretary. He will make copies for the other locals and by this system every exhibitor will be in touch with the doings of the other exhibitors throughout the state.

The Motion Picture Exhibitors Association of Minnesota is out for business in a business-like way, and the members are already looking forward to the exhibition when they will again be together.

R. G. MARSHALL.

WINNING THE MOTHERS AND CHILDREN

By Albert C. Sproul

First Miller Convinced the Teachers He Was Entitled to Their Support; Then the Doctors; Then the Ministers; and Armed with Their Endorsement, He Laid Siege to the Mothers of the Community—and Won

Editor's Note—The climax of Miller's successful progress from threatening failure to assured prosperity is related in this, the third chapter of "The Story of Miller." The really remarkable feature of the story is that any exhibitor could do what Miller did, if he was so disposed.

AFTER Miller had made considerable headway with classes one and two, he turned his attention to class three—the children.

In a community house like "The Ideal," the children play an important part. They are often the determining factor in the failure or success of a motion picture theatre.

With due deliberation, Miller concluded that, before he could hope to convince the mothers of the help his theatre was to the children, he had to do considerable pioneer work.

He resolved to tackle a third of the proposition at a time; to make his matinee performances mentally and spiritually beneficial and physically harmless to his young patrons.

He interested the faculties of the local schools in his work. This was not done without considerable effort, for there is no class in this wide world so dogmatic and closed to suggestion as teachers.

Accustomed as they are to be supreme in their little world and having their slightest word obeyed by the children in their charge, they are liable to carry the same spirit to things in the outer world.

BUT Miller finally won them over through self-interest. He pointed out a way in which their work would be far less arduous if they would co-operate with him.

He accompanied each educational film which he showed at his theatre with a simple talk that he himself delivered each afternoon to the children.

He would examine the contents of a film and then seek that class in the vicinity that the film would most likely interest.

In a short time, he could easily persuade the teacher, by giving a condensed explanation of his talk, which he had previously compiled with that line of approach in view, to recommend that film to the class.

The scholars would often attend the theatre in a body accompanied at times by the teacher herself.

Miller, moreover, gave a certain number of admission tickets to the teachers to use as merits, the tickets being given to those children whose conduct during the week had been perfect.

That the merits were an effective restraint on mischievous conduct and duly appreciated by the teachers on that account, goes without saying.

This made the teachers all the more favorably disposed to "The Ideal."

Tickets were also used in the nature of prizes for the best essay on a certain educational reel shown at "The Ideal," or the best story based on a certain photoplay.

These prizes were eagerly fought for and proved such a stimulus to mental effort that the last of the instructors capitulated to the overtures of Miller and heartily endorsed "The Ideal."

That was what Miller was looking for—for the recommendation of a teacher goes a long way with a parent.

HAVING settled the mental side of the argument, Miller now tackled the physical side. He interviewed a local physician—one Dr. Smith—on the subject of the motion picture theatre.

Finding the latter prejudiced against it, Miller invited the doctor to visit "The Ideal" and ascertain the facts at first hand.

When Dr. Smith realized that there was a fee attached to the investigation, he consented and the next afternoon sat by Miller's side at the performance.

The doctor admitted, after a prolonged sniffing, that the ventilation was splendid. Indeed, that having been his pet aversion to a motion picture theatre—poor ventilation—he waxed enthusiastic over the ideal conditions he found.

No, he declared, the children could not possibly be harmed by breathing the atmosphere of "The Ideal."

How about the pictures? suggested Miller. Did he think they would hurt the eyes?

Dr. Smith conscientiously endeavored to find some flaw but was finally obliged to acknowledge that the pictures, as shown at "The Ideal," would not hurt one's eyes, provided, of course, one did not attend the theatre too often.

And the length of the program? An hour and a half to two hours was about right, declared the doctor.

When Miller, therefore, asked for the physician's written recommendation, Dr. Smith did not hesitate a moment in giving it. His objections had been entirely overcome by the educational film which he had seen, treating of the value of pure water.

That that special film has been displayed on the occasion of the doctor's visit, was not due entirely to accident.

MILLER, seeking to solve the last third of his problem before talking with the mothers, approached the clergy, armed with synopses of every entertainment that he had given during the past two months.

He pointed out clearly just what his object was in building up a program and explained how he felt his responsibility to the children and the community at large and how he intended to meet his obligations.

If you could talk with Miller when he was enthused with this subject, you would catch a sight of the inner man. You would forget his rather squat figure and homely features and begin to wish you were like him yourself.

That is the way he impressed the clergy who, with scarcely a cursory glance at the synopses which he had so elaborately prepared, gave him their heartiest endorsement.

"We need more men like you," one of them said in parting. "If all the exhibitors had the same ideals as you and were willing to fight for them the way you are fighting, there would be little hue and cry at the motion picture theatres."

When Miller had completed the rounds, he realized that he had not used a potent argument which he had reserved as a clincher for the sceptical: That many of the clergy were writing photoplays; that one manufacturing company had issued a special invitation to them to contribute.

PREPARED now with the physical, mental and moral arguments, Miller was ready to approach the parents, confident of his ability to down every objection that might be raised against "The Ideal."

(*Continued on page 44*)

NEW BUILDING LAW A PROBLEM IN OMAHA

Would Prohibit Motion Picture Theatres in Residence Districts—District Attorney's Office Does Not Think It Will Hold Water—Law Would Make Theatres a Public Nuisance; Indignation High Among Exhibitors—City Commissioners Doubt Its Legality

Omaha, Neb., July 8.
Special to THE MOTION PICTURE NEWS.

OMAHA motion picture exhibitors are indignant over the introduction of a proposed city ordinance preventing the erection of more motion picture theatres in the residence part of the city. The proposed ordinance will be acted upon by the city commissioners within two weeks.

Sam Goldsmith, the owner of several of the best specially built motion picture theatres in the city, began the erection of a building at 2506 South Thirty-second avenue, in what is known as the Hanscom Park neighborhood. It is one of the city's most exclusive residential sections.

Goldsmith planned an ornamental little building especially adapted for the class of patronage that would be drawn from the vicinity. The very best pictures were to be shown, the music was to be subdued and proper, and it was to be a quiet, orderly, picturesque place.

He had even planned the opening day, about July 15, and had announced that those attending the first week would have the privilege of naming the theatre. The one submitting the name that was selected was to be given a prize of $10.

THEN the Hanscom Park Improvement Club, a party of neighborhood property owners who take it upon themselves to run as much of that part of town—in theory—as people, objected.

They started a petition against the theatre, saying it would be a menace to the peace of the vicinity. As it always has been, they had no trouble getting two hundred influential signatures attached to the petition, and then it was presented to the city commission.

The commissioners took the routine action of referring it to the city attorney's office.

Attorney C. B. Rine, assistant city attorney, whose duty it will be to draw the ordinance as asked in the petition, says he is extremely doubtful if it can hold water.

"IN order to prevent the erection and operation of more motion picture houses," he said in an interview with a representative of the MOTION PICTURE NEWS, "we must designate every motion picture as a nuisance and give the city commissioners power to close every such theatre in the city should they deem or imagine it necessary.

"It must be like the saloon ordinance: In order to regulate the saloons we have to have power to close every saloon in the city. It is the same with the pool halls. This ordinance, if it passes, must necessarily associate the motion picture theatre on the same level as the saloon and the pool hall.

"If the matter is carried to the courts, as it doubtless will be, it will have to be proven by the city that motion picture theatres are a menace to the peace or morals of the community."

IN separate interviews the city commissioners expressed themselves as opposed to such an ordinance as foolish, but said they would probably have to pass it merely to appease the signers of the petition. They hope it will never be carried to the courts, they said.

One commissioner said such an ordinance would be restricting the business district—an impossible thing to do—and he couldn't see how it could ever be introduced even.

"I take my wife and children to the theatre near our home quite frequently," he said, "and we consider it valuable, or we wouldn't go."

An opinion from the city attorney's office gave Goldsmith permission to go ahead with the construction of his theatre. The community theatres now in operation will not be closed. But several contemplating new houses in excellent communities for business will have to halt their plans until the ordinance is shown to be without power. As a result, there is considerable indignation.

AN inert building ordinance was revived in Omaha recently and now the reviver is wishing he hadn't. He pushed himself into a match with one of Omaha's most popular moving picture exhibitors, and lost.

J. F. Morgan decided Twenty-fourth and Lothrop streets was a good location for an up-to-date motion picture house. Accordingly, he bought property and began excavating for the foundation. A neat-appearing showhouse, decorated and constructed in such a manner that it would be another pleasing sight in an already sightly neighborhood, was planned.

At this stage a community reformer who was as much a bother to his neighbors as anybody revived an old building ordinance which said no theatre or other such place could be built within 300 feet of a school. There was a schoolhouse 320 feet from the corner of Morgan's lot, but the schoolyard came to within 280 feet of the lot. Not desiring to start trouble with anybody, not even the community crank, Morgan consented to move.

The lot he next purchased and on which the pretty little Lothrop Theatre, with its clear-noted organ and crowds of children coming and going, now stands, is next to the home of the community crank. In such a manner that could leave no possible doubt, the latter has told his friends many times that he is sorry he revived the old ordinance.

Form Producing Company in Birmingham

Great Southern Photoplay Company Will Have Headquarters in Alabama City, to Make Two and Three Reel Features.

Special to THE MOTION PICTURE NEWS.
Birmingham, Ala., July 8.

A NEW motion picture manufacturing company under the name of The Great Southern Photoplay Company will soon open an office in Birmingham and fit up a studio on Shades Mountain, two miles east of the city for the production of two and three reel feature films.

The company, it is stated, was organized in New York a week or two ago and much of the stock was taken by southern men. Birmingham was chosen for the site of the studio on account of atmospheric and other conditions here which it is said are especially conducive to the staging of motion picture plays. A company of some thirty players or more is to be brought here.

Representatives of the company have been in Birmingham for several days and have been taken in charge by A. A. Wall, a well-known local motion picture exhibitor, who is helping them arrange their local affairs. It is said the company will produce industrial films and a general line of feature films of all kinds, including "thrillers" of the first order. The films will be distributed about the country as usual through one of the large film agencies.

A five-acre site on Shades Mountain has already been secured for the studio and contracts for the stage and quarters are expected to be let in the near future. There are many details yet to be arranged before the company starts work, but it is said that they expect to be in operation within the next two or three weeks.

RALPH R. SILVER.

Central Pennsylvania Exhibitors Organize

Harrisburg Motion Picture Men Form Nucleus of the Body—Plans Under Way to Make Extensive Membership Campaign and Raise Prices from Five to Ten Cents—Liquor Interests Declare Their Business Affected by Pictures

Special to THE MOTION PICTURE NEWS.

Harrisburg, Pa., July 9.

AN organization which it is proposed shall ultimately include all the leading motion-picture exhibitors within a radius of fifty or sixty miles of this city has just been formed here under the name of the Moving Picture Exhibitors League of Central Pennsylvania.

Thus far the membership includes only the Harrisburg exhibitors, but the league proposes at once to circularize the exhibitors in the Central Pennsylvania territory with a view to bringing them into the organization so that by the time the State Legislature assembles here next winter the motion-picture interests in this part of the state will have an aggressive body to oppose the passage of laws detrimental to their welfare, and to fight for favorable legislation. This is one of the chief aims of the newly organized league, and another is to raise the daily price of admittance to ten cents throughout Central Pennsylvania.

THE officers of the league, just elected, are: C. Floyd Hopkins, manager of the Colonial, president; Peter Magaro, manager of the Star, vice-president, and William Windsor, of the Arena, secretary and treasurer, all of this city.

This organization is the one that recently eliminated cut-throat competition among the Harrisburg exhibitors by effecting an agreement limiting the number of reels to be displayed in a theatre in one day. It also brought the exhibitors in this city together for mutual benefit in other directions. One of the things the league has accomplished in the strictly local field is the standardization of prices of admittance at five cents, except on Fridays, Saturdays and holidays, when ten cents shall be the fixed rate.

The league, however, in a meeting last week, definitely determined to put into effect a uniform ten-cent daily rate in all houses in the city beginning on September 1.

OFFICERS of the league believe that this step toward a uniform ten-cent price of admittance, taken by the Harrisburg exhibitors, can be made the basis of similar action through Central Pennsylvania after the league extends its membership to cover that territory.

"The league is preparing a circular letter that will be mailed to the leading seventy-five motion picture exhibitors in Central Pennsylvania in the next few days," said Vice-President Magaro, in discussing the aims of the new organization. "There is great need for this sort of an association and we expect to have a good strong fighting body before the Legislature meets next winter."

It has already been decided to have a regularly employed legislative representative or "lobbyist" to look after the organization's interests and advocate the exhibitors' cause when measures for or against the motion-picture business come up for discussion before the committee of the law-makers. The motion-picture men expect to see some bitter fights in the coming session. The liquor interests say the motion pictures are breaking into their business and the theatre men believe the liquor interests will back measures designed to restrict the operations of the theatres. Then, too, efforts may be made by the motion-picture interests to repeal the state censorship law unless the courts in the meantime declare it unconstitutional.

IN in the opinion of Mr. Magaro the new Central Pennsylvania association will be the logical medium through which to fight the motion-picture men's battles in the Legislature. This association, Mr. Magaro says, proposes to co-operate with similar organizations in the state and work in harmony with them for the general interests of the business.

It will likely seek to become affiliated with the national organization. When asked whether the new league would encroach on the territory of the Motion Picture Exhibitors League of Pennsylvania, which covers the northeastern part of the state, Mr. Magaro said it would not.

The territory which the new organization aims to cover extends to the north of this city far enough to take in Williamsport and Sunbury; to the east to take in Lancaster; to the south as far as Chambersburg, and to the west as far as Huntingdon. Included in that territory are many good-sized towns and cities, such as Carlisle, Lebanon, Lewistown, Columbia and others. According to Mr. Magaro, none of these towns and cities is included in the territory of the Motion Picture Exhibitors League of Pennsylvania, or that of any other organization of the kind.

THE officers of the league say the time is ripe for placing the motion-picture business on an out-and-out ten-cent basis throughout the Central Pennsylvania district. They say that the class of pictures that the public is demanding is far higher than it was a few years ago.

Since the public insists on the high-class productions it is getting the public will have to pay more for them, it is argued, and the only way to raise the price is through concerted action among all the theatres of the territory.

These things will be pointed out to the theatre managers who are to be invited to join the league and co-operate in the ten-cent movement.

It will be represented to them also that mutual self-protection requires a united stand among the picture men, both in the matter of resisting unfair legislative organizations among the foes of the business and eliminating cut-throat competition on the inside.

At the time of the writing of the general review of the motion-picture situation in Harrisburg, which appeared in THE MOTION PICTURE NEWS under the date of July 11, no intimation had been given by the local exhibitors of their intention to raise the daily prices to ten cents, but subsequent information shows that price will prevail generally throughout this city beginning September 1, and subsequently, if the plans of the new league carry, throughout the Central Pennsylvania district.

V. H. BERGHAUS.

KEANE AND LESSER ON WAY TO NEW YORK

With the studio of the United Keanograph Company, at Fairfax, Cal., completed and the first feature well under way, James Keane, president and general manager of the company, is on his way to New York in the company of Sol Lesser.

It is said that $65,000 has been spent on the initial production, which will run into six or eight reels. Mr. Lesser, manager of the Golgate Feature Service, has already contracted for it in his territory. A "dress rehearsal" run will be given at the Imperial, San Francisco.

THRIFT FILMS FOR BANKERS' CONVENTION

Milwaukee, Wis., July 8.

And now the movies are to be used to teach thrift, and they will first be put to this use in Milwaukee, if the plans of the officials of the Wisconsin Bankers Association are carried out. According to a prominent Milwaukee banker, who has just returned from New York where he saw the picture, pressure is being brought to bear on the owners of the film to have an advance showing of the picture at the State Bankers' Convention, which will be held in Milwaukee, July 15 and 16.

Washington Becomes an Exchange Center

Capital Forms Convenient Distributing Point Between Philadelphia and Atlanta, and Several Companies Open Branches—Eclectic, Electric Theatre Supply, Greater New York Film Exchange Among Those on the Ground.

(*Special to* The Motion Picture News.)
Washington, D. C., July 9.

SEVERAL exchanges have recently entered the motion picture arena with Washington as the distributing point. It seems that this city makes a convenient centralizing of trade between Philadelphia and Atlanta. The railroad facilities give quick shipments, and the fact that it is the capital of the nation gives added importance.

Besides, Washington has become an important exhibitor and uses the entire output of all markets. It has not yet become a producing center, though there are ample opportunities for this, but that is because our city holds such a peculiar political position with its floating population that it does not seek big commercial enterprises. It is, however, an amusement and educational center and in these capacities it may be considered for its size among the biggest film renter in the trade.

The Eclectic Feature Film Exchange, handling the Eclectic and Pathé output, are comfortably domiciled in a suite of rooms in the Bank of Commerce Building. This is under the management of C. L. Worthington, whose territory includes Maryland, Virginia, West Virginia, and North Carolina.

This exchange has been able to build up a good clientele with a more promising outlook for next season. Connected with his exchange is an exhibition-room for the projection of films when desired by the manager or patrons. "The World's Tour of the Giants-White Sox" is being booked successfully in this section. A running of these films in Baltimore recently proved their success by public demonstration of the audience. These will be used by Tom Moore at his Orpheum Theatre at an early date.

IN the same building, and a near neighbor of the Eclectic, is the Electric Theatre Supply Company, a branch of the Philadelphia office, and covering the territory from the Mason and Dixon line to Georgia. This office is under the able management of D. M. O'Brien, who has seen service with the General Film Company, of Philadelphia, and with the Universal, of Washington.

He has as assistants H. E. Redding, formerly of the Greater New York Film Company, of Philadelphia, on the road, and Geo. W. Smiley, formerly of Warner's Features, covering the southern end. The Electric exchange handles the All Star Features as its head-liner with a number of other features culled from American and European markets.

Speaking with Mr. O'Brien on features, he said, "The American wants American productions. He is also interested in foreign productions when they are historic or depict a story or drama with which he is familiar in literature or from the stage. But a multi-reel by Europeans with their sentiments and actions does not find favor with the American exhibitor. This has been my views for some time, and it is still my opinion.

"At one time we had to depend upon the European market for features, but with the entrance of so many American theatrical producers in the motion picture business, offering such worthy and gorgeous photoplays, we can hold our own in the motion picture trade as we have done in other industries.

"Truly, the feature is the future of the perpetuation of the motion picture as an entertainment."

STILL another exchange which has found a place for itself is the Greater New York Film Exchange, under the management of Mr. Anderson. This office handles all releases of the General Film Company, and while there is also a large office of that company in the city, Manager Anderson and his clerks and his telephone seem to be very busy indeed.

Another of these exchanges is the World Film Corporation, under the management of A. G. Irvine, located in commodious quarters at 811 E street. Mr. Irvine has just returned from a trip through the southern end of his territory and reports favorably of trade conditions.

Since in the midst of heat the winter must be given thought, it seems that Tom Moore, president of the Moore Amusement Company, operating several of our largest picture theatres, desires to become the early bird with feature productions for the season and has just closed a contract with this exchange for the first releases of all the Shubert productions and certain other features of the World Film Corporation. This means an $18,000 contract and Mr. Irvine is proud of his deal.

THE initial review of the Giants-White Sox films in the capital of the nation was enjoyed by Congress. The films were exhibited at the Capitol through the courtesy of the Eclectic Film Exchange. That these lawmakers are baseball fans is attested by their frequent attendance of the game at our local park and by the eagerness with which they seek the pink sheet to see the movements of their home team, if they have one.

It must be said that during the viewing of the films the members of Congress threw off their cloak of dignity and became real human beings. They made open demonstrations of their enjoyment of various scenes.

The humor which is so ingeniously infused during the travels of the Giants-White Sox was highly appreciated. The more serious side of the pictures being a record of a tour of the world with the glimpses of many nations and their manners and customs was highly commended.

This film has the distinction of being one of the very few that has been given viewing in the Capitol of the nation. It certainly has met with approval by the federal law-makers.

Theodore Franklin.

Re-Examination for Rochester Operators

Those Who Failed to Pass First Test Given a Second Chance without Being Required to File a Fresh Application.

Special to The Moving Picture News.
Rochester, July 8.

ANOTHER chance for motion picture operators who failed to pass the recent examination to obtain licenses to operate in this city was afforded to-day to take an examination. It was conducted by the commission recently appointed by Mayor H. H. Edgerton to have supervision of the operators of this city and the issuing of licenses.

The examination followed the lines of the one held several weeks ago, including a written test, and a practical demonstration by each candidate of his fitness to run a projection machine.

Those who took the examination for the second time did not have to file another application. The blanks go quite exhaustively into the records of the applicants and ask many questions calculated to disclose their fitness and training. The blanks are kept by the city clerk, and were required to be filled out by candidates and handed in at the time of the examination.

Arthur R. Tucker.

Motion Pictures on the Continent

Astounding Spread of Picture Theatres in Bavaria—Demand for American Films in Norway, but Poor Methods of Supply Now Exist There—Subrental of Films Customary Among Spanish Exhibitors

LESS detailed reports than those of the American consuls in England upon conditions in the United Kingdom, but information equally interesting is supplied by the consular representatives in Germany, Norway, Spain, and Switzerland, in the second half of the Department of Commerce's symposium on "Motion Pictures Abroad," in a recent issue of the Daily Trade and Consular Reports printed here.

The first half of the report was published in THE MOTION PICTURE NEWS several weeks ago.

Consul George Nicolas Ifft, from Nuremberg, Germany, writes, with particular reference to the motion picture industry in Bavaria:

The rapidity with which the motion picture theatre has advanced to first place among the amusements of the people in Bavaria, as well as elsewhere, has brought about not only the appointment of a State censor of cinematograph films but also an effort on the part of the Bavarian State Statistical Bureau to compile data setting forth the importance of this class of public entertainment in the life of the people. The inquiry comprehended the motion picture theatres of the ten leading Bavarian cities.

Number of Bavarian Theatres

The available information is still fragmentary—so much so as to permit of no definite conclusions—but it is sufficient to give interesting glimpses of the possibilities of this form of entertainment as an educational and amusement factor.

On January 1, 1913, the motion picture theatres in Bavaria's largest cities numbered 72, with a total seating capacity of 14,669, distributed as follows:

Munich, 32 theatres, seating 4,654; Nuremberg, 14 theatres, seating 3,379; Fuerth, 5 theatres, seating 1,271; Augsburg, 4 theatres, seating 1,005; Wurburg, 4 theatres, seating 960; Ludwigshafen, 3 theatres, seating 1,050; Kaiserslautern, 3 theatres, seating 659; Regensburg, 3 theatres, seating 935; Bamberg, 2 theatres, seating 390; and Hof, 2 theatres, seating 366.

It may also be noted that everywhere the number of cinematograph theatres has increased greatly since January 1; for instance, on August 1, 1913, there were 42 such places of entertainment in Munich and on November 1 there were 23 in Nuremberg.

Contrast with Theatres

Most interesting is a comparison of the attendance at the motion picture houses with that at other places of amusement. In the city of Hof, for instance, the total attendance at places of public amusement during the year 1912 was 209,551. Of this total, 138,610, or nearly two-thirds, was at the motion picture theatres. Attendance at other places of public amusement was as follows: Theatre, 38,106; concerts, 8,562; public dances, 3,967; circuses, 6,997; other places of amusement, 13,309.

In the city of Fuerth during the month of December, 1912, the attendance at the motion picture theatres was 14,080. With the exception of the city theatre, the attendance at all other places of public amusement there, including theatrical entertainments, concerts, public dances, etc., from September 18 to December 31, 1912, was 12,607, or some 1,500 less than at the cinematograph theatres for the month of December alone.

Collect Amusement Tax

Many Bavarian cities collect an amusement tax (Lustbarkeitssteuer); that is, every ticket for any public place of amusement pays a tax, ranging from 2 to 10 cents, according to the price of the ticket. In Wurzburg the returns from this amusement-tax collection offer also an interesting comparison.

From April 1 to December 31, 1912, the city of Wurzburg collected $7,668 in amusement taxes, and of this sum $2,793 was paid by the motion picture theatres. The receipts from other places of public amusement were: City theatre, $933; concerts, $678; public dances, $307; circuses, $884; all other public amusements, $2,073.

These figures indicate clearly the position of the motion picture theatre as the most popular of the amusements of the people. The prices are always moderate and mostly very low; but it must be noted that concerts and musical entertainments of all kinds are frequent in Germany, at very low and often merely nominal prices of admission.

The ordinary prices at the motion picture theatres are 20 to 80 pfennigs (4.76 to 19.04 cents); in Nuremberg there are some with a minimum admission price of 10 pfennigs (2.38 cents) and in Munich with a minimum of 15 pfennigs (3.67 cents). Both cities have also an occasional gorgeously decorated cinematograph theatre where the best seats cost 2 to 2.10 marks (47.6 to 50 cents).

Censorship Is Rigid

Being thus within the reach of all classes of the population, the importance of the motion picture theatre as an educational factor, as well as a source of relaxation, is not to be underestimated. The film censorship is rigidly enforced; the attendance of children under 16 years is absolutely forbidden except at the so-called children's exhibitions, for which strict regulations are prescribed. The Bavarian Board of Film Censors, from the beginning of its activities on April 1, 1912, until June 30, 1913, passed on a total of 8,836 films. Of these, 780 were forbidden and 1,096 were passed only after certain scenes had been eliminated.

Of conditions in Norway, some pertinent observations are made by Consul B. M. Rasmusen, writing from Bergen:

According to the annual statement made to the city authorities by the Bergen motion picture theatres, the receipts for the past year markedly increased and indicate that film shows are gaining in popularity with all classes.

There are at present eight modern motion picture theatres in Bergen, a ninth is under construction, and one or two more contemplated. The present number would be adequate if the attendance were properly distributed, but complaints are frequent that the attendance at Sunday performances is too large and that ventilation at such times is insufficient. A list of the motion picture theatres in the Bergen district is forwarded.

Censorship is exercised in regard to the character of films, hours of performance, space, and ventilation, and the city receives a fixed percentage of the gross receipts. The total receipts and amount of tax collected by the city during the last three years were as follows: 1911—total receipts $51,992, tax $2,600; 1912—receipts $89,340, tax $5,636; 1913—receipts $100,768, tax $10,076. The tax was increased from 5 per cent to 10 per cent in November, 1912.

The price of admission is 40 öre for adults and 20 öre for children, which is very nearly equivalent to 10 and 5 cents, and the theatres are kept open from 5 p. m. to 10 p. m. every day, with a change of program twice a week. Programs vary in length from 1½ to 2 hours and are usually accompanied by excellent orchestra

music. The tendency of late has been to exhibit long films illustrating historical events or presenting the dramatic version of popular novels, but the comic films are still well liked by all classes.

Hints to American Producers

From the fact that, as a rule, they portray heroic action and stirring scenes, American films are popular and may be depended on to continue so if judiciously used.

The kinds of American films that would sell best in this market are those describing outdoor life, racing, heroic action, construction work, and industrial progress.

Some of the local managers gave it as their opinion that American films would be quite extensively used if there were branch houses in Norway from which films could be rented.

European houses do this; American films from the Biograph, Edison, and Vitagraph companies, and European films from the Gaumont, Eclair, and Barker companies, are supplied by film agencies at Copenhagen and are kept in the circuit until worn out. The circuit in Norway is small and there is no likelihood that there will be found a market for the sale of films, new or second-hand, so long as they can be obtained as at present.

The Spanish situation is thus summed up by Consul Charles S. Winans, writing from Seville:

As a popular form of entertainment the cinematograph exhibition is conducted in Seville in winter by theatre lessees and in summer (when from June to September no rain falls) by independent managers and open-air vaudeville houses. In winter, indoors, the prices for seats are 3 to 9 cents for a 2-hour exhibition; in summer, in the city's squares or in open-air theatres, the admission ranges from 2 to 9 cents, according to location of seat, although hundreds of people may and do see the entertainments from without.

Favorite Films

All classes of society attend these exhibitions, which are often accompanied by classic or light-opera music furnished by military bands. The films themselves are the excellent products of such houses as Pathé Frères, Gaumont, and Nordisk.

Besides good workmanship, these films often possess the great advantage of illustrating the histrionic ability of well-known European actors and actresses. Generally, too, the plays are worth while and well-staged. Such films as "Quo Vadis" and dramatizations of other famous novels are especially popular here; also, of course, spectacular representations of ancient historical or mythological events and dramatizations from the Old Testament.

Comparatively few films shown in Seville are reproductions of actual events of current history, such as processions and similar happenings, and very seldom is Seville itself seen in the films, although recently a motion picture photographer visited this city with his company of actors in search of the proper setting for a Sevillian play.

In almost all cases the local exhibitors rent films for three or four days, during which period these films are subrented—that is, the exhibitors agree among themselves to rent films from each other, thus reducing the expense to all. Of course rents vary widely according to the value of the film. The names of the houses from which Sevillian exhibitors rent films are forwarded.

Few American Pictures

American films are rather infrequently shown and only the best compete successfully with the films generally used here. Thus far American pictures have seemed somewhat inferior to the average European films, in part because of their workmanship and in part because of their execution and staging. The subjects, too, sometimes fail to appeal to a Spanish public, although this failure, of course, argues no intrinsic fault in the films themselves.

The police authorities of Zurich, writes Consul-General David F. Wilbur, from Zurich, Switzerland, have decreed that the use of celluloid cinematograph films shall be forbidden after June 1, 1915, and that after that date the use of only non-combustible films, or such as are not easily combustible, shall be permitted in the motion picture theatres of this city.

Open Novel Motion Picture House

The Broadway Rose Gardens Theatre and Danse de Pierrette Combine Film Drama with a Ball Room and Dining Garden

AT last the motion picture theatre de luxe and the Folies Bergere of picturedom has arrived. The wonderful progress of the silent drama in Broadway has made it inevitable, and the coming week will probably usher in the newcomer in the form of an experiment never before attempted either in Europe or this country.

The innovation is the Broadway Rose Gardens Theatre and Danse de Pierrette, at Broadway and 52d street, which as the name implies is a combination of motion picture theatre, ball room and dining garden. A big investment has been made to equip the establishment along elaborate lines, and here, amid beautiful and refined surroundings the finest products of the Thanhouser Film corporation will be given their premier.

Two photoplay productions that have been widely heralded were the first offering to be shown, "A Million Dollar Mystery," which is to run indefinitely in serial form, and "The Terrors of the Deep," which is the first picture filmed under a new process by which photography is possible at the bottom of the sea. The latter was made in southern waters where marine life abounds and includes a desperate battle between man and shark, taken in the West Indies.

The diver is shown without helmet or diving suit and unarmed save for a knife at his belt. Then comes the huge man-eater, scenting his prey. Vainly the diver seeks to escape by swimming—the hungry monster, at home in his native element, pursues relentlessly. Then the fight is on!

Every time the shark turns over to crush the victim in his mighty jaws the diver lunges at the monster with his knife. Repelled by pain the shark veers off, only to return when he sees the diver seeking to escape. Again and again the attack is renewed and each time the heroic diver drives him off. Finally the shark closes in for a finish fight.

In desperation the diver throws his left arm about the huge fish to give himself a brace for the final thrust, and in a moment his blade has reached a vital spot. The man-eater floats away dead and the diver is ultimately pulled aboard the small boat from which he has been seeking coral.

Charles J. Hite, president of the Thanhouser Film Corporation, is president of the Broadway Rose Gardens Theatre and Danse de Pierrette. George F. Kerr, prominent in theatrical and amusement circles is vice-president and general manager.

MODEST, BUT CONFIDENT

Here is a part of an application received at the Universal studio in Hollywood recently:

"I am willing, even, to carry a spear at first. I am old enough to know what I can do but young enough to be beautiful. You will not regret giving me a job because I am destined to become a second Mary Pickford. I can get a good job with any company but I prefer the Universal. Write me at once."

GALVANIZING A "DYING" PROPOSITION

By E. D. Torgerson

It Was About the Only Thing Left in the Way of a Theatre That Wasn't Working When Bianchi Struck Mobile — Now It Is One of the Ornamental Houses of the City

WHAT one man can do with a small theatre is exemplified in the case of the Bijou, in Mobile, Ala., under the progressive management of Joseph Bianchi, formerly of Columbia patent fame, who is conducting it as the Empire.

When he started in the business in Mobile just two years ago, Mr. Bianchi wanted to do things on a large scale. He interviewed all the exhibitors of the city, desiring to know just how they stood on the subject of one company operating a number of theatres. But they were flat-footed in their conservatism, and would have nothing but the independent war they had been waging since the beginning of their business.

Mr. Bianchi wanted to control several, wanted to buy several, but he found the field all but closed. All but closed, but not so tightly that Mr. Bianchi could not squeeze through a crack which a poor expiring little theatre on Dauphin street offered him. Mr. Bianchi bought it just for an experiment. It was called the Bijou. It had so narrow an entrance that you hardly knew you were near a theatre until you had fallen into it. It consisted largely of a small room uncomfortably filled with opera chairs, which kept their balance upon an impossible angle described by the floor in its descent from the entrance at the rear to the screen. Mr. Bianchi had been told that nobody had ever made a success of the little theatre, but this did not deter him from going ahead with plans for making the house attractive. The front of the house was made attractive with plate glass and marble.

THE style of architecture is Italian Renaissance, the effect of which is distincive and pleasing. A high arch flanked by two marble columns on either side give the impression of stability. Fine statuary, consisting of two heralds, a youth and a maiden, beautify the front on either side, ready in announcing the attractions within, to proclaim the dawn of a new era in motion picture photography.

The lobby is lined with genuine Italian marble; the doors, showing art glass designs, make the entrance to the Empire most inviting. The spacious auditorium, having a seating capacity of 581, has an arched ceiling thirty-four feet high, and is amply ventilated by three powerful exhausts with a drawing capacity of thirty-three thousand cubic feet per minute, completely changing the air every two and a half minutes.

A ladies' rest room opening to the street on the second floor of the front is free to all ladies, whether visiting the performance or not.

Another unique idea is the reservation of certain days as "visiting days."

At such times, special attendants are ready to take patrons to the projection operator's booth, acquaint them with motion pictures' mechanism, and make them familiar with every detail of the operating room.

Besides, through the means of newspaper advertising, Mr. Bianchi had the name of his theatre on the lips of thousands by the use of a puzzle contest which he inaugurated through the medium of a little descriptive booklet which he distributed to his patrons at the opening performances. Scattered through the pages were a number of misspelled words.

TO the persons handing in the correct solution Mr. Bianchi offered as a prize as many free tickets to the Empire as there were words in the sentence of misspelled words.

Here a little ingenuity caught napping three or four hundred of the thousands who tried. "Thee" and "Beste" and Onley" were easy words for the public, and of course "Empyre" escaped none. Consequently there were hundreds of solutions turned in giving the motto as "Empire—the Best Only." But a little more watchfulness was necessary to win that prize.

Mr. Bianchi had hit upon a word which is one of the favorite stumbling blocks even of practiced writers, and he spelled it "preperations." Many unsuccessful contenders for the prizes remarked sarcastically afterwards that Mr. Bianchi didn't know how to spell it himself when he prepared the booklet, but Mr. Bianchi had made prepArations for that argument, and he wasn't surprised. Anyway, the correct solution was "Preparations for the Best Only at the Empire."

That was a trifle, but it is valuable in illustration of what exhibitors may accomplish with trifles.

The Empire, with its lavishly beautiful interior and attractive exterior, its softly carpeted aisles down which fleet-footed and courteous-voiced boy ushers conduct the public, proved a show place pleasant to visit. People got the habit. They didn't—and don't—mind the dime, for it was—and is—worth the difference.

Mr. Bianchi secured exclusive rights for Kinemacolor pictures, dramas in natural colors. They are part of six reels daily that the Empire offered the public at the beginning.

MR. BIANCHI'S daily program is carefully selected with a view to pleasing everybody. There are travel pictures, scenery and educational films, Western dramas and thrillers for the small boy admirer of melodrama and his equally impressionistic brother of adult age; there are pictures with a moral; pictures that are spectacles for the artistic eye.

Feature films of unusual pretentions —those that formerly were seen in Mobile only at the big theatres at an increased price—were given special attention. He realized their advertising value in giving his theatre the stamp of the distinguished, the individual, the different theatre. Pictures like these, of undeniable artistic superiority, Mr. Bianchi regarded as the best means of reaching that class of theatre-goers who still stick exclusively to the legitimate stage for their entertainment.

"Once attract these to my theatre," Mr. Bianchi reasoned, "and I have made regular patrons of them."

The feature films were good bait, so to speak. Mr. Bianchi did not pretend to overlook the important fact that the nickels of the masses furnish the foundation for success in the motion picture business, but he also realized that too strong a play to this element would not work to the advantage of a high-class theatre like the Empire.

It cannot but make a lasting first impression on the visitor to the Empire, when, on producing his money at the cashier's window and telling "How many," the tickets are shot between his fingers with a business-like click from a patent ticket-vending machine.

The management was careful to select the most desirable attractions.

"IT doesn't take much experiment to learn what kind of pictures your public wants," said Mr. Bianchi, in discussing this subject for The Motion Picture News. A little observation will tell you whether or not a certain style of comedy really provokes laughter, or whether the audience sits through it glum and unappreciative. I watch my public, and try

to keep my hand on its amusement pulse."

Mr. Bianchi succeeded in obtaining for his theatre a distinctive line of pictures which soon built up a big clientele.

In other houses, it had been the practice to offer two reels without orchestral music, illustrated songs or vaudeville, the merit of the pictures relied on to draw the crowds. Presently an advertisement appeared in the newspapers to the effect that a certain house, at that time the largest and most pretentious in the city, would begin showing three reels of film for five cents.

Not long after that, another theatre tried to go the field one better by engaging an orchestra of competent musicians, an improvement upon the doleful and monotonous electric piano. These changes elsewhere were due to Mr. Bianchi, whose progressive methods compelled competitors to wake up.

ARTHUR JAMES IN CHARGE OF MUTUAL PUBLICITY

Arthur James, formerly widely known under the nom de plume of "Beau Broadway," in the "Morning Telegraph," who was engaged by President Aitken, of the Mutual Film Corporation, a few weeks ago to carry out some special plans which Mr. Aitken had in contemplation in connection with the Mutual scenario department, has taken charge of the departments formerly managed by Philip Mindil, who resigned about a fortnight ago.

Mr. James's new duties include editorial direction of "Reel Life" and "Our Mutual Girl Weekly." In addition to this, he will continue to plan and edit the scenarios of "Our Mutual Girl" series, four of which have already come from his pen.

Mr. James recently returned from Canada, where he spent some time with Irvin Cobb, the well-known humorist, plotting out a number of "Our Mutual Girl" scripts, which will shortly be shown on the screen.

MOTHER OF EARL METCALFE DIES

Mrs. Cora B. Metcalfe, mother of Earl Metcalfe, of the Lubin Stock Company, died on June 21 following an operation at the Bethesda Hospital in Cincinnati. The deceased was fifty-six years of age. The funeral took place in Newport, Kentucky. Earl Metcalfe has the sympathy of the entire Lubin studio.

PEARL WHITE ON VISIT

Pearl White, star of the "Perils of Pauline," is spending July with her mother at Gulfport, Miss.

The Maxine Opens in Buffalo

Ladies' Orchestra a Feature of New Theatre in South Park Section—Ten-Cent Standard in Force.

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., July 9.

BUFFALO'S South Park district has a new and beautiful motion picture theatre, the Maxine, which opened to a capacity and highly pleased audience on Monday evening, June 29.



THE MAXINE, NEWEST OF BUFFALO'S PICTURE THEATRES, IN THE SOUTH PARK DISTRICT

The Maxine is situated at Seneca and Cazenovia and is equipped with all modern improvements in the motion picture world, such as Simplex machines and Gold Fibre screens. It has a new forced air ventilation system, which completely changes the air in the theatre every three minutes.

It has the latest indirect lighting system effects, is absolutely fireproof and has a seating capacity of 800. One of the unique features is a ladies' orchestra, under the direction of Miss Belle Campbell. The members of this orchestra are noted throughout the city, for all winter they have been rendering exceptional programs at Statler's restaurant in Ellicott square.

Architecturally, the theatre is one of the most beautiful in Buffalo, and is an ornament to the South Park section. The best in the photoplay world is to be the theatre's policy at all times.

"A Million Bid" and "Classmates" were among the attractions of opening week. The Maxine is a ten-cent house with a large territory to draw upon, having only the Cazenovia, a five-cent theatre, as a competitor. Large crowds have been the rule all week, and the management has received many compliments upon the beautiful theatre.

C. B. TAYLOR.

Spokane Theatre Wins Strike Libel Suit

Judge Fines Advertising Company for Posters Denouncing Work of Non-Union Operators—Verdict of $300 Granted

Special to THE MOTION PICTURE NEWS.

Spokane, Wash., June 30.

BUSINESS houses which aid striking picture operators in spreading libelous reports about a theatre are liable for damages sustained by the theatre, according to a decision handed down by Judge J. Stanley Webster in the Superior Court here.

The ruling is the culmination of a series of lawsuits brought by the Cyclohomo Amusement Company, following a strike of picture operators at the Majestic and Lyric theatres. It carries with it a judgment of $300 damages against the Hayward-Larkin outdoor advertising company and of $11 against the print shop owned by Frank B. Gregg.

It was shown that the print shop has prepared and the advertising company had circulated, at the solicitation of the strikers, libelous posters, declaring the theatres to be unsafe because the picture machines were in the hands of non-union operators. The suits originally were brought for $20,000 each.

ONE MAN AGAINST A CITY

Against These Odds, Diebold Played High-Class Pictures, Good Music, Good Ventilation, Cleanliness, Courteous Employees, Live Advertising and the Best Equipment as His Trump Cards and Won

JANITORS, ushers, musicians, young women who know how to be polite—to many men they are mere menials, hired at random at the lowest possible wages, and hired only when the show can't possibly drag along without them.

To A. J. Diebold they are factors of serious importance, business getters selected with painstaking care.

Diebold believes that a musician or a janitor can bankrupt a motion picture business.

He knows that a young lady who has the talent to apply good manners and a sweet disposition to practical matters can make a motion picture theatre a big success.

He has reasons for his faith in janitors, ushers, musicians and polite women.

They played an important part in helping him beat prejudice against motion pictures in a mid-west city.

They helped him to success with three motion picture theatres and will help him with a fourth.

They helped him to success with a high-class motion picture theatre where high-class productions are exhibited to audiences of people who have high-class tastes and who are willing to pay high-class prices.

The interesting part is that Diebold's high-class theatre is in Cedar Rapids, Iowa, where the people, who pay high prices to see high-class shows, four years ago would have been ashamed to be seen in a motion picture theatre of any kind.

A MAN'S success can be measured accurately by considering the obstacles he has conquered. With common sense applied to janitors, ushers and musicians, Diebold conquered prejudice, educated the public to demand the best in motion pictures, and developed a new theatrical street in Cedar Rapids, Iowa.

A. J. Diebold, then manager of the Jefferson Motion Picture Theatre on Jefferson street, Buffalo, New York, journeyed West in 1909. He had as a partner F. W. Young.

Diebold & Young investigated the situation in Cedar Rapids and found that the two motion picture theatres in Cedar Rapids were considered an evil which ruined the morals of the youth of the city. Preachers preached, editors wrote and reformers agitated against motion pictures in general.

Diebold & Young were not afraid of prejudice. They saw that the motion picture business was in its infancy.

And they decided that the prejudice really was not against motion pictures in general, but against a certain class of pictures being exhibited in a certain class of supposed theatres.

Cedar Rapids looked to them like virgin soil. In spite of the prejudice, Diebold & Young secured backing and expended $15,000 in changing a section of an office building into a theatre which they called The Princess. This theatre was on Second avenue.

All other theatres were in another part of the business district of Cedar Rapids. The wise heads of the city advanced the opinion that The Princess could never succeed, because it was on a street not frequented by amusement seekers.

Diebold & Young nevertheless were cautious. They did not attack the prejudice against motion pictures with a sudden blow. They opened The Princess on February 1, 1910, not as a theatre of motion pictures exclusively, but as a sort of half-way proposition between vaudeville and pictures.

BEFORE The Princess was twelve months old, Diebold & Young, through careful study of their audiences, ascertained that the people took more interest in good pictures than in the vaudeville The Princess could afford to play.

This was a sure sign that the prejudice against pictures was disappearing. Diebold & Young discontinued the vaudeville and turned The Princess into an exclusive motion picture theatre.

Arguments were advanced that motion pictures would not attract enough people to keep up the expenses of a theatre like The Princess, and the old argument about the location was repeated. Diebold & Young, however, allowed the town philosophers to do the talking, and continued sawing wood.

Young took charge of the mechanical department. First class equipment was purchased for this department. The screen was watched for flaws, and every time a flaw was discovered the operating department began studying and experimenting to eliminate the flaw.

Diebold took charge of the front of the house. He hired the best pianist he could find. Diebold worked on the theory that practically every father in Cedar Rapids had a daughter at home and that the daughter played the piano, or that the father had a graphophone in the house.

Therefore every father knew good music.

Diebold believed that *rough pounding on a piano was worse than no music at all in a picture theatre.* The people paid to be entertained. The purpose of the music was to *add to the entertainment, not to annoy.*

Diebold hired a janitor, whose duty it was to keep the theatre scrupulously clean. And Diebold searched through the theatre for dust, to make work for the janitor.

"There is nothing so cheerful as cleanliness," said Diebold.

Also Diebold hired two ushers and devoted several weeks to teaching them how to handle patrons quickly and how to avoid disturbing the people who were seated when the picture was on.

The most important task Diebold assigned to himself. He was always in the front of the house, ready with a smile, ready to answer questions and to provide convenience for his patrons.

WITHIN a year there was practically no prejudice against picture theatres in Cedar Rapids.

Diebold had a show which father and mother would come to see, and after seeing, would want the children to see.

her managers took notice, and mprovement of picture theatres

DIEBOLD DICTA

The best equipment is the cheapest in the end.

If the manager is careless, the employees will be careless.

Newspaper advertising pays, but the ordinary "theatre card" means nothing.

I believe in big feature productions.

Nothing disgusts people like poor ventilation, or too much or too little heat.

Rough pounding on a piano is worse than no music at all; music should add to the entertainment—not annoy.

There is nothing so cheerful as cleanliness.

The high-class theatre is the coming picture theatre.

became a veritable craze. Also other theatres were being established rapidly.

Cedar Rapids now has twelve motion picture theatres, and two new theatres will be built next spring.

In the meantime Young sold out and entered another business.

Diebold was marching with the procession of progress.

He realized that to keep up with the procession he must continue improving. He interested a local capitalist, Michael Ford, and Mr. Ford got busy building a new motion picture theatre on Second avenue, across the street from The Princess. The amusement seekers now were crowding Second avenue. The new theatre was named The Palace. It had a capacity of 735 seats. The building alone cost $28,000.

Diebold opened The Palace on June 1, 1912, and began to enlarge on his simple ideas of providing amusement, pleasure and convenience for the public.

He had to enlarge, for The Palace was no ordinary picture show. It was intended for high-class patronage.

The regular admission price was 10 cents, but the price for feature films were 20 and 25 cents. The Palace played five shows daily.

DIEBOLD selected his staff with painstaking care. He was not too economical when he did so. He hired an orchestra of four persons, a janitor, an operator, an assistant operator, two ushers and a young lady who is called the assistant manager.

If you enter The Palace you will meet in the front of the house a young woman who apparently has nothing to do but to enjoy herself. She is the assistant manager, and if you will watch closely you will find that she does work which one would think no one person could do, for the assistant manager knows almost every woman and child who enters the theatre.

The assistant manager is a smart young woman. She has the talent to meet people without wasting too much time with them. Women and children are her specialty, but like a hawk she watches the ushers and keeps them from becoming careless.

No usher carelessly slams the seats while she is around, and she is around all the time.

THE orchestra is another important factor. Diebold hired four of the best musicians in Cedar Rapids. Although they are only four in number, they furnish better music than would eight inferior musicians for the same price.

Diebold's idea is to give his patrons music as good as the best they hear in any vaudeville or drama theatre in the city. And the orchestra leader must keep up with the times on his music and must select his program with care.

Diebold says that the orchestra not only provides entertainment, but adds class to The Palace. He argues that very often a motion picture shows a greater drama than can be played on any stage and that such a picture must be accompanied by good music.

THE janitor is no ordinary janitor with six buildings to care for. He devotes all of his time to The Palace.

He is kept busy keeping the theatre clean, maintaining proper ventilation and the right amount of heat.

"Nothing disgusts people as poor ventilation or the discomfort of too much or not enough heat. People do not come here to be tortured," says Diebold.

Diebold adds his ability to that of his staff. He has a manager at The Princess, but he keeps busy seeing that the employees in both theatres do their work properly.

He works on the theory that *if the manager is careless, the employes are careless.*

Ask Diebold about the operating room, and he will explain that he can't tell you without taking a week's time to do so. He buys the best equipment to do good work all the time and especially to be ready in a case of emergency.

He says that the best equipment is expensive, but is the cheapest in the end. He has had all kinds of trouble with operators, but he secured good service by demanding expert workmanship.

His theory is that able workmen take pride in their labor and are glad to deliver the best they have.

DIEBOLD, of course, does not neglect his advertising. The entrance to The Palace is an ornament to Second avenue in Cedar Rapids.

As a special advertising feature he uses an electrically illuminated fountain in front of the house.

He makes a study of posters and takes pains to place these so that they will advertise and at the same time ornament the front.

Diebold believes that newspaper advertising pays. Often when he has a feature film he buys a page ad in the local newspapers. In this advertising he was disappointed only once. That was when he had his first big feature and charged 25 cents admission.

The people were not yet educated to paying such a price to see a motion picture. Instead of considering this a failure, Diebold continued to secure features and to advertise them freely.

Now he packs the theatre with a feature, regardless of the price it costs to book it.

The ordinary theatre card in the newspaper has no attraction for Diebold. Advertising The Palace, he believes, means nothing.

The advertisement must announce the picture which will be shown and must announce it in a way which will rouse the interest of the public.

BIG features, Diebold has learned, sometimes have a tendency to injure the steady business. People who have seen a great production sometimes do not care to come back to see an ordinary picture.

But Diebold believes in the big productions. He secures them as often as he can. He changes the program at The Palace four times each week, and he tries to select his program so that the theatre has some high-class picture to offer the public every day.

Nevertheless, Diebold finds that all Americans share the same ideas. All like to see a good story picture and all like to see foreign lands and the great work which is being done in this world.

Some demand better music and more convenience and are willing to pay for it, while some are not so particular and do not discriminate when they can get cheaper entertainment even if all that goes with it is not all that it might be.

To those who want entertainment at a low price Diebold now offers The Princess where the program changes daily and where the admission is only 5 cents.

DIEBOLD, however, believes that a high-class theatre like The Palace is the coming picture theatre. It is the theatre for the mothers and children. Diebold firmly believes that the mother and the "kids" have a great influence over the father when it comes to the selection of an entertainment.

He says, "Every man wants his children to have something better than he had himself. The father might not care so much about convenience for himself, but he wants the children to have it."

Diebold has so much confidence in a theatre like The Palace and Capitalist Ford has so much confidence in the same theatre that both are now building a motion picture house in Waterloo, Iowa, which will cost $35,000. This theatre will be managed strictly according to the Diebold ideas.

LIVE-WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

THEATRE INSTALLS COOLING PLANT

JOHN W. CORNELIUS, manager of the Lyric, an all-picture house, at 114 North Sixth street, St. Louis, has equipped his theatre with a Stepco air-cooling system. The machine will deliver cooled and washed fresh air to the theatre at the rate of twenty thousand cubic feet per minute. A seven-foot exhaust fan drives out the foul air from the building.

GARB USHERS IN WHITE

MANAGER A. N. Wolff, of the Colonial Theatre, in Rochester, N. Y., has uniformed his ushers in white duck suits for the warm weather. It is proving a pleasing change, as the uniforms make the wearers and the theatre look cool and comfortable, no mater how warm it is outside. Many favorable comments have been heard on the innovation.

A COUPON PROPOSITION

IN order to stimulate business under the management of the owners, after several unsuccessful attempts had been made to operate the playhouse on a paying basis, Harry Haveson and Michael Gilinsky inaugurated a system of distributing coupons good for admission to the Broad Street Theatre, Trenton, N. J., simultaneously with changing the policy of the house from burlesque to motion pictures.

The Broad Street Theatre, situated at South Broad and Livingston streets, is just outside of the shopping district proper of the city and it has practically never been a paying enterprise; it has had many managers and lessees.

A few days ago, following a newspaper campaign against the respectability of the shows given, the place was closed by the police and later abandoned by the lessee. The owners then decided that instead of leaving it vacant they would convert it into a motion picture house.

The theatre is a handsome place of amusement, with one of the largest seating capacities of any of the houses in Trenton. It was built only a few years ago at a cost of $100,000.

HE BOOSTS BUSINESS BY 'PHONE, TOO

THE novel idea and the unusual method in the presentation of motion pictures has become one of the strongest factors in the business of popularizing the motion picture theatre.

In the management of two of the most popular motion picture houses in Springfield, O., the Princess and the Majestic, Philip Chakeres has built up a large and exclusive patronage by utilizing such ideas.

Recently he visited Cincinnati and after an introduction to several leading exhibitors by Manager "Gus" Mueller, of the Warner Feature Film Company, he entertained his auditors with a detailed explanation of the workings of some of his best ideas. His tips were responsible for bringing into play several managerial note-books and pencils.

Every employee of his theatres, from the film operator to the usher, is interested and has his eyes open for the creation of novel ideas. It means money to them, for cash prizes are given for every idea that is adopted.

One of the cleverest of Mr. Chakeres' new moves is one of his first, which, he says, was successful from the start and was responsible for an almost incalculable increase in the business of his houses.

As the patron enters Mr. Crakeres' theatres, he is ushered to a row of writing desks and asked to register on a small card his name and the name of the "movie" player who is his favorite actor or actress.

He is also asked to leave his telephone number with the promise that whenever the player appears at the theatre, the patron will be called up and informed of the chance to see the new film.

This idea was taken up so quickly and eagerly by the patrons and followed out so faithfully by the management that it is one of the many distinctive features of the Chakeres houses.

By reason of this scheme, Mr. Chakeres has been enabled to secure invaluable information regarding the class of pictures demanded by his audiences. It has proved of mutual benefit to the citizens of Springfield and the motion picture theatres.

Following this plan Mr. Chakeres evolved his program scheme, which consists of printing, a week in advance, the schedules of films which will be shown at his theatres.

The programs are elaborate affairs, printed on good paper, and profusely illustrated. They contain, besides these schedules of his releases, brief but complete synopses of the stories of the pictures which are being shown at each performance.

KEEPING 'EM INTERESTED

"KEEP the public interested," is one of the mottoes of B. A. Holway, live-wire manager of Proctor's Broad Street Theatre, Elizabeth, N. J. In keeping with this policy Mr. Holway has inaugurated a series of souvenir days at his theatre.

When he was advertising the coming of "A Million Bid," several thousand postcards bearing the portrait of Anita Stewart, who played the lead in the picture, were given out. More recently, cards with the picture of Mary Pickford were distributed to patrons of the Broad street house advertising the booking of "A Good Little Devil." As Miss Pickford is a popular favorite with "movie" fans here, the giving out of the postcards drew big houses at the souvenir performances.

CHORAL CLUB TO AID FEATURE

THE Grand-Leader Department Store employes, St. Louis, have organized a Choral Club of seventy-five members, that have been making considerable reputation for themselves in and about St. Louis. Wm. Sievers, manager of the new Grand Central Theatre, Grand and Lucas avenues, saw possibilities in the club as a novel attraction for his theatre, and he booked the entire aggregation in conjunction with the feature film, "The Port of Missing Men." The audiences were big and highly appreciative.

PUTTING THE ICE-BOX TO GOOD USE

H. M. NEWSOME has installed in his Trianon Theatre, Birmingham, Ala., a big 24-inch blow fan rigged up with an ice-box, the cold air entering the theatre from behind the stage through an opening about ten feet from the floor and to the side of the big pipe organ.

Mr. Newsome states that the atmosphere of the room has been appreciably cooler and that he notices a better attendance since he started the new arrangement just a day or two ago. He has arranged a large box of ice behind the stage and has so fixed it that the air blown into the theatre by the big electric blow-fan must pass through this box of ice before it gets to the fan. The air itself is drawn in from the alley in the rear of the theatre. A. Alex Wall, T. S. Abernathy and other local exhibitors have been trying similar schemes and they state they are satisfactory in every way.

ANOTHER BABY SHOW STARTS

THE management of the Pastime motion picture theatre at Pickens, a small town in the mountainous district of South Carolina, originates an unique idea for boosting the patronage of his place and one that is calculated to appeal to the public generally, and proud mothers in particular.

He plans to have made, free of charge, pictures of all the babies in the town, which will be thrown on the screen at his theatre at an appointed time. Members of the audience will be requested to cast votes for the baby which, in their opinion, is the best, from the standpoint of healthfulness, prettiness and "cuteness."

The baby receiving the highest number of votes will receive from the management of the theatre an appropriate prize of substantial value.

POLITENESS HIS POLICY

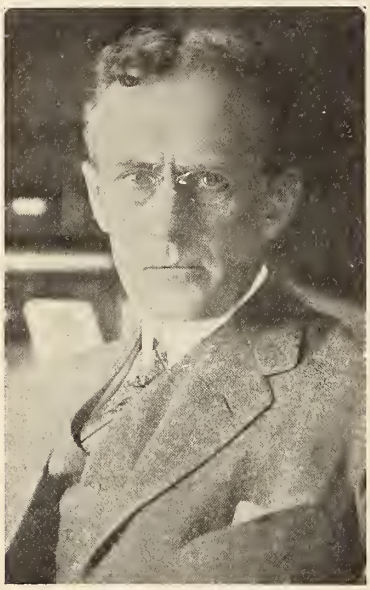
"COURTESY, I have found, is one of the greatest factors in building up the business of a moving picture house," said L. J. Locke, proprietor and manager of the Unique, El Paso, Tex. "I discovered that fact early in the game and so whenever I happened to be taking tickets at the door I would always say, 'Thank you,' to the patron handing me the ticket. That might be considered a small thing but it is a thing that will certainly net you results.

"Politeness is a requisite I demand of the employees of my house. I always insist that the ticket seller say, 'Thank you,' to every person who purchases a ticket, and I see that the man at the door repeats it when he takes the ticket."

U. S. Films the Backbone of British Market

Horace G. Plimpton, Edison Head, Returning from Europe, Finds They Still Hold Their Own Against Long Exclusives

A BUDGET of pertinent and valuable sidelights on the European motion picture market, with particular reference to London, form by no means the least interesting result of Horace G. Plimpton's sojourn abroad, from which the manager of the Edison studios has recently returned.



HORACE G. PLIMPTON

Mr. Plimpton's qualifications to speak on this subject are so well known that no further introduction to his remarks is necessary.

"A hurried visit to London reveals two striking points of difference or development from the condition of a year ago," said Mr. Plimpton.

"The first is the great increase in production, both local and from abroad. England, after several years of comparative inactivity in film production, has now several established studios with adequate producing facilities, and the output of these studios forms a considerable part of the photoplays on the market. Many of these pictures are first class in every respect, well photographed, competently directed and well acted.

"It may be remarked in passing that the stock company, as we know it, does not seem to be such an established feature but use is made more frequently—and without attracting especial attention — of actors from the regular stage. This, as I understand it, is due to the fact that the stage engagements are apt to be short.

In addition to the increased British production, there is an avalanche of films from new concerns abroad. Nearly every day brings forth news of some new company and its output —usually a long film or an "exclusive," to use the English term—is widely heralded as the finest yet put on the market.

"Naturally, with such a condition, the sale of subjects from the older American concerns is bound to suffer a shrinkage, but nevertheless it is my judgment that such subjects still form the backbone of picture exhibition and a visit to the London theatres reveals, in the great majority, trade-marks with which we have long been familiar.

"THE second point is the revulsion of feeling against the long film. From all quarters of the trade come protests against subjects of over three reels, and even a three-reel must be much above the average in merit to command a good sale. This change in attitude has come so suddenly as to be almost startling. There is an economic reason for it, on account of the high prices such as films have brought, but, in my judgment, the real reason lies deeper yet and exists in public opinion.

"Unless of quite exceptional interest, the average person does not care to sit through a picture lasting an hour or over, and thus the best picture houses are coming back to the varied program. Long subjects will still have their place, but they must justify themselves before a discriminating trade and public.

"Practically all films in England are seen before being purchased or rented, the intermediary between the producer and the theatre being the "renter," corresponding to our exchange. There are a great many of these renters, but the tendency is towards the elimination of the small concerns and the passing of the control of the business to a few strong hands.

"In France, there is not quite so decided a reaction in respect to the long subject, but even there the tendency is noticeable. A limited number of American subjects may be seen at the theatres in Paris but, both because of trade conditions and the wide difference in the Latin taste from the British and our own, it is not to be expected that they can be marketed in large quantities.

"It was gratifying to note the interest shown in the Edison output and to see the increasing popularity of our stock company. The names of many of our people are household words in England as they are in America.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

Neff and the National Board

EDITOR'S NOTE.—The following correspondence between Orrin G. Cocks and M. A. Neff, president of the Exhibitors League of America, is self-explanatory. Mr. Neff's letter is vague, but definite at least in one respect, that the negative quality decides the National Board of Censorship *not* to send a representative to Dayton.

It seems incomprehensible that the president of an exhibitors' organization which, almost to a man, favors the work of the National Board of Censorship should take it upon himself to prevent the appearance at Dayton of a National Board representative. What are your reasons, Mr. Neff?

The editor of THE MOTION PICTURE NEWS, upon learning of the above incident, requested for publication the following correspondence.

THE NATIONAL BOARD OF CENSORSHIP
Of Motion Pictures
70 Fifth Avenue
New York City, N. Y.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—Agreeable to your request. I forward to you herewith my letter to Mr. Neff relative to representation of the National Board at Dayton and his answer. It would appear that he has no great yearning for a representative on the field throughout this period of the Convention.

Although we are desirous in all legitimate ways to adequately and impartially handle the criticism of pictures and to oppose legal censorship, we do not see how we can force ourselves with dignity on the Convention in view of Mr. Neff's answer.

Faithfully yours,
ORRIN G. COCKS,
Advisory Secretary.

(Copy)
June 16, 1914.

Mr. M. A. Neff, President,
Motion Picture Exhibitors League of America,
Cincinnati, Ohio.

My Dear Mr. Neff:—I noticed in one of the motion-picture magazines some weeks ago that you expressed yourself as desirous of having the National Board of Censorship represented at the coming Dayton Convention.

I think you understand the work, policy and position of the National Board well enough to understand that we take absolutely neutral position in trade industry and bring to it the point of view of the public. Our main desire is to preserve this powerful instrument of education, pleasure and relaxation for the highest welfare of the whole public.

We would be interested to appear before the great convention of exhibitors and present the point of view and the workings of the National Board. Since the convention convenes in July, when vacations cause the Board to be shorthanded, we would appreciate it if we had some expression of the desires of your executive committee at an early date.

Respectfully yours,

(Copy)
The Motion Picture Exhibitors League of America
Cincinnati, Ohio,
June 26, 1914.

Mr. Orrin G. Cocks,
Advisory Secretary,
New York, N. Y.

Dear Sir:—Owing to my absence from the city, hence the delay in answering your communication.

It would be almost impossible at this late date to secure an expression of the desires of our executive committee in regard to your Board sending a representative to discuss the convention, the same as I did at New York a year ago, that a special meeting and time be specified that we may all have the opportunity of discussing the question of censoring pictures, and I am in hopes that the convention will grant the request that we may hear your representative and others at a meeting called for that special purpose some morning or afternoon during our convention at Dayton.

I would appreciate it very highly if you would kindly send me a report of your Board during the years of 1912 and 1913, the same as you issued in 1911.

Respectfully yours,
M. A. NEFF, President.

A Word to Producers

Editor, THE MOTION PICTURE NEWS.
New York City.

Dear Sir: A subject causing general discussion among a representative group of old exhibitors from all sections of the country, during the recent convention at the Grand Central Palace, while not discussed on the convention floor, is so important that it easily ranks with some of the subjects discussed.

Showmen of all degrees agree as to the value of a prominent actor or actress starring in film, and it is a well-known fact that the mere announcement of such stars appearing has caused a run on the box-office.

While personal effort must be considered, yet without the assistance of the motion picture exhibitor such stars would remain in total obscurity if it were not that through the medium of banners, posters, heralds, slides and other advertising devices, the exhibitor in featuring the name of the star gradually forces this name into the minds of the film public and creates a demand for the appearance of this person on the screen.

Having become popular, the manufacturers all seem to have the happy faculty of placing these stars in five, six or more reel productions, thereby eliminating the small exhibitor, who cannot run these large multiple subjects because of insufficient seating capacity.

Without these leading players as drawing attractions, the box office naturally suffers, and Mr. Exhibitor finds himself in the position of assisting in creating stars, so that his competitor of 2,000 seats can feature them in five or six-reelers, to the detriment of the small man's business.

While nobody questions the right of the manufacturers to conduct their business in accordance with their own ideas, the very least they can do is to keep the stars in the casts of productions that will be within reach of all exhibitors, and in that way show their gratitude to the exhibitor for his share of the work in making players popular.

Very truly yours,
AN EXHIBITOR.

Seven Comedies a Week Is Horsley's Program

They Will Be "Singles," Many of Them Based Upon the Popular Serial Cartoons of the Day, with Now and Then a Feature—Releases Will Be Made Through Twenty-nine Offices in America and Europe

DAVID HORSLEY'S announcement that he will produce seven one reel comedies each week and distribute them through twenty-nine especially organized offices covering the United States, Canada, Europe and South America, marks one of the important developments in the world of motion pictures during the current year.

Mr. Horsley has long been noted for the skill with which he foresees the future turn of conditions in the film industry. His actions are therefore closely watched by all whose interests are tied up in motion pictures much as the barometer is studied by men who follow the sea for a living.

"I have been working on this plan for the last six months," said Mr. Horsley, when interviewed recently at his big glass and concrete palace in Bayonne, N. J.

"The big feature, as a steady diet, was bound to go. Even if the grand army of 'regular' five and ten-cent exhibitors had been able to stand the expense, the falling off of public patronage would have forced the long film out.

"The fundamental reason for the sweeping success of the motion picture show was the cheapness of admission and the variety and constant change of program, which appealed to the people who 'just drop in' now and then, and, above all, to the children. Childhood must be served. The little ones, in nine cases out of ten, bring the big ones, who finally become 'fans' The showman who fails to reckon with the kiddies is overlooking his one best bet.

"OF course, there will always be a demand for a limited number of good features by the larger houses and their own particular class of patrons of such high standard that high quality of product is absolutely necessary to hold their interest. But these houses are few compared with the thousands of smaller houses which are, and ever have been, the back-bone of the industry.

"The very good—the unusual—feature will always find a profitable market with this class, and with these principles in mind I shall release from time to time a multiple which I hope will live up to that much hackneyed and high-sounding phrase, 'A Film Masterpiece.'

"With the one-reel comedy plan, I am building for the future as well as the present. Comedies have always been in great demand, but the supply has never been adequate because so few of the manufacturers have solved the problem of production. One of the greatest manufacturers in the licensed fold recently declared to me that he had always been afraid of comedies.



DAVID HORSLEY

"'I would rather spend $25,000 on a big feature than $2,500 on a little comedy—the risk with me is not so great,' he said.

"There are several reasons for this condition. In the first place, manufacturers do not study their source of supply. Few writers, however excellent they may be in other lines of authorship, are able to write comedies. Those who are, have, as a rule, amply demonstrated their ability through the medium of the stage or the press. Such authors cannot be tempted into the scenario field with the paltry sum that is usually considered sufficient to pay for a 'single.'

"And when the producer does get a likely comedy script, he turns it over to one of his versatile directors, who is supposed to be 'good on comedies, too,' and to actors who have had no particular training for this seemingly easy, but actually most difficult, line of acting. The result is a dull, often amateurish, picture, and not infrequently the author is blamed for the failure.

"MY new plans are already completed and the work of production and office organization is well under way, and the first releases will be made in the early fall.

"I have many original comedies, secured from especially engaged writers, but the basis of my plan is the famous comic series which have been running in the great daily newspapers. These comics, such, for instance, as 'Babbling Bess,' are in high popular favor in every nook and corner of the land. The demand is already established. I have placed under contract the pick of the newspaper humorists and comic artists—as many as I can possibly use for the seven comedies a week.

"The head of my scenario department will be one of the ablest and best known humorists and scenario writers in America, whose name, when it is finally made public, will cause considerable comment and astonishment. I have also under contract several directors who are 'specialists.' The actors are being picked from the ranks of the trained 'screen' comedians, and from a certain class of theatrical entertainers whose line of work fits them peculiarly for broad, yet artistic, motion picture comedies.

"The distribution of these comedies will be made through twenty-six offices in the principal cities of the United States and Canada, and three in Europe. I am also going after the South American trade in a serious manner and on a scale of magnitude which has never before been attempted.

"I am after the best of the big exchange managers and have a scheme of operation which will make their work more than usually profitable. All of the work of production will be made in the Centaur Film Company studios in Bayonne, N. J., which, I believe, is destined to become the most important plant in America."

$100,000 HOUSE FOR QUAKER CITY

Philadelphia July 8.

Plans have been filed with the chief of the Bureau of Building Inspection for the Hamilton Theatre, to be erected on the southwest corner of Thirty-eighth and Chestnut streets by Solomon Greenberg for the Hamilton Theatre Company.

Everything in connection with the theatre will be of the most modern type, thoroughly ventilated and fireproof, with high ceilings and numerous exits. The theatre will contain the finest organ of its kind and have a seating capacity of more than 1,500. This building will be built on a lot 60 by 160 feet, the front will be of terra cotta, brick and copper.

Work will be commenced immediately. The estimated cost of the theatre will be about $100,000. It will be opened on Saturday, October 3.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*
Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest
PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States Patents

1,100,836. Automatic Fire Extinguisher. Georges W. Lorimer.

1,100,892. Picture-Exhibiting Machine. E. Kuhn and A. H. Fitzpatrick.

1,101,148. Apparatus for the Productions of Electrical Vibrations. Josef Schiessler.

1,101,172. Light Projecting Device. Léon Frassier.

1,101,414. Spot-Light Attachment. Harry C. Daley and Albert A. Taynor.

1,101,429. Automatic Annunciator. Jacob H. Genter.

1,101,452. Automatic Ticket-Registering System. Alexander Kiparski.

1,101,453. Apparatus for Automatically Totalizing Tickets. A. Kiparski.

United States: Trade Marks

70,750. "Pathéscope" Cinematographic Machines, Films, etc. Pathé Frères, Paris.

76,003. A drawing representing the sun illuminating a point of the globe through a pair of condensers, said trademark intends to cover condensers for cinematography. Kleine Optical Company, Chicago.

77,019. "The Film Book" Monthly Magazines. Cloud Publishing Company, Chicago.

77,972. "Broncho Billy" Moving Picture Films. Essanay Film Manufacturing Company.

Great Britain: Patents

4601. Films. B. Borzykowski.

4603. Kinematograph Spools. J. G. Mosenthal.

4699. Arc Lamps. R. C. Douglas.

4733. Focusing-Scales for Telephoto Lenses. A. E. Wheeler.

4925. Optical Projection Apparatus. P. A. Jurschewitz and others.

4957. Advertising, Kinematographs, etc. M. Heinig.

4966. Cellulose Solutions and Products. E. Berl.

5199. Arc Lamps. A. Schmidt.

Canada: Patents

154,077. Moving Picture Machines. A. Sinding-Larsen and John L'abee Lund.

154,218. Fire Extinguisher. Paul Brandon Barringer.

154,232. Screen for Moving Pictures. Harry William Charlton.

154,253. Light Reflector. The Boylite Concentrator, Incorporated.

154,281. Stereoscope. Alfred George Stumpf.

154,317. Fire Protection Cinematograph Machine. Ellis W. Fox.

154,596. Portable Picture Gallery. F. D. Sears and Axel O. Sodergren.

154,711. Moving Picture Apparatus. W. F. Fox, The Kinemacolor Company of America and W. H. Hickey.

154,712. Photographic Process. W. F. Fox and others.

154,713. Kinematographic Apparatus. W. F. Fox and others.

Australia: Patents

7901. Cellulose Substitute. W. A. Beatty.

10,440. Arc Lamps. C. P. Steinmetz.

Trade Notes

The Motion Picture Apparatus Company will shortly put on the market an automatic light regulator which will certainly be of great help to those who print positives from negatives.

We shall give further details about the construction of the apparatus as soon as the patent conditions will permit.

Kinemacolor Patent Held Void

Our readers remember our opinion on the Kinemacolor suit in the issue of THE NEWS of February 28, it is now confirmed that we were right.

The British Court of Appeals finally revoked G. A. Smith's patent and held that if, upon the true construction of the specification, the patentee stated that any red and any green screens might be used, the patent was invalid because there were many reds and greens that would fail, or if he stated that any red and green that would answer the purpose might be used, the patent was invalid for insufficiency; that he stated that, by means of the patented process, blue, or approximately blue, could be reproduced; that that color could not be reproduced; and that the patent was therefore invalid.

The patent was ordered to be revoked, but it was directed that the order should not be lodged at the Patent Office if the respondents appealed within four weeks. A subsequent application by the petitioners to vary the order was dismissed with costs.

Film History

Coming back on the recent decision of the United States Supreme Court in the case of the Goodwin Patent, the British "Cinematograph Exhibitors Mail" cites extracts of a well known book which read as follows:

"Celluloid as an article of manufacture was invented by the brothers Hyatt in 1869, but at that time it was designed merely for the production of solid objects. It was not until about the beginning of 1888 that sheets were available for photographic purposes, and even then much remained to be accomplished in order that a sensitive emulsion might be supported evenly and without deterioration.

"The Blair Company seem to have first supplied films, and it was from them that both Edison and Acres in the first instance obtained their supplies. The Eastman Company quickly followed suit, and Messrs. Lumière, being manufacturers, made their own from the first—a fact which is probably the origin of present lamentable want of uniformity in gauge.

"Strangely enough, after the lapse of nearly twelve years, during which rollable films of various makes have been on the market, an American patent was granted to the Rev. Hannibal Goodwin on September 13, 1898 (No. 610,861), the documents of which had lain under

dispute since the date of their filing on May 2, 1887.

"It may be that this patent will not have so much effect as the inventor assumes, and some American journals claim, etc. . . . ."

To the above we may add that since 1880 flexible films were currently spoken of in a great number of patents dealing with photographic subjects.

In a patent of 1881 describing a method of making flexible photographic films, the first claim reads as follows:

1. The production and use of a translucent flexible film as a final base of photographic sheets, whether said film is made wth gelatine or any other insoluble material, or rendered insoluble in water by any suitable body, for instance, alum or tanin, etc.

The inventor of the above no doubt knew that celluloid could be employed, but preferred gelatine.

In 1885 another process was patented for the application of celluloid to photography as a base or support.

I leave it to the future historians of the films to draw conclusions.

SWAN WRITES EDISON BOOKLET

Though Mark Swan is one of Edison's best-known scenario writers, one of his most recent performances for them was not a script at all. It is an illustrated booklet, reviewing the personnel of the Bedford Park organization, from Horace G. Plimpton to the youngest actor, the whole from Mr. Swan's pen.

"The Story of the Edison Studio," with its chapters headed "The Studio," "The Achievements," "Light," "Photography," "The Guiding Hand," "Edison Directors" and "Edison Players," forms a handy guide to the big plant.

TWO CALIFORNIA OPENINGS

Special to The Motion Picture News

Los Angeles, July 7.

James Tally, on July 1, opened a new theatre, the Palace, at 642 South Broadway, in the heart of Los Angeles retail district. Four reels will be shown for five cents, but as yet the service has not been selected. This is the third Tally theatre in Los Angeles, the Broadway, owned by T. L Tally, and the College by Ed Tally, uncles of James, being the others.

George Kearns has just opened another picture theatre, the Casino, with a seating capacity of 600, at San Diego, Cal., making the third to come under his management. The new house is located at Fourth and C streets, and he will use Warner features at this theatre as well as at the Jewel and Princess. Mr. Kearns is enjoying an excellent business at all of the houses.

New Rules Will Govern Film Shipments

Only Two Methods of Packing Will Be Permitted After October 1—Fibreboard Containers Are No Longer Permissible—Violations Reported

COLONEL B. W. DUNN, Chief Inspector of the Bureau of Explosives, with offices at 30 Vesey Street, New York City, has sent out the following notice concerning the regulations prescribed by the Interstate Commerce Commission, governing the shipment of motion picture films by express:

"Effective October 1, 1914, the express regulations prescribed by the Interstate Commerce Commission will provide that shipments of moving picture films can only be made when packed in either of the following ways:

"In tightly closed metal cases enclosed in a strong, spark-proof wooden box; or

"In spark-proof cases made of sheet iron not less than 0.02 inch thick (No. 25 U. S. Standard gauge) and lined throughout with fibreboard at least one-eighth inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least five-eighths inch on the sides, forming a tight joint.

"It will be noted that the use of fibreboard containers will no longer be permissible and it is therefore recommended that shippers take immediate steps to provide themselves with suitable packages before the effective date of the revised regulations. Under the law, express companies will be obliged to refuse to accept any package not fully meeting the requirements.

"In addition to the required packing, the regulations also provide that each package must be marked to show the proper name of its contents, and must bear the standard yellow caution label (sample enclosed). These labels must conform to the standard as to printing, size and color, and the shipper's name must be either written, stamped, or printed thereon in the space provided. Shippers who do not desire to have their own labels printed can secure supplies from the Bureau of Explosives, No. 30 Vesey street, New York, at the following prices, which include transportation charges, except as indicated (*):

100	$ .50
500	.83
1,000	1.14
2,000	2.28
5,000	3.75*
10,000	6.50*

"If it is desired to have the shipper's name printed in the space provided on the labels, an additional charge of $.75 per order will be made for this work. Remittances should accompany all orders.

* Will be shipped collect.

"Reports from the Inspectors of the Bureau show violations of the regulations on the part of customers of distributing companies in making a return or re-shipment of moving picture films. The packages go to the customers from distributing companies, generally, with the proper label, bearing the shipper's certificate and the written, printed or stamped name of the distributing company. When these packages are returned or shipped to some other point, a new shipment is made, and paragraphs 60 and 62 of the regulations provide that a proper label, bearing the shipper's name underneath the certificate, shall be used.

"It has been the practice of many customers to offer these shipments without providing new labels and a suggestion has been received that if the distributing companies would furnish their customers with labels with the space shown for shipper's name left blank, these blank labels could be used by the customer in making his shipments. All that would be necessary for him to do would be to either stamp or write his name in the space provided and affix the label to the outside package. All old labels, including all old addresses, should be removed before new labels and new addresses are affixed.

"The Bureau's reports also show other violations of the Federal Law. It has been reported that a number of firms have been shipping liquid cement in small quantities in packages containing films. This cement is understood to be an inflammable liquid and under the Interstate Commerce Commission Regulations must be protected by the standard red caution certificate-label.

"To avoid complications and questions it is recommended that when necessary to ship cement it is packed and shipped separately.

Very respectfully,

B. W. Dunn,
Chief Inspector."

ROTARY CLUB POSES FOR FILM

Four hundred members of the Rotary Club of Los Angeles gathered at the Universal studio at Hollywood recently, and took part in a picture representing one of their own business meetings. The interior of a local café, where the meetings are always held, was duplicated on the mammoth Universal stage and every detail of a regular Rotary meeting was given.

This film will be used at the next annual convention of Rotarians of America at Houston, Tex.



The Picture Screen

THE screen is the subject, Mr. Exhibitor and Reader, that you have studied and which you have long been experimenting. You have reached your own conclusions and they are not satisfactory to you; and as you are the one to be satisfied as far as your place is concerned, we will not endeavor to influence you away from your conclusions. We invite you to write us, with the privilege of publication, your past experience and your ideas on this subject.

The writer has found most varied opinions on the question of what material a screen shall be made of, and the most striking feature is that some of the most successful exhibitors steadfastly refuse to entertain any but the old-time home-made product.

Many good picture houses project their picture on a white plaster wall. If the workmanship is exceptionally good and if plenty of plaster-of-paris is used, the surface will be hard and will show a good picture. Keene's cement with marble dust would make a slightly better surface and would be harder. The material has a slightly cream tone in contrast to the harsh effect of the white plaster.

Such a screen should only be built on a solid wall, for if built upon either wood or metal lath, or placed upon plasterboard of any of the various makes, seasoning cracks would soon appear, which obviously would be very objectionable.

IF the screen is built upon a solid wall, there must be an air space in the wall to prevent either dampness from without causing a discoloration of the surface, or a condensation of moisture on the surface due to the warm, moist interior air striking it.

The plaster screen is most often attempted in inexpensive show houses, where the owner and country builder most generally take charge of the construction: and they are generally unmindful of the aforesaid requirements.

The ordinary canvas sheet hung between top and bottom rods is one of the old methods still employed, and some imitate the better screen by stretching the canvas in a frame. A most inexcusable mistake in building the canvas screen is allowing the seam to run horizontally instead of vertically.

In the former method each seam shows in all the pictures and becomes very annoying. It shows a line like a wire and makes one feel that in animated pictures every one must jump over the wire to get past it.

The vertical seams are hardly noticeable, for the pictures are run in the same direction. In placing a canvas screen in a house having no stage, care shall be taken that it shall not be placed against an exterior wall. An air space must be left between it and the wall.

BOTH the plaster and canvas screens are poor reflectors and they soil quickly. They have to be painted or treated in one of the many methods periodically, or they lose all effectiveness.

The advantage of the aforesaid screens are their cheapness, and their being readily obtained at short notice by the mechanics at hand in any community and the small financial loss if by any cause they are destroyed and their quick possible replacement is desired. Their disadvantages seem to be the constant cause of annoyance to resurface them, their comparatively poor reflecting surface, and that they require a higher amperage at the machine.

This waste of electric current is not taken into consideration by most exhibitors. They look at the cost of their electricity as a matter of course, as one of their necessary expenses.

Of the so-called patent screens there are many to be had. They may be divided into two classes, rigid and flexible screens. Of the former class, the principal product is the Mirror screen. It is a highly satisfactory article, and consists of plate glass, with the face having a finely ground surface, and the back covered with mercury like a mirror. This backing is covered with paint and waterproof surface so that water either during transmission or after installation cannot harm the same.

The glass is contained in a substantial frame with wood backing all ready for setting. In the largest sizes they are built in two pieces with the joint in the glass run vertically. The joint is not noticeable in the picture.

FOR reflection, depth of picture, low amperage, and low upkeep, there is not a better screen on the market. It has advantages. The responsibility as to loss by breakage is entirely that of the purchaser. As soon as he examines it on the freight cars and finds it in good condition, he must pay his freight bill and release the railroad for responsibility before he may have it.

If the installation is in a district where plate glass contractors will undertake the handling of the same, part of this objection is removed, for they may be depended upon to land the screen safe where you want it.

If it is placed on the wall, leave an air space in back of it. If it is to be hung from a gridiron over a stage it must be rigid, with three heavy steel cables counterweighted, and operated by a good winding hoist. The writer installed in that manner on a stage the largest size glass screen. It has been giving satisfaction ever since, but was no little concern or responsibility to all interested parties until the lessee took possession of the house. It is the most costly of all screens on the market as to initial expense as well as replacement cost.

Of the flexible patent screens, many are to be had and at different prices. Of these the best are the Radium Gold Fibre screen, the Mirroroid, and the Day and Night screen.

The frame and stretching device for the Radium Gold Fibre screen is solidly constructed of California red wood with a two-inch black border running entirely around the front. By the use of this frame the general appearance of a beveled French mirror is obtained and the surface is kept as perfect as a piece of plate glass at

all times and under all conditions.

The ease in handling and installing is of great advantage with a screen of this kind, it being possible to assemble the frame, which comes "knocked down," and stretch the screen perfectly in about one hour.

If at any time through accident the screen is damaged, it is a very simple matter for the manufacturer to put the fibre through their patent process again and return the screen to the owner as good as new.

THE Day and Night is a fabric screen, made of one-piece of canvas, imported from Germany, absolutely without seams, irrespective of size. It is treated with some twenty-two processes. It has a reflective surface, but not so reflective as to affect the clearness of detail or the richness of tonings. It presents a most beautiful appearance when the light is thrown on the screen and when a picture is projected it shows a picture so beautiful, with the detail so clearly brought out and with the tonings so perfectly preserved, that nothing is left to be desired.

The manufacturers claim that this screen requires less amperage than any screen on the market. There have been one or two instances where the users saved eighty per cent in electric consumption, according to the claims of this company.

One thing which has gone far towards giving this screen popularity is its ability to show perfect pictures in airdomes in the daytime.

These screens have many other excellent points, which lack of space makes it impossible to give in detail here.

Climatic conditions, size and shape of house, kind of electric current, intensity of the light in the show house, and many other factors must be kept in mind when making a selection. The flexible screens have the advantage of being light, no chance of damage during transportation, easily and inexpensively repaired, easily kept clean, easily rigged, and quickly installed.

Where a screen is not stationary, it is essential that it shall be so rigged that draughts or other conditions may not cause it to sway or move. Such disturbances will adversely affect the picture.

All screens should be set, if possible, on a slant to avoid the keystone distortion of the picture, where the booth is at a great height above the screen.

The masking of screens is an inexpensive feature which not only greatly improves the picture but gives a setting and a tone to the product. The material most generally employed is black, but any dark color in harmony with the house decorations may be employed.

NATHAN MYERS.

A UNIQUE PHOTOPLAY

Motion picture fans will find in the "Beauty" subject "The Other Train," a veritable gem of the art of cinematography.

The story covers the life of an old lady, from her youth to her journey to the poor house. When she is about to take the train to her last home the trip is interrupted by her quietly passing away into the realms beyond. The picture shows her life in her happier days as a vaudeville actress, her decline in public favor, and concludes with a vision of her passing over the Great Divide, escorted by her minister lover.



BERNARD LOWENTHAL AND GROUP OF PLAYERS IN "NORTHERN LIGHTS," A FORTHCOMING FEATURE OF THE LIFE PHOTO FILM CORPORATION

THE MAKING OF A MAGNATE

George Kleine, who is one of the best-known men in filmdom, knows the business from every angle, having been in the importing end, managed a chain of exchanges, and having been a successful manufacturer. To-day he operates a string of branch offices in ten American cities.

He sold films when the subjects came in fifty-foot lengths with frames



GEORGE KLEINE

four inches wide. That was way back before the organization of the Motion Picture Patent Company and the General Film Company. He bought and sold everything that went into the projection of the pictures, even to the pictures themselves; stereopticon machines, magic lanterns, lenses, etc.

In those days Thomas A. Edison, the penny arcade and the Latham Loop were dawning over the horizon.

Mr. Kleine adapted the carbon arc as a means of motion picture illumination, enough glory for one man in a lifetime, but he is not the kind to rest on his laurels. His energetic nature impelled him forward into the various branches of the motion picture art.

He is interested in numerous enterprises like the new Candler, one of New York's best equipped theatres.

He is actively interested in the Photo Drama Producing Company, of Turin, Italy, and many lesser investments of a like nature. From April, 1910, to May, 1913, Mr. Kleine was vice-president of the General Film Company. The first big production of more than four thousand feet in length, and considered by some the most successful picture ever known—"Quo Vadis"—was brought from Italy by him in the early part of 1913.

The
Motion Picture News

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For Releases see Pages 74. 76. 78, 80

For Buyers Guide See Page 67

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Vol. X July 18. 1914 No. 2

The Retirement of M. A. Neff

IN the manner and the time that he chose for his retirement from the presidency of the Motion Picture Exhibitors League of America, Marion A. Neff has demonstrated that he is what his friends have claimed and his stoutest opponents have never grudged to admit.—a leader.

His relinguishment of power could not have come at a more opportune moment.

* * *

WITHOUT inquiring at this time into the merits of the controversy, the unavoidable fact was that the League. already torn asunder by the secession of a year ago. was on the brink of further disruption.

And whatever may have been the starting-point of the second movement for secession. the equally unavoidable fact was that. by the time the convention at Dayton opened. it had assumed the shape of "Neff must go or we will go!"

* * *

IF Mr. Neff had not taken the opposition seriously before. he took it seriously then. And the realization gave him pause.

Had any issue of less moment than that of the corporate integrity of the League been at stake. there is little doubt that Mr. Neff would have resolved to "fight it out on these lines. if it took all summer."

But where the existence of the League, with whose birth and growth he had been so intimately identified, was in jeopardy. the voice of ambition was silenced by higher considerations.

Whatever secondary influence may have urged him to surrender his commission, it is good to believe that genuine solicitude for the welfare of the exhibitors of the League was the prime factor in Mr. Neff's withdrawal.

* * *

HE has taken those who demanded his deposition at their word.

His act is, in effect, a challenge to them to prove that their assertions are true, and to prove it by reuniting the exhibitors of the country into one truly national organization.

The remaining duty of the convention is plain.

The duty of the new officers is inevitable. The path before Mr. Pearce and his colleagues may not be a smooth one, but its course is unmistakable.

They should have the undivided. whole-souled co-operation of every exhibitor.

* * *

AND in the carrying out of the new policies, in their efforts for amalgamation, in their fight against censorship, in their struggle for whatever makes for the welfare of the exhibitor and of the industry, President Pearce and his associates may count upon the earnest and unflagging support of THE MOTION PICTURE NEWS.

Censorship and Reunion

THE Bullock resolution, declaring that any attitude short of opposition to all forms of legalized censorship will frustrate the reunion of the two exhibitors' organizations, makes it easy to test the sincerity of the League leaders' profession of desire for amalgamation.

A timid attempt to condone certain forms of legal censorship cannot, at this juncture, be interpreted as anything less than a confession of bad faith.

* * *

A DECLARATION of war against all legal censorship as a basis of reunion can do more to arouse the interest of the lukewarm and win the respect and the support of the other members of the trade than any other single attitude the exhibitors could adopt.

* * *

THE present divided condition of the exhibitors has only been productive of futility, helplessness, stagnation and disgust.

The exhibitors themselves are sickened of the miserable farce they have been playing.

The manufacturers and trade people are thoroughly exasperated. They have shown it unmistakably at Dayton.

Something must be done, and quickly.

This is no time for quibbling.

UNITE! CO-OPERATE! FIGHT!

FUNKHOUSER ON THE WITNESS STAND

(*Continued from page* 21)

"WHAT right has Funkhouser to take the city machine, the city employees, and the city's time to go around and give these lectures?" demanded a district manager of one of the Chicago exchanges. "Is it right for the leader of this crusade to mutilate films that he did not buy and to take these equivalents of city money that is not owed to him and go out and vindicate himself, or rather try to vindicate himself, as the soul of honor?"

The managing director of one of the big manufacturers said:

"Jerry O'Connor, former censor, made most of the cut-outs that are in Major Funkhouser's lecture reels. The major is making capital out of this to exploit himself as a hero and the victim of unwarranted abuse. He wants to build up public sympathy that will support him in the next political campaign. Funkhouser does not show the cut-outs that he has made. They would condemn him."

An exhibitor who has a string of houses finds this fault with Funkhouser's methods:

"HE exhibits cut-outs and presents them as evidence when, as a matter of fact, they are only part of the evidence. For instance, an act of violence is shown. There is nothing to show what leads up to the situation—merely the act. A psychological effect is produced on the rapid succession of these violent acts. This effect is different from that which would be produced if the specific act were seen in connection with the play in its entirety. In making his appeal for sympathy in this manner he is taking an unfair advantage by creating false impressions."

Meanwhile the major's scissors are going snip, snip, as he winds about from club to club. His words are soft. He is stern in his sense of duty. His eye is on the tall chair in the council chamber.

WINNING THE MOTHERS AND CHILDREN

(*Continued from page* 25)

There were the recommendations of the teachers, the endorsement of Dr. Smith, the leading physician of the community, and the moral support of the clergy.

What possible fault could be found with anything that had met with the hearty approval of all three?

There was none.

Having delivered one volley, Miller remained victor in the field. And now he artfully, but with the good of all in mind, pointed out to each parent how he or she could use tickets as rewards for good behavior or for the faithful performance of chores about the house.

Hardly any parent would object to purchase obedience and respect at such a trifling cost. Miller, therefore, gained the attention of all.

Having in this way convinced the most sceptical of parents, he celebrated his success with a "Mothers' Day." He invited all the mothers in the vicinity to bring their children, especially their babies, to "The Ideal."

A portion of the lobby was used as a parking place for go-carts and baby carriages in such a way as not to interfere with the fire regulations, and one of the ushers was placed in charge.

As only films and slides were shown during that performance, the babies could cry to their hearts' content if so desired, for they and their mothers held full sway.

Thereafter, a special matinee was reserved for mothers, which was always liberally attended.

ALTHOUGH Miller isn't married, the "kiddies," nevertheless, occupy a big portion of his big heart. It isn't a strange thing to see him in the lobby, surrounded by a number of urchins.

Of course, Miller doesn't allow them to crowd out custom or interfere with the smooth running of "The Ideal," but otherwise he is always glad to see them.

Perhaps he doesn't know it, but I am pretty sure that the strongest card he has ever played to advertise "The Ideal," is by being the big brother to every boy and girl in the neighborhood.

Understand me rightly, Miller doesn't do that for business, but I feel confident that more than one of his little friends has been instrumental in bringing his father or mother, sister or brother, uncle or aunt, to "The Ideal."

Miller isn't forgetting the "kiddies," for he is planning a summer outing for them down the harbor. The outing, I admit, is an "out-and-out" publicity plan, but one that is going to do a lot of good.

When the affair comes off, perhaps I will tell you just how the whole thing was managed.

"THE PHANTOM THIEF"

(Eclectic—Three Reels)

REVIEWED BY A. DANSON MICHELL

A VERY unique picture, differing widely from anything yet seen by the writer. Although the story is essentially a detective story, there is much of the burlesque about it.

The actions of the chief character, a detective, arouse the suspicions of the careful spectator, and are likely to make him think that something must be peculiar. If he is astute he should guess the answer about the middle of the third reel. If he is not, then the introduction of the



THE THIEF AT LAST DISCOVERED

mysterious thief will come as a relief to his overtaxed mind.

There is certainly enough mystery about the picture and the exertions of Nick Winters, the Sherlock Holmes, in his attempts to capture the thief, will relieve the heavy parts with good comedy. The acting is so French as to leave no doubt about the origin of the production. It is a comedy drama of the highest type.

Mysteriously a necklace disappears from the banker's table and his secretary is arrested and thrown into bondage. A new secretary is engaged, who is also arrested, charged with stealing a large sum of money. He is about to be thrown in prison when he discloses his identity. He is a detective.

While dining, the banker and his friend, the detective, find the missing pearls in the chicken they are carving. The detective's pipe is found in a cake and so articles that have been missing turn up. The detective comes upon a clue and follows it. After a long time he finds the thief, a large monkey.

"PERILS OF PAULINE"

(Eclectic—Two Reels)

REVIEWED BY A. DANSON MICHELL

THE ninth instalment, played by the same cast, headed by Pearl White, Crane Wilbur, Paul Panzer, Francis Carlisle, and directed by L. J. Gasnier. To see the still pictures, or to merely get a glimpse of the picture here and there without the connected story, it would appear to be nothing but a farce.

There is much comedy during the 2,000 feet, interspersing the drama, and serving to relieve the situations when they become melodramatic. It is probably the most interesting



PAULINE TIRES OF STAGE LIFE

episode yet issued, and contains just as much thrill, just as much excitement as any of the others.

Aeroplanes are used extensively. By clever trick photography the aeroplane is made to twist and turn with somersaults as it descends while on fire. Pauline rides one as though she had never done anything else. The villainous pilot is killed in a most tragic manner by sinking underneath a train while descending in the parachute. This is shown, by use of a dummy, actually on the screen and has a weird effect.

Harry and his friend are marooned on an island when they announce their intentions of joining Pauline and the motion picture company on Devil's Island. When Owen, the villainous secretary, suggests she get a position as an actress with the Pathé Company, Pauline jumps at the chance to get some adventure, and before she is finished she gets it. Arriving at the island, the director is producing a play in which there are many devils and angels. Pauline plays one of the latter, while Owen, unknown to her, interprets the part of one of the devils.

Owen arranges with one of the thespians to kill Pauline. It is the attempt of this man that is frustrated by Harry. Pauline rushes wildly away and meets with an aviator, whom she bribes to carry her to the mainland. He agrees, but when in the air throws a match carelessly away, setting fire to the machine. He seizes a parachute and leaves Pauline to her fate. She, however, guides the plane to safety making a wonderful landing and is soon in her Harry's arms.

PARK THEATRE A PICTURE HOUSE

Boston, July 8.

The Park Theatre, which has long been devoted to regular drama, will be opened in the fall as a motion picture house. The Rich, Frohman and Harris interests have declined to renew their lease. The new management has capitalized the Park Theatre Company at $50,000 to operate the house. The men named in the corporation papers are: Louis Rosenberg, Albert N. Ginsbery and Walter E. Green.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Two Reels)

REVIEWED BY A. DANSON MICHELL

THE third installment of the serial, which begins at the point left off in reel four and continues through two reels of excitement seldom equaled on the screen. The same cast play the important roles, being augmented by many supers.

The conspirators are still seeking the missing Hargreaves whom they believe to have the missing $1,000,000. Florence, his daughter, is "pumped" by the Countess, who is still in their confidence, but all in vain, for she, of course, knows nothing.

The settings are particularly good in this installment. The ball room scene is of great depth, is well lighted and carefully apportioned. The scenes on the dock are very good, considering the difficulty of lighting facilities. The one view of the interior of the shipping clerks' room is correct in every detail.

The strong point in the story is reached in the last reel when Norton, the reporter friend of Florence, outwits the conspirators by making them believe there is a package in the express safe on the dock and when they try to steal it he enters with the police. Their escape is a sensational one.

The story opens in the Hargreaves home and Florence and the Countess are discovered. Norton enters and hears part of the conversation, but says nothing, being satisfied to bide his time. Hargreaves is rescued from the balloon at sea and succeeds in landing without being interviewed by the newspaper men as to his magical escape. The papers, however, contain long accounts of his return.

The Countess hears that he has left a valuable package at the express office on the dock. This is told her by Norton



NORTON, THE REPORTER, SURPRISES THE CONSPIRATORS

and she immediately makes inquiries with the hope she may obtain it. Being frustrated, she organizes some of the conspirators, who, with a gang of wharf toughs, open the safe. Just as they are looking for the package Norton and the police are upon them. It is only by the greatest luck that any of them escape.

MUST FLASH LICENSE NUMBERS ON SCREENS

Special to THE MOTION PICTURE NEWS.

El Paso, Tex., July 8.

BEFORE any motion picture operator can throw a picture on the screen he must first flash his licensed number. This is one of the provisions of the picture ordinance recently adopted by the city council. Under the new law the operator, before he is allowed to work in one of the local houses, must first apply to the city clerk and obtain a permit, for which he pays fifty cents.

When the city clerk issues the permit he gives the operator a number, and the number is transferred to a slide. The slide must be shown every time the pictures are run.

$500,000 FROHMAN COMPANY FORMING

A company, capitalized at $500,000, was incorporated at Dover, Del., July 1, by Gustave Frohman, brother of Charles and Daniel Frohman, and known as the Frohman Amusement Corporation.

Gustave Frohman will be president of the new concern, and Frederick Haddock, formerly of the Edison Company, Melies and Eclair, who supervised the production of "Soldiers of Fortune" and "Paid in Full" for the All-Star Company, will be the producing director. William L. Sherrill will be vice-president and general manager.

Other men said to be associated with the firm are: C. S. Anderson, assistant manager of the Congress Hotel, Washington, D. C.; W. H. Burn, vice-president of the Sturgis and Burn Manufacturing Company; Charles M. Biskie, business manager of the Insurance Press, New York; Louis H. Frohman, of Redfield Brothers; Frank L. Swift, associated with the Standard Oil Company, and W. P. Huguley, vice-president of the Pan-American Fibre Corporation, Washington, D. C.

CHARLOTTE BURTON PLAYED MANY CHILD'S PARTS

Charlotte Burton, the popular star of the American Film Company, had a varied career in "legit" before becoming affiliated with the silent drama. She made her debut at the age of eight, playing a principal role in the "Brownies in Fairyland," going on the road with the company managed by Samuel Friedlander.

After playing several child roles she retired and went to the public school in San Francisco until almost sixteen, when she played small parts with Nance O'Neill at the old Grand Opera House in San Francisco before the fire.

Later she went into stock at the MacDounagh Theatre in Oakland with the Nordant-Humphrey Company, playing ingenue roles; and later played Seattle with same company, after which she led a company on the road for two seasons in Western and Middle Western cities, ending the season in Chicago from whence she went directly to Santa Barbara joining the American company in 1912.

DETROIT OPERATORS ELECT OFFICERS

Special to THE MOTION PICTURE NEWS.

Detroit, July 9.

Detroit local of the Motion Picture Operators Association has elected officers as follows: President, Jas. Murtaugh; vice-president, Sam Johnson; treasurer and member of executive board, Max Ruben; business agent, J. A. McDonald; financial and corresponding secretary, Carl Beals; recording secretary, Frank Merriful.

Film Favorite Opens New Denver Theatre

Ruth Stonehouse, of Essanay, Headlines Bill at Plaza with Classical Dances —Advertising Campaign Preceded Her Appearance

Special to THE MOTION PICTURE NEWS.

Denver, Col., July 8.

MISS RUTH STONEHOUSE, Denver's star of the Essanay Company, was the principal attraction at the opening of the new Plaza Theatre, in Denver, the week of June 21. train and meet Denver's own photoplay star and be in the films with Ruth Stonehouse. See yourself in pictures at the Plaza opening" was the gist of the announcements of the final coup. Two cameramen filmed the arrival of the screen player and



RUTH STONEHOUSE, OF ESSANAY, HEADLINER AT PLAZA THEATRE OPENING, ARRIVING IN DENVER, COL.

Miss Stonehouse presented her repertoire of dances and won great success and popularity for her interpretive and classic work, aided in great measure by the advertising campaign of H. E. Ellison, manager of the Plaza, arranged in the newspapers to herald her.

Basing his campaign upon her popularity and upon the value of subtle suggestion of personal contact with the stars of the silent play, Mr. Ellison published two and three times a week in the leading newspapers photos and crisp, interesting and intimate stories of this film star, impressing in each her local origin and the charm and magnetism of her personality which, reflecting itself on the screen, was not fully realized until one could see and talk to the charming artiste in person.

The Sunday preceding the opening the sensation was sprung. The newspapers carried big headlines, cuts and stories of Miss Stonehouse's coming. She would return to the open arms of her home city for her first "real" appearance since her entrance into the "reel." This was followed with daily stories of the new theatre, its ideals, attractions, and its brilliant opening.

On Wednesday preceding the opening Ellison touched off the final gun of the campaign. "Come down to the dancer as she was greeted by her thousands of loyal friends. The films were shown the following day at the opening.

The opening bill was "Home, Sweet Home," in six reels; an advance reel of "The Million Dollar Mystery"; Ruth Stonehouse in person. Miss Stonehouse appeared every afternoon and evening.

Her dances are "The Geisha Girl," "The Dance of Love," Popular Waltzes, "The Colorado Waltz," Mendelssohn's "Spring Song," "Visions of Salome" and "The Storm Dance."

She was received with the big pictures every night by crowded houses and with great applause.

S. B. McCORMICK.

MICHIGAN LEAGUE RE-ELECTS OFFICERS

Special to THE MOTION PICTURE NEWS.

Detroit, July 9.

An election of officers of the Detroit Motion Picture Exhibitors League resulted in the re-election of President Peter Jeup and Secretary C. M. Orth and all the other officers with the exception of Jacob Stocker, financial secretary, who declined re-election because of pressing business interests and is succeeded by J. A. Ritter.

EXHIBITORS THRIVE IN MEXICO DESPITE WAR

Revolutions of Four Years Fail to Disturb the Prosperity of "Cinematografias," Which Made Money When Other Business Houses and the Regular Theatres Were Forced to Close—American Films Are the Favorites

Special to THE MOTION PICTURE NEWS.

Mexico City, Mex., July 8.

REVOLUTIONS and banditry which have swept Mexico during the past four years have failed to affect the largest amusement factor in the lives of Mexicans—outside the bullfights—the motion picture houses. At the beginning of the series of revolutions, in November, 1910, eleven "cinematografias," as the motion picture houses are called in Spanish, were in operation in this city.

Other business houses went by the board, every theatre except the Principal, was compelled to close its doors by the depressing effect of the various uprisings, but the picture houses apparently are making as much money as ever.

They range from the magnificent Salon Rojo—or Red Hall—with its wide balconies overhanging San Francisco avenue, its large refreshment parlor where anything to eat from ice cream to a seven-course dinner can be obtained, and its three film halls operating simultaneously, down to the little street show set up on a canvas-covered lot in the suburbs.

Prices range with the size and location of the motion picture houses. The Salon Rojo charges a "toston," or fifty cents, silver (25 cents American currency) admission, but this entitles the ticket-buyer to spend as much time as he likes in the balconies, watching the parade of fine carriages and beautiful women in Avenida de San Francisco, and to see all three of the shows as often as he likes.

IN the suburbs and in the outskirts of the main city—which, by the way, shelters 600,000 inhabitants—admission to the tent-houses presenting one, and rarely, two films, is as low at ten cents, silver (five cents, U. S. currency).

Enormous crowds pack both the high-priced and the cheap movies, and some of their best attractions are films of their own wars.

Profits have been large in the motion picture business in Mexico City.

The proprietor of the Salon Rojo cleared $10,000 net profit on the films of the Jeffries-Johnson fight, while the Spanish owner of the "Cine Internacional," a hall which has no other attraction than its films, netted $5,000 on a picture he made during a raid of the Zapatista bandits on Milpa Alta, about twenty miles from Mexico City.

FILMS of the Madero revolution, made by agents of the owner of the Salon Rojo and shown through the smaller "movie" houses in Mexico City, Guadalajara, Puebla, and Monterey, made a net profit, according to the manager's report to the government, of $27,000.

Of foreign films, those of the United States predominate, but many made in France are shown.

These usually appear first in the larger houses in the center of the city, and then are shown in the tent-houses, the Maria Guerrero Theatre, and similar small amusement places.

Owners of these houses figure on about forty per cent of their gross income being net profit.

The people of this capital have developed a taste for news films and for Western dramas. They care little for educational films, largely because the majority do not understand the captions, which are written in English.

THE bullfight has been reproduced frequently and well by the native movie-makers; indeed, not an important fight is held without being put onto the films of some one of the larger houses.

Aviation meets, military movements, and sports of the Reform and Jockey Clubs likewise have been filmed, and have attracted crowded houses, where similar foreign films would draw only foreigners to see them.

The field in Mexico City, and most of the larger towns of the republic, is controlled by the owners of the Salon Rojo, though the proprietor of the Cine Internacional has made some inroad into the business of the "one-man trust."

Vanoscope Shows Latest Roosevelt Films

Many Pictures Had Novel History—Were Lost in the "River of Doubt" and Recovered by Divers.

GEORGE W. PERKINS, John Hays Hammond, Henry L. Stoddard, editor of the "Evening Mail," New York; Anthony Fiala, the explorer; Walter C. Brown, of Cleveland, Ohio, and others viewed the Roosevelt South American pictures last Friday in the projection room of the Vanoscope Company, 220 West Forty-second street, New York City.

Colonel Roosevelt was expected to be present up to the last moment, but upon arriving in New York from Pittsburgh telephoned that his presence was required at once at Oyster Bay.

The Roosevelt pictures were taken by Anthony Fiala and are of vivid interest and great exploration value. Some of the reels were lost when one of the expedition boats was overturned in shooting the rapids along the "River of Doubt," and were recovered by divers.

The Fiala Arctic pictures, taken in 1903 were also shown and in addition the maneuvres of the United States Cavalry regiment sent to South America for exhibition drills. These latter pictures brought out excellently the projection facilities peculiar to the Vanoscope. The pictures were shown at a varying rate from a full stop to sixteen a second, during which every movement of rider and horse was presented separately and distinctly.

When the Vanoscope received its first demonstration before British motion picture exhibitors and scientific men interested in the mechanical side of the machine, the daily press and trade journals of the English capital accorded it high praise.

Such well-known daily newspapers as the "Graphic," the Evening "News," the Westminster "Gazette," "Reynold's Newspaper," the "Chronicle," and even that conservative of all conservative publications, the London "Times," were unanimous in conceding the claims made by the manufacturers for their projection machine.

The technical experts of such authoritative trade papers as the "Bioscope," "Cinema," the "Kinematograph and Lantern Weekly," united in saying that the Vanoscope improvements place the machine in the front rank of projecting apparatus.

"MATTY" WILL APPEAR IN UNIVERSAL FILMS

Once a month, at least, for the next year, followers of Universal pictures will see Christy Mathewson, the "Big Six" of the Giants, in a screen comedy or drama.

The contract that transfers "Matty" from the diamond to the screen was ratified only a few days ago, "Joe" Brandt, of the Universal publicity and advertising department, acting as chief negotiator. Most of the Mathewson photoplays will be produced at the Imp studio in New York. Capt. Leslie T. Peacock and Jack Byrne are writing the first scenarios.

"OUR MUTUAL GIRL" MEETS STANLAWS

In the course of her "little journeys" to the homes and offices of noted men and women, "Our Mutual Girl" is meeting everybody in the "Who's Who" and "The Blue Book." Her most recent introduction was to Penrhyn Stanlaws, the famous artist, who signalized the occasion by



PENRHYN STANLAWS AND HIS PASTEL PORTRAIT OF "OUR MUTUAL GIRL"

sketching Miss Phillips, "Our Mutual Girl," as they chatted.

Incidentally, "Our Mutual Girl Weekly," devoted to the doings of the heroine of the series and things feminine, is meeting with gratifying success. As the only paper in the world which confines itself to one woman as its subject, it occupies a unique position. Exhibitors everywhere are using it with immediate results and winning the commendation of their patrons for its contents and appearance.

OPEN THANHOUSER PARK AT NEW ROCHELLE

Thanhouser Park, surrounding the Thanhouser studio, was dedicated by the residents of New Rochelle, N. Y., on Tuesday, July 7. Charles J. Hite, president of the Thanhouser Company, ordered open house on that day, and every man, woman and child in New Rochelle was welcome at the studio. The broad acres to the east of the main building in the Thanhouser group have been converted into a park, with driveways, rustic bridges, bungalows, and, most wonderful of all, a fall over which water rushes and tumbles, just as though Nature had planned what Joseph Turner, Thanhouser's scenic artist, has built.

Quaker City Exchange Men to Give Banquet

Exhibitors Will Be Guests of Warner's, Calehuff and Greater New York Film Rental Heads on July 19—Features Planned for Evening

Special to THE MOTION PICTURE NEWS.

Philadelphia, July 9.,

AN entertainment followed by a banquet is to be tendered to the motion-picture exhibitors of Philadelphia and vicinity by the Calehuff Supply Company, the Greater New York Film Rental Company and Warner's Features.

The show is to take place at the Ridge Avenue Theatre (on the evening of July 19) through the courtesy of Jay Emmanuel, the manager.

The committee in charge is Gabriel Michaels, Greater New York, chairman; J. S. Hebrew, Warner's Features; Charles Calehuff, Calehuff Supply Company, and Ben Zerr, of Reading, Pa. Jay Emmanuel is the chairman of the reception committee.

The headliner for the evening will be George Herbst, formerly of the Three Twins Company, who will present a great comedy sketch entitled "Senselessship, or the Exposure of the Flim (Flam) Game." This will be in two reels and will not have been passed by Pennsylvania, National or any other board of censorship. This promises to be a comedy which "is not actuated by a serious purpose or any other form of levity" (for details as to this provision see rules of Pennsylvania Board of Censorship) and promises to outrival "Goodness Gracious."

A brilliant array of talent recruited from the local playhouses will be the supporting bill as well as several reels of film, specially booked for the occasion. The Mott-Le Gaige Animated Slides will also make their first appearance in Philadelphia on this occasion through the efforts of Julian M. Solomon, Jr., the local representative.

After the entertainment the curtain will be run up and the banquet will be served on the stage. The Ridge Avenue was formerly a combined vaudeville and picture house, but is now exclusively devoted to the silent play.

The entire entertainment promises to be the most enjoyable film affair given in the Quaker City for many, many moons.

Cut-Throat Tactics Play Havoc in New Orleans

Disorganization and Overloaded Programs Likely to Prove Calamitous to Exhibitors, if Continued—Need of Co-operation Is Glaring

Special to THE MOTION PICTURE NEWS.

New Orleans, July 8.

INTENSE heat during the past three weeks has broken all records in the memory of the "oldest inhabitant" and has caused a temporary slump in the motion picture business. A considerable portion of the public has preferred to spend the evenings en dishabile or in street cars and automobiles, despite the fact that the local theatres are as cool as it is possible to make them.

Foolish competition, however, is doing more than the heat to injure business along Canal street. On one side of the street two five-cent houses and one ten-cent house and another five-cent house on the opposite side have been endeavoring to see how much they can give the people. Gradually it grew up to six reels with vaudeville interspersed and now one of the houses is offering seven reels. This competition will, of course, be met and there is no way to predict how far this will go.

Local theatre managers have heard through THE MOTION PICTURE NEWS of the way in which business is being killed in their neighboring city of Meridian, Miss., through just such tactics, but they have taken no heed. The local theatre managers are practically unorganized and in the present dull season they will be given an expensive lesson in getting together.

The shows that are being presented in many of the houses are entirely too long and not only prevent a patron from visiting two houses during one evening, but often disgust him with the length of the performance.

As in many other lines of business here the average motion picture manager seems to think that the other fellow has something "up his sleeve" when organization is proposed, but if the summer has no other effect, it promises to bring a realization that cut-throat tactics do not pay.

R. E. PRITCHARD.

EDISON WINS DOUBLE-HEADER

In two exciting games, July 4, at Columbia Oval in the Bronx, Edison beat Lubin, of Philadelphia, by the score of 5 to 2 and 10 to 9. Gertrude McCoy threw a brand new ball to Augustus Phillips, the official umpire, and the first game started.

Lubin held a one-run lead up to the eighth inning, when Kilroy, the twirler, weakened and allowed Crolius and France, of Edison, to cross the plate with the winning runs. The Lubinites promise to turn the tables in the return match set for Labor Day in Philadelphia.

"SHE STOOPS TO CONQUER"

(Cosmofotofilm—Three Parts)

REVIEWED BY A. DANSON MICHELL

IF ten per cent of the pictures which are being turned out on a flooded market were on a par with this production the business would take a visible boom. For all around beauty, cleverness and cleanness it would be hard to surpass this production of the London Film Company.



"SHE IS NOT A BARMAID; SHE IS MY DAUGHTER!"

When the idea was first projected of making Oliver Goldsmith's wonderful play into a screen production it is said to have been pronounced impossible. So much of the beauty of this work lies in the clever wording that it was thought impossible to get the humor across on a skeptical public. The London Film Company have succeeded, and although it is an English picture in its entirety, we, on this side, are glad to know that the majority of the credit for its success is due to the work of two Americans.

Jane Gail, formerly leading lady for the Imp Company and heroine of "Traffic in Souls,' is the life of the picture. Henry Ainley, a well-known English actor, plays opposite her, and interprets the difficult rôle of Marow Jr. as though he had played nothing else all his stage career. Christine Rayner, Kate's friend, looked very pretty and took her rôle in good style. R. Judd Green, who has a small but very important part, made a name for himself as a master of character work. Others in the cast were Lewis Gilbert, Gerald Ames, Charles Rock, Stella St. Audrie, Windham Guise, Gregory Scott, Nelson Ramsay and Fay Compton.

There are some excellent interiors, the ballroom set being particularly appropriate. The costuming is correct throughout. The novel finale will be approved by all. The characters group themselves, and after a subtitle in verse, bow themselves into a dissolve. It is similar to the lowering of a curtain and sets more or less of a precedent.

The humor of Goldsmith is of the most subtle sort. There is none of the slapstick work so apparent in many other writings. The sly wink, the nudge of the arm, all seem to convey a volume of thought, where a subtitle could only mar the effect. Yet it is a common saying that the English people do not possess a sense of humor. Those inclined to believe this fallacy should see this production and be convinced that the British have a very keen idea of what is funny.

Old Marow has planned that his bashful son shall marry Kate, the daughter of his old friend, Hardcastle. So after much coaxing, the boy and his friend consent to go. Arriving near the home of the prospective bride they meet Tony Hardcastle's stepson. He tells them, as a joke, that the Hardcastles' home is an inn, so when they arrive they naturally treat the old man as they would a servant, much to his disgust.

Young Marow, although bashful of women of his own social rank, has rather a liking for barmaids. His belief that Kate is a barmaid makes them friendly. Finally he finds out his mistake, and when forced to an issue learns that he cannot give her up. After many attempts he gets courage enough to propose to her and is accepted.

"THE REIGN OF TERROR"

(Eclectic—Six Reels)

REVIEWED BY PETER MILNE

EVERY man and woman and almost every child is familiar with that terrible period in the history of France, known as "The Reign of Terror," the title being applied to that time when the French Revolution was at its worst. To see the frightful atrocities that occurred in this age is perhaps nearly as trying an ordeal as it was to live through them, but if there was a man alive now who lived through the revolution he would be envied. One who has not seen this picture will envy the one who has, and if he is wide awake he will lose no time and see it himself. The least that can be said in regard to this feature is that it will pack any house in any place, unless there is something radically wrong with the populace.

"The Reign of Terror" has for its foundation the great work of Alexander Dumas entitled, "The Chevalier De Maison Rouge." The novel is a marvel, and the producer of this picture has done his best to model the screen story along the absorbing lines of the book. He has succeeded.

The production not only contains such a satisfactory story that one's curiosity is aroused at the outset, but it is also historically true. So besides obtaining great enjoyment from the picture, the spectator learns something in the bargain, and if he is unfamiliar with the course of events, he learns something which he will remember for a long time and something worth while.

At the start of the story Louis XVI has just been executed. Marie Antoinette is in prison. The picture follows the



THE DEATH OF THE CHEVALIER

Chevalier De Maison Rouge and his followers in their attempts to liberate the queen from the clutches of the revolutionists. All their efforts are to no avail, and they meet death in different ways. Later, as history tells us, the queen was executed.

Realism and a faithful precision is predominant throughout the picture. All the characters, the mobs as well as the principals, perform in a most natural manner. No part is overdone. Owing to the similarity in appearances, the characters are at times a trifle difficult to tell apart, and an unusually large number of leads are introduced. But as in most historical pictures the plot is secondary. Wonderfully well trained mobs appear; the leaders of the republicans are enough to send chills down the spine.

The excellent Eclectic photography supplements the other merits of the picture and puts the finishing touch on a perfect production.

BRILLIANT TRADE EXHIBITS MARK SECOND ANNUAL EXPOSITION

(*Continued from page* 20)

Not long since Walter Hoff Seely, president of Atsco, determined to place the Radium Gold Fibre Screen within the reach of every exhibitor by selling the screen on time payments. The excellent results the screen is giving together with this additional feature of the new selling plan—the company states—is taxing the capacities of both the St. Louis and East Orange factories to their limit.

Down the main aisle, from the St. Clair Street entrance at Space 49, was the Novelty Slide Company's display. This consisted of hand-colored slides for every possible requirement of the motion picture theatre owner.

An important feature of this exhibit was the manner in which the slides are displayed in revolving racks and illuminated from within by unseen electric lights.

Thomas G. Wiley was in charge, assisted by Albert Carlton, and both did good work.

The Laskyites were a busy crowd at Dayton during the convention. "The Only Son" was shown in one of the large Dayton theatres on Monday afternoon and evening, while on Thursday "The Man on the Box" was presented at one of the theatres in Convention Hall.

During the week the Lasky company, by arrangement with one of the Dayton newspapers, conducted a beauty contest in the hope of discovering in the Ohio city some bewitching maiden with enough dramatic talent to make it worth their while to lift her out of the obscurity of private life into the limelight. The returns are not in as yet, but Harry Reichenbach's hopes are high.

"LA BELLE RUSSE"

(The Regent Feature Film Company—Five Reels)
REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS second production of David Belasco, which appeared in the early 80's and demonstrated by its superior dramatic qualities its producer's adroit stagecraft, finding later expression in the wonderful creations now universally associated with the name of Belasco, showed in the film adaptation, recently run off in the Atsco projection-room, a mastery of



RENARD DUVAL RESENTS PHILIP'S INTERFERENCE

silent drama technique expected of such an experienced director as William J. Hanley, whose work while he was with Famous Players and Kinemacolor gave him a reputation for stage management of a high order.

Although the setting of the play calls for numerous foreign scenes, Mr. Hanley succeeded in creating the desired atmosphere by a clever use of ordinary studio interiors and a wise selection of outdoor spots within the environs of New York City.

The majority of the scenes indicate by their photography great care in the use of the camera on unusually clear days.

The versatility of Evelyn Rusel is strikingly apparent in the dual role of Geraldine Hatherly and Beatrice Hatherly, sisters of diametrically opposite temperaments. She readily grasps the fundamental requirements necessary for a proper rendering of the character of a wayward, impulsive girl straining at the leash of respectable poverty, and a nature kept within bounds by the traditions of family pride.

Beatrice Hatherly, unmindful of the consequences of such a step when there is no tie to hold the partner of a woman's guilty flight, elopes with the man she loves without insisting upon certain formalities before those authorized to make binding contracts between enthralled couples.

The action of the girl brings on the death of her father, a clergyman of the Church of England. Beatrice, compelled by circumstances to live by her wits, but still too clever to allow herself to sink to the bottom of the social scale, flits gaily from capital to capital, enjoying with a nonchalant disregard of the morrow, each day's pleasure unevenly distributed by the capricious hand of chance.

Although the steadier nature of Geraldine seems a bulwark against the trials and temptations of the unattached woman alone among strangers, she too has her battles to fight for self preservation and respect, but she finally triumphs and, after many vicissitudes is reunited with her husband, who supposing her to be dead shortly after their marriage, had enlisted for military service in India.

"THE FORCES OF EVIL," OR "THE DOMINANT WILL"

(Leading Players Film Corporation—Three Reels)
REVIEWED BY PETER MILNE

THE Leading Players Film Corporation's releases up to and including this, their latest triumph, have been noticeable for their lack of sensational and gruesome action. The producer of this picture must have been sorely tempted to introduce the sensational, but he has left the actual big events to the imagination and this is sufficient. Another man might have shown Lucille and the doctor falling from the cliff. To this director it was enough to show them after they had fallen. Again he might have shown the automobile passing over the child, but it was enough to show the injured child after the accident.

Facilities may have been lacking to portray these events as actualities, but it is more than likely that they were left to the imagination, for the reason that they were too horrible to show.

The class of people that enjoy good acting, with the sensationalism obliterated equals that class to which the true lovers of the melodrama belong, and that this offering will be well received by the former class is a foregone conclusion. It may be listed with the best of the three-reel pictures.

Renee Sylvaire interprets the leading feminine rôle. She is no stranger to those familiar with this brand of pictures, and her acting here is as excellent as in her former appearances. Unfortunately the names of the male members of the cast are not known, but each one personally may be accorded great praise.

The photography is perfect, and the lighting just as good. The interiors show some of the most gorgeous and beautiful sets ever produced.

The story itself will touch the hearts of all fortunate enough to see it. Young and old will appreciate it. Lucille is forced to leave her husband in obedience to the command of a hypnotic doctor. She longs to return to her husband, but cannot, for the doctor has the stronger will. Both meet with an accident, after which the doctor dies and the couple are reunited.

Live News of the Week

Charles H. Phillips, chairman of the Milwaukee, Wis., censor board, evidently aspires for some of the fame and publicity gained by Mrs. Cirus Niver, of the Pennsylvania State Board, for he has announced that he is going after all the lengthy film kisses that are shown in Milwaukee. Unlike his Pennsylvania contemporary Mr. Phillips puts no length on the legal kiss for Milwaukee, but says, "The display of lengthy kissing is both harmful and vulgar, besides being unnecessary to the play, and we will surely take action if we find any pictures which overdo the billing and cooing."

Edward Holmes, proprietor of the Gayety Theatre, Long Beach, Cal., had several front teeth knocked out when his auto collided with a streetcar in Los Angeles, a few days ago.

Charles Richman, recently secured by the Jesse L. Lasky Company for appearance before the camera, will, in all likelihood, appear in "Captain Barrington," in which he starred for several years.

Little Miss Hilda Couch is probably the youngest actress in pictures who will head her own company. While she is not widely known to followers of the photoplay, she has written some clever scenarios to be enacted by a company of child players. Most of them deal with educational subjects, and those who know her are proud of the ability she has displayed in the composition of them.



HILDA COUCH

Louis Green, who for four years was connected with the Academy Theatre as assistant manager, has been appointed Buffalo, N. Y. representative of the Box Office Attraction Company, with offices in the King Edward Hotel, on Niagara street.

Wilhelm Robert McBain Fuehrer, although a long name, represents a very small person, i. e., Universal Ike, Jr. Bobby, as he is universaly called, is a New York boy and only fifteen years old. He is a baseball fan, after a fashion of his own, and knows many of the players by their first names. He is a favorite around the Hollywood studios. He was for a time with Maude Adams and other well known stage stars, the Universal being his first engagement for the screen.



UNIVERSAL IKE, JR.

Adele Farrington, who has been playing in stock at Winnipeg for the past two seasons, is in Los Angeles to spend a short vacation with her husband, Hobart Bosworth, head of Bosworth, Inc.

Leon Wagner, of the Sterling Camera and Motion Picture Company, was married to Miss Violet Stuart at the Little-Church-Around-the-Corner on June 28. Directly following the ceremony a dinner was given in their honor at the Pelham Bay Inn. A honeymoon trip to Niagara Falls and Lewiston followed. The bride is from New York.



ETHEL GRANDIN

Ethel Grandin, the petite leading lady, formerly with the Universal company, is now working on her own features, as exclusively announced in The Motion Picture News recently.

Several large users of Non-Flam Agfa have made tests prints of this product and the results have proved very satisfactory. Initial shipments of Gevaert Non-Film will be received in this country about July 15.

The scenario for "The Rose of The Rancho," which is to be produced by The Jesse L. Lasky Feature Play Company, has been submitted to David Belasco. Cast and other details for the first Belasco picture are going forward rapidly.

Among those selected for the second company for the Western Lubin studio, which began work July 1, are Lucile Younge, Beatrice Doming, Robert M. Dunbar, William Tennise, Robert Blakeley and A. C. Gosden.

Samuel Goldfish returns from Europe this week. The trip of the Lasky chief was extremely successful. Mr. Goldfish will join his family at Long Lake, N. Y., where he will spend a few weeks with Jesse Lasky on a fishing trip.

The World's Special Feature Film corporation has removed its Buffalo (N. Y.) offices from 503 White Building to 23 West Swan street, the Warner's Features' old stand. The new offices occupy the entire lower floor. Fred W. Young is manager of the Buffalo branch.

Sol L. Lesser, of the Golden Gate Film Exchange, will land in New York this week, it is expected. The feature, "The Christian," has been put on the road and will be shown at the Portola in San Francisco and Clune's Auditorium in Los Angeles.

Charles Ogle, formerly leading man for the Edison company and now with the Universal, was, like many other Thespians, educated for the pulpit, but found the call of the stage too strong



CHARLES OGLE

to resist. He was born in Zanesville, Ohio, and has been connected with the theatrical profession for fifteen years. He also graduated from Illinois college and practised law for three years. But again the call was too much to be resisted and he joined the Edison family. With Mary Fuller and Walter Edwin, the director, he came over to the Universal recently.

William D. Taylor, for two years with the New York Motion Picture Company, and later with the Vitagraph, where he played the title role in Capt. Alvarez, has taken a directorship with the Balboa Feature Films Company, at Long Beach, and is filming his first feature, "The Judge's Wife," which will consist of three reels. Neva Gerber is the leading woman of the company.

The screen dramatization of "The Fortune Hunter," by Windell Smith, is being produced by the Lubin Company. Ethel Clayton and William Elliot will appear in the leading roles.

S. H. Friedlander has been selected as general manager of the new Edwin August Feature Film Company that is already at work in Los Angeles.

The Reliance and Majestic companies are producing a series of comedy pictures from Paul West's "Bill" stories which were formerly running in the New York "World." "Tammany Young" is the original of the stories and will be featured. They will be released under the Komic brand.

A. S. Hyman left New York recently, to take charge of the field interests of Warner's Features in the states of Arizona, Nevada and California.

It was reported in the last issue of THE MOTION PICTURE NEWS that George Kleine is to release Belasco's "Heart of Maryland." This is an error as Mr. Kleine has nothing to do with the picture.

Sam J. Ryan, now with the Pathé Company, formerly a member of the Tom Lewis and Sam Ryan vaudeville team, is one of the most natural comedians on the screen. His six



SAM J. RYAN

years' work under George M. Cohan during which time he played large parts, has fitted him for his present engagement. He took the part of Boss Dunn in "The Stain," Sig. Bashinelli in "The Perils of Pauline" and Uncle Ebenezer in "The Precious Twins."

William Fox is planning a studio where he will produce his own features. The location will be somewhere in New York City. Plans have been presented by the architects and as soon as they receive Mr. Fox's O. K. will be rushed forward.

A. C. Beck, formerly with the George Klein Chicago office, has accepted a position with the California Film Exchange, and will act as traveling representative out of the Los Angeles office, located at 736 South Olive street. The California exchange handle exclusively the Universal program and features.

In the early part of his career, James B. Kirk, publicity manager of Warner's Features, Inc., was a newspaper man and has worked on the reportorial, edi-



JAMES B. KIRK

torial, and special staffs of newspapers as far west as Denver and as far south as Atlanta. Then he became editor of "Profitable Advertising," a magazine of publicity in Boston. Mr. Kirk has contributed stories and verse to magazines and pictorial publications. He was managing editor of the Hampton Advertising Company, New York, in its palmy days, and for several years has been production manager of the Blackman-Ross Advertising Agency, New York. From the latter position he came to Warner's Features, Inc.

William Fables, for twenty-two years a legitimate actor playing animal parts, will play the "Goat" in the Buster Brown series now being made by the Edison Company.

A. Potiker, a widely known figure in the feature film rental and motion picture theatre business in Cleveland, recently returned from an extensive European trip. While abroad he visited his birthplace, Bartfa, Lower Hungary.

J. L. Warner, traveling general representative from the New York office of Warner Features, is in Los Angeles for a brief stay while on his way to the San Francisco branch where he will remain several weeks.

Benjamin H. Tint has resigned as manager of the Alhambra motion picture theatre of Waterbury, Conn. He was formerly manager of the Broadway theatre.

Mr. Cippico, general sales agent of L. Gevaeret & Company, was recently in New York visiting Mr. Bodine, of the Raw Film Supply Company, and looking over the American field. Mr. Cippico states that a new studio will shortly be erected in the outskirts of Paris by the Agfa Company.

The Ambrosio-American Company has closed contracts for the state-rights of "The Angel of the Mine," "The Bells of Death," the Griffon's Claw," "The Law of Compensation," and "For the Queen's Honor."

Director Hobart Bosworth, Charles Hayden and Helen Walcott are at San Francisco, taking scenes for another Jack London story. The company will continue to take the actual scenes described by Mr. London in his stories, with all future pictures.

The United Odd Fellows, of Ilion, New York, have purchased a Power's Cameragraph No. 6-A from the Picture Theatre Equipment Company, of New York City.

Billie Jacobs, age three years, who plays in Sterling Kid Comedies, entertained about two hundred motion picture people recently, when he directed a scene on the big Universal



BILLIE JACOBS

stage, at the Hollywood studio. One of the stage carpenters made him a toy camera, and merely for the fun of it, Billie was induced to direct a scene. He conducted himself according to the best traditions.

"The Script," the official organ of the Photoplay Authors League, of Los Angeles, California, is at last a reality. The first issue, consisting of sixteen pages and cover, is composed principally of vital articles dealing with their objects. The contents are copyrighted.

Archer McMackin, formerly with the Essanay Company, in charge of publicity and later in the scenario department, where he was associated with Gilbert P. Hamilton, is now with the Albuquerque Film Manufacturing Company, of which Mr. Hamilton is president and general manager.

Ben Wilson, leading man for the Edison Company, has been made a director in the Atlas Theatre Corporation, owning five hundred shares.

The State Film Company, of 60 Bank street, Newark, N. J., will represent the Progressive Motion Picture Corporation in Northern New Jersey.

Violet Mersereau has returned to the Universal-Imp Company as leading woman. It was nearly a year ago that the charming little actress left the Imp company to accept a position in the "Rebecca of Sunnybrook Farm"



VIOLET MERSEREAU

company, in which she played the title role. Miss Mersereau is an actress of long experience, though she is still very young, and her former appearance in Imp plays made her highly popular in the film world. She will now be under the direction of Herbert Brenon and will appear mostly in features of two or three reel length.

In an exciting game on June 27, the Edison baseball team defeated the Kalem team by a score of 11 to 7.

Buffalo was honored when at the annual convention of exhibitors in New York, William A. Bean, president of the Buffalo Exhibitors Association, was elected president of the New York state branch of the national organization. Mr. Bean is manager of the Majestic Theatre, on West Ferry street, and one of Buffalo's "live wire" exhibitors.

H. G. Segal, formerly general manager of the Cosmos Feature Film Corporation, has resigned from that concern to take over the management of the New York exchange for the World Film Corporation.



H. G. SEGAL

Mr. Segal has been in the film business for the past seven years, having been connected with the Motion Picture Patents Company and the Mutual Film Corporation. He is a hustler and is a "bug" on system and organization, which he claims is the best way of getting the business.

The Raw Film Supply Company will shortly place on the market, at a cost practically the same as that of the ordinary product, films in any color desired by the purchaser. The camel scene in "Caberia" was imprinted on this film. Such a film would save the cost of tinting the raw product.

William W. Hodkinson, president and general manager of the Paramount Picture Corporation and president and manager of the Progressive Motion Picture Company, is making a tour of Los Angeles and West coast branches, and it is very likely he will spend some time in Los Angeles at the Bosworth, Inc., and Jesse Lasky feature films studios.

"The Sea Wolf" and "Brewsters' Millions," which are being handled by the William L. Sherry Feature Film Company, are being extensively advertised by Proctor's Fifth Avenue Theatre, New York, by using half-page advertisements.

CALIFORNIA ASSOCIATION HOLDS BALL

The Southern California Motion Picture Men's Association held its first annual ball in Los Angeles recently for the purpose of securing financial aid to combat drastic legislation now pending detrimental to the business in general.

The ball was largely attended and proved to be a successful and pleasant affair. A handsome blue-covered souvenir booklet was issued for the occasion, containing half-tones of prominent manufacturers, directors and players.

The officers of the association are: A. P. Tugwell, president; R. F. Hale, secretary, and M. Gore, treasurer.

PATHE EXPLODES THEATRE RUMOR

The assertion that Pathé is to build a $30,000,000 chain of motion picture theatres, extending from coast to coast, published in a recent issue of the Los Angeles (Cal.) "Herald," was branded as a canard by H. C. Hoagland, of Pathé, when he was asked to comment upon the report.

"There is absolutely no truth in it," said Mr. Hoagland. "We are in the producing and film publishing business. We are not exhibitors and have no intention of doing anything to hurt the exhibitor's business.

EQUIPMENT FIRM INSTALLS PROJECTORS

The Picture Theatre Equipment Company, of 21 East Fourteenth street, New York, announces that it has placed the following projection machines:

One Powers No. 6-A motor-drive, in the studio of the Standard Film Print Corporation, Yonkers, N. Y.

One Edison Model D with Transformer, to Dr. Sahler's Sanitarium, of Kingston-on-Hudson, N. Y.

One 1914 Motiograph complete motor-drive equipment in the Bloomingdale Hospital for the Insane, White Plains, N. Y.

One Powers No. 5 to the Brooklyn Branch of the Navy Y. M. C. A.

LATEST "BEAUTY" PRODUCTION RELEASED JULY 21

In a forthcoming "Beauty" production Kathie Fischer stars as a little girl, and repelled by the disinterested natural mother, steals away to her unknown neighbor in search of a "real" mother.

The story carries deep pathos and will prove an object lesson to such who through neglect have been permitting the yearning hearts of the little ones to go begging for love. The subject is entitled "Her 'Really' Mother," and will be released on July 21.

Essanay's "One Wonderful Night" Ready



FRANCIS X. BUSHMAN AND BEVERLY BAYNE IN A SCENE FROM "ONE WONDERFUL NIGHT," FORTHCOMING ESSANAY PRODUCTION

ESSANAY will release on July 18, through the General Film's feature department, "One Wonderful Night," by Louis Tracy, starring Francis X. Bushman, the winner of the Popular Players' contest of "The Ladies' World."

The picture is an adaptation of the serial which appeared in that magazine and aroused considerable comment among the readers for its dramatic and heart interest qualities.

The Earl of Valletort endeavors to persuade his daughter Hermione to marry a Hungarian count, who has aspirations to the throne of his country. He needs money to carry out his project, and as the girl is wealthy he hopes that she will consent to become his bride. She detests the man, and to avoid his persistent attentions, flees to America, in company with a scheming Frenchman, Jean de Courtois, whose sinister disposition is known to her father, though she is unaware of the man's real character. She arranges to marry de Courtois, with the understanding that it is to be a marriage only in name; and it is agreed that later they are to obtain a divorce.

De Courtois, in the confidence of her father, who is anxious to prevent a ceremony that would preclude her from becoming the wife of the Hungarian, makes use of every method his ingenuity can devise to put off his marriage with the beautiful heiress. John Delancey Curtis, who, with a friend unwittingly secures a room next the one occupied by the count, wears the count's coat by mistake, and later finding a marriage certificate containing Lady Hermione's name, goes in search of her to return the document. They fall in love and finally marry.

GREAT NORTHERN TO FILM PEACE NOVEL

The motion picture rights for Baroness Bertha von Suttner's novel, entitled, "Lay Down Your Arms," have been acquired by the Great Northern Film Company. Baroness von Suttner was the Austrian authoress and famous exponent of peace, who died on June 21 in Vienna. The Great Northern Company is at present busily engaged on a photo-dramatization of this book for a five part production.

"Lay Down Your Arms" achieved world-wide success when published in 1890. It is a strong argument for universal peace. The authoress had tasted of the bitter sorrows of war, when as a girl she was betrothed to a prince who was killed in a battle.

The Baroness wrote over thirty novels and novelettes, but it was "Lay Down Your Arms" which made her famous. She visited the United States in 1904 and in 1912, on the second visit remaining for six months, during which time she delivered a number of lectures, advocating arbitration instead of war. In 1905 she was awarded the Nobel Peace Prize. At one time she was the secretary to Dr. Alfred B. Nobel.

"THE CRUCIBLE OF FLAME"

(Features Ideal—Three Reels)

REVIEWED BY PETER MILNE

INASMUCH as this production is a picturized version of a most sad topic, it would receive satisfactorily, even if the valuable acting and supreme photographic effects did not accompany it. As these two important essentials of a good picture are combined with the pathetic story, the production may be termed an excellent one, and it will be peculiar if it meets with anything except success.



THE DEATH OF IRENE'S HUSBAND

The sad story of the young girl, who has grown up in blissful ignorance of the ways of the world in the quiet seclusion of a country town, and then journeying to the city where she falls in with evil companions, will touch the hearts of all, none excepted. A feeling of great satisfaction comes over one when he sees her finally restored to her father.

Della Porta is featured in the picture and a fine cast supports her. The story contains nothing startling, but nevertheless is most absorbing. There are a few scenes which arouse the sympathy even more than the entire idea of the picture. The parting of the father and daughter is exceedingly touching. Scenes which take place in the café are realistic, and afford a change from the more serious parts. The final reunion of Irene and her father makes a very pretty end.

The photography of the picture is clear and toned in a pleasing way throughout. A fine fire scene appears in the latter part of the second reel.

THE LURE OF THE SAWDUST

(American)

REVIEWED BY C. J. VERHALEN

THE Flying "A" Company, which is headed by Winifred Greenwood and Edward Coxen, interpret this story of the circus world. One of the large circuses of this country is brought into play. Much that will interest the general public is caught by the camera, such as the moving of a circus, the erecting of a tent, and the other details which have always been a mystery to the show-loving people of America.

A good, strong plot has been built around the free and open lifed people of the tanbark. Bits of sentiment and rural life are worked into the photoplay by the introduction of several characters who play a prominent part in the production of this film.

Annette, a bareback rider in a circus, is the object of attention on the part of Henri Dupree, a ringmaster. These attentions arouse the jealousy of Marie, another performer, and she plots Annette's downfall. One day as the opportunity presents itself, she wires one of the paper hoops through which Annette jumps in the course of her acts. She is seriously injured, and is taken to a local hospital, while the circus goes on.

A young farmer chap falls in love with her and wins her. A year later the circus returns, the call of the sawdust is felt by Annette, and for just one performance she



THE FAMILY GATHERING

returns to the tent. The binding link, however, to her domestic duties is her babe. She returns to her husband and child after a hard battle with the lure of circus life.

"SANDS OF LIFE"

(Balboa-Box Office Attractions—Two Reels)

REVIEWED BY A. DANSON MICHELL

AS in other productions by this company, the photography is beyond reproach. The story is original and clever, and the acting good, making, all told, a desirable release. The picture will be placed on the market in a short time by the Box Office Film Attractions Company, who have obtained the rights for the entire North and South America.

The plot is one continuous round of action. It tells the life story of a prize fighter in a manner that teaches a lesson. Henry King plays the leading part in a commendable



THE CHALLENGE IS GIVEN

manner. He has a good build for such a part and registers careful and capable work.

There are some excellent double exposures. The settings are all most appropriate, especially the ring scenes. The fighting scenes were well staged. There were several beautiful moonlight effects.

Jack, a young fighter, becomes rich and spends his money rapidly. He finally becomes dissipated and loses his fights. He wanders from bad to worse and finally, in a starving condition, fights his last battle.

ROSKAM RETURNS FROM EUROPE

Ed. M. Roskam, president of the Life Photo Film Corporation, has just returned after a tour through England and the continent. Mr.



ED. M. ROSKAM

Roskam has made a thorough and exhaustive investigation into the foreign film market and brings back with him trade conditions with a mass of data and information that will be invaluable to the American producers.

Next week there will appear a review by Mr. Roskam of the American film invasion in England and the continent.

GETS PUBLICITY FOR "THE $1,000,000 MYSTERY"

F. V. Armato, motion picture editor of the Philadelphia "Evening Telegram," deserves considerable credit for the able manner in which he handled for his paper the advanced notices of "The Million Dollar Mystery," the Thanhouser serial which has been causing so much talk among picture fans throughout the country since announcements were made that the story of the picture would appear simultaneously in the principal papers all over the United States.

"The Million Dollar Mystery," by Harold MacGrath, the well-known author, is scheduled to appear in the "Evening Telegram" serially in conjunction with the run of the picture in Philadelphia houses. Mr. Armato was formerly Philadelphia correspondent for THE MOTION PICTURE NEWS, and is known among his colleagues as an able and energetic man in his chosen profession.

Will Handle Best Films of All Companies

Paramount Goes Into Open Market for High-Class Productions—Does Not Intend to Restrict Programs to Present List.

THE Paramount Picture Corporation announces to the trade the inauguration of a policy which will enable exhibitors to obtain full programs of high-class productions throughout the year. In order to do this, the Paramount concern has decided to go into the open market and buy the best films from all producers whose releases measure up to the standard set for the pictures to be supplied to Paramount customers, in addition to the pictures already arranged for with the Famous Players Film Company, the Jesse L. Lasky Feature Play Company, and Bosworth, Inc.



GROUP OF NOTABLES IN FILM WORLD IN OFFICES OF PARAMOUNT PICTURES CORPORATION, NEW YORK CITY

1. Hiram Abrams, Famous Players Film Co., Boston, Mass. 2. Wm. L. Sherry, Wm. L. Sherry Feature Film Co., New York City. 3. James Steele, Famous Players Film Service, Pittsburgh, Pa. 4. Wm. W. Hodkinson, president, Paramount Pictures Corporation. 5. Raymond Rawley, treasurer, Paramount Pictures Corporation.

Exhibitors in small places will be able to get through the various exchanges throughout the country handling Paramount pictures, films of dramatic productions which made hits on Broadway theatres at two-dollar prices.

The exchanges are: The Casino Feature Film Company, Dime Bank Building, Detroit; the Kansas City Feature Film Company, Gaiety Theatre Building, Kansas City, Mo.; the Notable Feature Film Company, Boston Building, Salt Lake City; the Famous Players Star Feature Film Service, Temple Court Building, Minneapolis; the Progressive Motion Picture Company, Pacific Building, San Francisco, the Central Building, Seattle, Marsh-Strong Building, Los Angeles; the Famous Players Film Company of New England, 31 Beach street, Boston; the William L. Sherry Feature Film Company, 125 West Forty-sixth street, New York; the Famous Players Exchange, 1331 Vine street, Philadelphia; the Famous Players Feature Company, 28 West Lexington street, Baltimore; and the Famous Players Film Service, 404 Ferry street, Pittsburgh, Pa.

The Paramount program is expected to add prestige to a house, and without doubt will live up to the claims of the company that its pictures will draw the most desirable class of patrons. The releases will cost a trifle more than many pictures contracted for by exhibitors, but the excellent quality of the Paramount products justify the extra expense.

FIRST 20th CENTURY FILM UNDER WAY

The 20th Century Feature Film Company will start on its first American production this week. A well-known producer will be the managing director; Frederick Beck, the photographic expert; Geo. H. Jones, assistant director, and H. B. Reynolds, general manager.

Mr. Beck has photographed "The Three Musketeers," "House of Bondage," "Trapped in the Great Metropolis," "Traffickers on Soles" and many others.

The policy of the new company will be to produce twelve or more features a year.

SPECIAL FILM REVIEWS

"A Beggar Prince of India." (Victor. Three reels. Friday, July 10.)—The most worthy feature of this picture is the fact that it gets away from almost every other film. The plot is not original, but the characters are unlike any other picture. The story is carefully drawn and the action logical and concise. Several poor settings mar the otherwise good effect.

The beggar prince, the rightful heir to the throne, meets the daughter of the usurper and love is started. He enlists the aid of the hillsmen and rescues the girl from the man she has been forced to marry.

"Nerve." (Balboa Box Office Attractions Co.)—Henry King, Della Connors, William Wolbert and Jeanie McPherson are the principals in this one-reel drama of mining life. The story is noticeable because it is one of the very few that depict a miner's life as it really is and shows the manner in which ore is extracted.

It has strong, virile points and is acted in a careful manner with great care for details. The name is derived from the actions of a woman when placed face to face with danger. There is much to admire in the picture.

A young man is victimized into buying a salted mine. Discovering this, he enters the house of the man who had perpetrated the fraud on him and in robbing it is discovered by his daughter. She, however, lets him go on hearing his story.

"The Lady of the Island." (Imp. Two reels. Monday, July 6. Featuring Dorothy Phillips.)—The story is unusual in many ways and makes an excellent feature. The photography is clear, the acting excellent, and the settings appropriate. There is a very clever dog introduced who does feats that exhibit almost human intelligence.

By the terms of a will a villain is made beneficiary in the event of the death of the girl. He takes her to an island, where she is nearly killed several times. A couple of campers, however, come to her rescue, and with the aid of the crew of an eight-oared shell, beat the villain and his accomplice.

"The Prescription." (Melies. Two reels. Thursday, July 2.)—This is one of the best pictures that Melies has put out. The plot of the drama is almost entirely new, and although the idea is somewhat exaggerated, it is no doubt true in part.

The story is woven about a group of rich doctors. They care little about their poor patients and usually give them prescriptions which they are unable to have filled. But one of the doctors is of a better sort, and after studying the situation he brings about the reformation of the others. After one has seen the picture he may be thankful that there are just a few doctors of this class and many of the better.

The photography of the picture is very good. The scenes, mostly interiors, are carefully laid. The acting is of the best.

"A Mexican Spy in America." (101 Bison. Two reels. Saturday, July 18.)—This picture was photographed in Honolulu and, due to the similarity between Mexico and Honolulu, the Mexican atmosphere is uppermost in every foot of the picture. The part of the action that transpires in the United States is supposed to take place on the border, and here, too, the atmosphere is predominant. The Mexicans that appear in the picture, other than the principals, are Hawaiians and these latter make ideal Mexicans. The drill scenes on the border are most realistic, partly because they are real. Besides these valuable elements of the picture the drama has a new turn to affairs when, in the finale, the hero turns from the heroine even after she has proved herself worthy of him.

The Mexican spy is a friend of the son of the commandant of the United States fort, and when war is declared the spy is commissioned to procure the signal code. He is found out and apprehended before any harm occurs. Marie Walcamp and William Clifford are the principals.

"Across the Burning Trestle." (Edison. Saturday, July 18.)—This is by far one of the best one-reel dramas that have been released for a long time. It is a dramatic adaptation from Francis Lynde's novel, "In Christmas Canyon." Mabel Trunnelle, Yale Benner and Herbert Prior are the principals of the cast. The picture teems with interest from start to finish; the only complaint is that it is too short. The telegrapher is taken ill and his wife obtains a position at a lonely station in order to support him. The old operator at the station determines to revenge himself on his employers and sets fire to the trestle when a special train is due. But the girl rushes across the bridge and flags the train. She and her husband are both rewarded with good positions on account of this act.



SCENE FROM GEORGE KLEINE'S "A KINGDOM AT STAKE"
(Released through General Film Special Feature Department, June 29.)

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

PANSY AMUSEMENT CORPORATION. Motion picture and general theatrical agency; $1,000; Manhattan. Louis N. Moss, Morris Levy and Benj. S. Moss.

WORLD EXHIBITING CO. Motion pictures; $50,000. E. F. Ambler, H. M. C. Woolf, L. Dennis, 451 W. 22d street.

THE TAYLOR FILM PRODUCING COMPANY. Motion pictures; $5,000; Brooklyn. Thos. A. Kirby, Richard F. Keough, Samuel H. Harris, of New York.

MANHATTAN SLIDE AND FILM COMPANY, INC. Manufacturing slides, films, advertising devices, and general advertising, manufacturing films for motion pictures; $1,000; Manhattan. Herbert Wyckoff, David Morris, of New York, and Sydney Solomon, of Brooklyn.

AEOLIAN AMUSEMENT COMPANY, INC. Motion pictures; $10,000; Manhattan. Charles Boylan, Donald M. Campbell and Herbert Ascher, of New York.

THE PLEASURE COMPANY, INC. General amusement park, motion picture theatres and restaurants; $7,500; Brooklyn. Timothy F. Murphy, Laura A. Murphy and John B. Kelly, of Brooklyn.

TRENTON GRAND THEATRE COMPANY, INC. Theatrical and motion picture business; $5,000; Manhattan. Max Spiegel, Edward Spiegel and Thos. McMahon, of New York.

ISLAND AMUSEMENT CORPORATION. General amusement and motion picture shows; $5,000; Mineola. Aaron Helman, Samuel B. Levi, of New York, and Aaron Sekelinsky.

M. A. MYERS AMUSEMENT CORPORATION. Reality, public amusement resort, motion picture shows, etc.; $200,000; Buffalo. Merlin A. Myers, Opal G. Hoefler, Tibbitts C. Pierce and two others, of Buffalo.

CAPITAL CITY FILM AND PRODUCTION COMPANY. Howard J. Curtis, Wilson F. Sanderson, C. Klarsfeld, Harry Morris, Neil V. McDonald, John C. Crary and Matthew A. Sweeny, all of Albany.

RAY FILM COMPANY. $15,000. C. F. Ray, F. T. Reeve, G. H. Borst, 600 E. 4th St.

GOLDSEAL FILM CORPORATION. Motion pictures, etc.; $30,000; Manhattan. A. L. Burchell, T. K. Mablon, A. D. Ghersan, New York City.

SAND AMUSEMENT COMPANY, INC. Motion pictures, theatres, etc.; $6,000; Brooklyn. Jacob Sommer, Abr. G. Wolf, Isaac Meister, all of 1948 85th St., Brooklyn.

At Harrisburg, Pa.:

LYMAN H. HOWE FILM COMPANY. To manufacture and sell motion picture films and apparatus; $40,000; Wilkes-Barre. Lyman H. Howe, S. M. Walkinshaw and P. A. Meixell, all of Wilkes-Barre.

THE LYMAN H. HOWE ATTRACTIONS COMPANY. Motion picture exhibitors; $25,000; Wilkes-Barre. Lyman H. Howe, S. M. Walkinshaw and P. A. Meixell, Wilkes-Barre.

THE MONARCH AMUSEMENT COMPANY. To give motion picture shows and other entertainments, at 262 Apsley street, Germantown, Philadelphia; $5,000. Joseph Morris, Edward H. Ugele and Lewis Costers, all of Philadelphia, and Samuel Bugeleisen, New York City.

JUNCTIONS PARK AMUSEMENT COMPANY. Motion picture exhibitors; $5,000; Beaver. L. S. Morlan, S. E. Duff, R. D. Hunter, J. R. Marshall and Clarence Rarick, all of Beaver.

EASTON CONSOLIDATED AMUSEMENT COMPANY. Motion picture and photoplay business; $10,000. Charles D. Brunner, H. M. Ackerman and Frank Flynn, all of Easton.

At Wilmington, Del.:

THE FROHMAN AMUSEMENT COMPANY. To purchase, own, prepare and lease feature films, photograph films, both negative and positive; $500,000; New York. W. L. Sherrell, Harry T. Rause, Byron E. Carl, E. W. A. Meysenburg, all of New York.

AMALGAMATED FILM CORPORATION. Dealing in films for motion picture machines; $800,000. H. E. Latter, W. J. Maloney, O. J. Reichard, Wilmington.

STANDARD FILM CORPORATION. To operate motion picture exchanges; $1,500,000. H. O. Coughlan, J. F. Curtin, New York City; J. M. Satterfield, Dover.

At Providence, R. I.:

LITTLE RHODY FILM & MANUFACTURING COMPANY. Manufacturing and dealing in moving picture films and all appliances; $150,000; Kittery. Pres., A. D. Sawin, Providence, R. I.; treas., H. Mitchell, Kittery.

Changing Reels With Chaney

While on a recent visit to a theatre on the East Side, I found that the operator had gone out for a while and left the machine in charge of a boy about eighteen years of age.

Some children had set fire to an old clothes hamper in the street and it was smoldering in the bottom.

One of the boys threw the cover back with a stick and immediately a dense cloud of smoke arose, blowing into the open windows of the theatre.

Some idiot, such as always materializes in a case like this, yelled fire, and the panic started.

Fortunately no one was hurt, but it was through no fault of the employees, as some of them were the first to the doors.

With a state law for the proper supervision of operators, the public would have more confidence in them, and they probably would not rush for the exits at the first false alarm.

This law will undoubtedly come some day, and I suppose it is better late than never, but "how long, oh Lord, how long?"

ST. LOUIS UNION ELECTS OFFICERS

St. Louis Moving Picture Operators Union Local No. 143 has elected the following officers for the ensuing year: President R. M. Finnegan; vice-president, C. J. Mulcahy; recording secretary, A. L. Stone; financial secretary, Geo. McDonald; treasurer, Chas. Serkes; business agent, Wm. F. Canavan.

Local No. 143 is the oldest motion picture operators union in the United States and has done its share in establishing the high standard maintained in the picture business in St. Louis.

R. Srenco, operator at the Grand Opera House for the past two seasons, went to Chicago July 1 to join the Kinemacolor demonstrating force.

WASHINGTON, D. C., WARBLES

I am informed that the baseball team of Washington operators, under the able management of Brother Spellbring, will play the Baltimore operators on Saturday, July 27.

If Baltimore does not make a better showing than they did last year, it looks like a victory for Washington.

I am given to understand that Washington beat Baltimore six (count 'em) times last season, so it behooves Baltimore to wake up.

Washington issues a defi to any operators' team in the Sunny South. Anyone wishing to arrange for a game can communicate with Manager B. A. Spellbring, Gayety Theatre Building.

Good luck to all, and may the best team win.

PROVIDENCE, (R. I.,) PIPPINS

The Pastime Theatre, Olneyville, R. I., closed for the summer on June 13. Operator Sylvinia has accepted a position with Messrs. Spitz Matheson for the summer months.

Camille Turcotte, chief operator of Bullock's Theatre, has taken a position at Narragansett Pier.

Operators Harry Kelley and E. Reddy are employed at the Westminster Theatre, which is following a picture policy during the summer.

Most of the operators in Providence are preparing for the vacation which they receive every summer.

This is what I call a "dispensation of Providence."

I think Providence overlooked New York, as the only time we get a vacation here is when we offer the office boy's excuse, "Grandmother's dead."

MEANDERING AROUND MANHATTAN

In the spring a young man's fancy, etc., etc., and I think it must be contagious.

Brother Harry Greenhouse and his ladye fayre hied them to the proper place a short time ago and are now spending their honeymoon at 67 West 107th street.

We all wish them the best luck in the world, and may all their troubles be little ones.

Does anybody want to buy a camera? If so apply to W. J. Sweeney. It has never been used. It is a good one, for Charley Unger says so.

Paste this in your hat:

Perfect Photo Plays Properly Projected Positively Please Particular People

Brother H. J. Smith of Rochester, was in town for a few days, and dropped in to see yours truly. He impressed the writer as being up-to-date and progressive in every way. He reports that things are going along swimmingly in Rochester.

ONEIDA (N. Y.,) OBSERVATIONS

Brother James Peck left last week for Norwich, N. Y. He is the only L. A. operator in the town. A local paper gave him some boost. They claim his pictures are 35% above the non-union operators.

Can some brother tell us what the attraction for Brother Gleeson in Canastota is?

Oneida has three moving picture theatres. The Park has just opened after being closed for several months, and plays the Mutual and Pathé Dailies.

The Dreamland has opened under new management doing good business. It plays the mutual program.

The Gem, the home of the licensed and the Feature films, is playing to capacity houses. Last Wednesday "Protea" was shown and it had to be repeated Thursday. Monday they feature "The Stars and Stripes in Mexico."

There is considerable talk of placing a pipe organ in the Madison Theatre.

Right Off the Reel

Joe Flores, chief cowboy at the Universal ranch, north of Los Angeles, was confronted with being dashed down a ravine or thrown into a board fence surrounding the 180-acre ranch, when the horses hitched to a chariot, used in a chariot race in the production of "Damon and Pythias," ran away. Flores chose the board fence route, and to the surprise of the hundreds who viewed the runaway, the horses dashed through the structure as though it were but tissue paper. And the mystery to all is that Flores was not injured in the least and the horses were but slightly scratched about their heads.

"Pard," the big Collie, which has been appearing in J. Warren Kerrigan Universal pictures, has been given notice that his services will no longer be needed, and that by his master and trainer—Jack Warren. "The last picture he worked in," the Universal star explained, 'Pard' tried to romp away with all the laurels, and now since I have seen the first print, am sure that he pushed me back among the settings. That's gratitude! The kennel for 'Pard' hereafter."

"Business vs. Love" is a one-reel picture in which Vivian Rich and William Garwood play opposite in a domestic drama. Garwood, as the husband, is absorbed in his business interests and Vivian Rich, as the wife, is pining away for the love and devotion she craves, but does not receive. Woman's instinct leads her to adopt desperate measures to accomplish the desired end. Released July 22.

Robert Leonard, actor and director of Rex dramas, has just completed a one-reel subject entitled, "The Symphony of Souls." It tells the story of a young and poor violinist who plays to himself, little dreaming that each note is eagerly absorbed by a sightless girl who lives across the hall. The story plays between the palaces of the rich and the hovels of the exceedingly poor.

Wilfred Buckland, artistic director with the Lasky company, constructed a stockade at Hollywood which Stuart Edward White, author of "The Call of the North," said is even more natural than the original which formerly stood at Big Lake Tap, Canada, far north of the beaten trails.

Three seals have been acquired by the Universal Film Manufacturing Company and added to the company's zoo at Universal City, Calif. The seals will be used in motion pictures.

The Faust Film Company is busy with the production of a feature picture of several reels, in which children will play the important parts. The company is working at the Eastlake studio, in East Los Angeles. The title for the picture is "Jessie of the Mountain Country."

In a forthcoming Edison multiple, "The President's Special," two trains were used only to be splintered into a thousand pieces after crashing into each other. So great was the force of the collision that the cameramen were in grave danger of being struck by the flying parts.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Poor Folks' Boy." (Vitagraph. Two reels. Tues., June 30.)—A pathetic story is told in these two reels, but there is nothing to warrant this length. The story contains nothing to awaken the enthusiasm and would be better as a one-reel picture. Paul Willis, Anne Shaefer and George C. Stanley play the leads. The greedy creditor, little by little, takes the widow's all. When he proposes taking her boy, she and he rebel and the two calmly leave their home.

"The Daring Young Person." (Essanay. Tues., June 30.)—Ruth Stonehouse and Richard Travers head the cast. The picture is a comedy-drama that stands by itself. "The Daring Young Person" is a young girl, who falls in love with a man at first sight. The queer experience that he goes through to win her will amuse all.

"Hearts of Men." (Selig. Tues., June 30.)—A strong picture, but in parts the evidence of poor producing is obvious. The fugitive and the man-hunter, after fighting for hours on the desert, unite their forces to battle against the sand-storm. Both are saved and later become the best of friends. Lester Cuneo and Barney Furey are the principals.

"The Walko Sisters." (Lubin. Tues., June 30.)—A poor comedy which furnishes little amusement. One of the Walko sisters is a man. They travel in the country towns and give fake exhibitions of their strength. In one place they are found out and consequently mobbed.

"One Suit of Clothes." (Melies. Tues., June 30.)—Two chums are possessed of but one suit of clothes. They manage to get along until Joe's sweetheart arrives, and all is discovered. This is an old comedy, but all will be amused by it.

Pathé Daily, June 29. (Pathé. Mon., June 29.)—The greater part of this daily shows the recent disastrous fire in Salem, Mass. Some wonderful views are shown, taken both at night and in the day. Roosevelt arriving at Madrid, Spain, to attend the wedding of his son Kermit, is the other item.

Hearst-Selig News Pictorial No. 35. (Selig. Mon., June 29.)—This reel starts with the pictures of the eruption of Mt. Lassen, California, a volcano that was thought to be extinct. Mexican news has started to come to the front again. The weekly closes with an excellent view of the Yale-Harvard rowing race at New London, Conn.

"The Leopard's Foundling." (Selig. Two reels. Mon., June 29.)—Written, acted and produced by Kathlyn Williams, this drama may be conceded a place among the best. Wild animals have been introduced and their presence creates added interest in the story. The rest of the cast consists of Thomas Santschi, Mrs. Clifton, Lillian Wade, Charles Clary and Lafayette McKee. Balu wanders away from her parents while they are traveling in Africa. She finds her way to a leopard's cave, where she lives for fifteen years. A hunter finds her and persuades her to return to civilization, and he eventually marries her. Her actions when clothed in fashionable garments and while meeting other people furnish the humorous parts of the story.

"The Gang." (Vitagraph. Mon., June 29.)—A pretty and interesting story of a gang of street ruffians who, after a series of entertaining experiences, are finally given a chance to make good citizens of themselves. Paul Kelly plays the lead.

"The Fable of the Good Fairy." (Essanay. Wed., July 1.)—The second of the pictures adapted from George Ade's humorous writings. A comical story of a society woman who tried to uplift the poor by dispensing literature among them. She fails in her mission and takes up dancing instead. Eddie Redway and Mabel Eaton are the principals.

"The Empty Sleeve." (Selig. Wed., July 1.)—Two old soldiers who have been separated since they last met on the battlefield meet again. A happy marriage between their children takes place. A drama which will be received well wherever shown. The cast: Thomas Santschi, Miss Greeson, Harry Lonsdale, Lillian Leighton and Franklyn Hall.

"A Monk's Sacrifice." (Melies. Wed., July 1.)—An old monk discovers the secret of gunpowder and offers to sell it to the queen who is at odds with her husband. The king comes to the monk and demands the secret from him. Rather than favor the king, the monk blows himself up by means of his discovery.

"The Circus and the Boy." (Vitagraph. Wed., July 1.)—One of the Sonny Jim series in which Bobby Connelly plays the lead. Jim is left in care of his aunt and runs away to the circus, where he impersonates the dwarf until his aunt and mother arrive. The comedy will amuse the children.

"Back to the Simple Life." (Edison. Wed., July 1.)—Richard Tucker and Sally Crute play the principal roles. The city couple decide to move to the country, but the country life does not come up to their expectations and they return. There are humorous moments in this reel, but as a whole it is rather dencient in merriment.

"The Living Fear." (Luhin. Two reels. Wed., July 1.)—When one knows that he is to see a Luhin drama he expects to see something good. He is in no way disappointed by this one as it is well up to the Luhin standard. The picture tells in an absorbing way how a monomaniac was cured through the love of a girl. There are no thrilling scenes, but the interest is not once lost.

"The Fatal Portrait." (Kalem. Two reels. Wed., July 1.)—Featuring Irene Boyle and Robert Ellis. This is an excellent drama in which, through the accusations of a jealous woman, the artist is led to believe that his model is of bad character. The accuser relents in the end and the artist and the model are happily married.

"Two Stepchildren." (Vitagraph. Thurs., July 2.)—James Morrison and Dorothy Kelly interpret the leading roles. Both of the children are terribly mistreated. The young man becomes a successful artist and is able to marry the girl. An exceptionally entertaining drama.

"The Shadow of Tragedy." (Lubin. Two reels. Thurs., July 2.)—This drama is not up to the high standard set by the Luhin dramas recently. Arthur V. Johnson and Lottie Briscoe play the leads, and one expects better work from both. A young man marries a girl knowing nothing of her past. He sees her with her brother and thinks that he is an old suitor. He shoots at the man, but wounds his wife. She recovers and all is well again.

"Military Discipline." (Melies. Split reel. Thurs., July 2.)—On the same reel with "Womanly Curiosity." Six soldiers perform here. They march through everything and create a great disturbance, besides allowing the audience a good many laughs.

"Womanly Curiosity." (Melies. Split reel. Thurs., July 2.)—On the same reel with "Military Discipline." The husband plays a practical joke on his wife to test her strength of mind. She does not survive it. A comedy that will amuse all.

"The Goat." (Biograph. Split reel. Thurs., July 2.)—On the same reel with "The Firemen's Social." The editor of the country paper lays the blame of his editorials on the printer's devil. He is handled roughly by all the members of the town. All will find this reel humorous.

"Pathé's Weekly." (Pathé. Wed., July 1.)—The most interesting views are the boat races on the Thames River in Connecticut. Automobile races in Portland, Oregon, and the arrival of Roosevelt in Madrid complete the real news.

"The Firemen's Social." (Biograph. Split reel. Thurs., July 2.)—The good dresser is not invited to the firemen's social, and seeks revenge. He sends in several false alarms and laughs at his joke. Finally he is caught in a fire, but is not rescued until he is half burnt up. One of the better comedies.

Hearst-Selig News Pictorial, No. 36. (Selig. Thurs., July 2.)—No important events are shown in this number, but all the news is interesting.

"Sophie Gets Stung." (Essanay. Thurs., July 2.)—The had man of the town is in love with Sophie, but after a lot of comical running is prevented from marrying her. The picture is a laugh throughout.

"The Shattered Tree." (Edison. Two reels. Friday, July 3.)—The well known, but ever interesting story of two brothers in which the good-for-nothing turns out to be the better of the two. A pretty love story is told in the last reel. Ben Wilson, Harry Beaumont and Gertrude McCoy are the principal characters. The drama commands the closest attention from start to finish. Most of the action takes place in the East, but a few Western scenes are given.

"Fleeing from the Fleas." (Kalem. Split reel. Friday, July 3.)—On the same reel with "Trooping the Colors." One of the better comedies. Brown and Jones both love the same girl. At a dance Jones discovers to his great discomfort that fleas have invaded his suit. A lot of comical events follow. The police force are introduced on skates, which adds to the merriment. Marshal Neilan, John E. Brennan and Ruth Roland head the cast.

"Trooping the Colors." (Kalem. Split reel. Friday, July 3.)—On the same reel with "Fleeing from the Fleas." This half reel shows England's life guards on drill.

"The Doom of Duty." (Luhin. Friday, July 3.)—A Mexican story of more than usual interest. Captain Barker is in love with the daughter of a Mexican rebel leader. In a desperate encounter between the two parties the Mexican is mortally wounded. Velma Witman, Tom Forman and H. S. Wilson play the leads.

"Making Good with Her." Selig. Split reel. Friday, July 3.)—On the same reel with "Doc Yak's Wishes." A fine comedy. Jimmie is advised by his sweetheart to become acquainted with her family before marrying her. He does this and has an awful job. Bound to strike all as very humorous.

"Doc Yak's Wishes." (Selig. Split reel. Friday, July 3.)—On the same reel with "Making Good with Her." Another comical animated cartoon which makes a fitting end to the preceding comedy.

"A Train of Incidents." (Vitagraph. Fri., July 3.)—The John Bunny fans will enjoy this comedy more than many others. The two old people each have their wards to take care of and they cause them a lot of trouble before a double wedding takes place. John Bunny, Flora Finch, Mary Anderson and Charles Bryant are the principals.

"Broncho Billy's Punishment." (Essanay. Saturday, July 4.)—One of the best of this series. The picture teaches a strong lesson. Billy is a drunkard, and through his craving for liquor and his brutality to his wife and children when he is drunk, he causes the death of his little daughter. G. M. Anderson and Evelyn Selbie play the leads.

"The Kidnapped Bride." (Lubin. Split reel, Saturday, July 4.)—On the same reel with "It's a Shame." The two rejected suitors kidnap the bride of their favored rival, but they are foiled in the end. This comedy is a laugh throughout.

"Hidden Death." (Melies. Two reels. Saturday, July 4.)—A two-reel mystery story of unusual interest. The Countess of Nantil is the wife of a French nobleman who is loved by his secretary. He forgets his wife and returns the love of his subordinate. Later the Countess is found dead. The police are unable to find the murderer, but a very clever detective clears up the case.

"The Little Hobo." (Selig. Sat., July 4.)—A pretty drama in which the "Little Hobo," who is a wandering girl, is the means of saving the station master from strikers and averting a wreck. Leila Frost, Harold Vosburgh and Ralph Delmore head the cast.

"The Toll." (Vitagraph. Two reels. Sat., July 4.)—The main characters are James Morrison, Dorothy Kelly, George Cooper and Marie Weirman. Steele is saved from the blackhand through the efforts of Marta, the wife of their leader. Steele's wife is jealous of Marta and leaves bim. Later Marta saves Steele again, but in so doing loses her own life. All is put aright between the couple.

"It's a Shame." (Lubin. Split reel. Saturday, July 4.)—On the same reel with "The Kidnapped Bride." A humorous half reel in which the two husbands who remain out late at night suddenly reform and turn the tables on their wives. The principal characters are Irish.

"Her Spanish Cousins." (Edison. Mon., July 6.)—Humorous bits of comedy appear now and then in this reel, but aside from these the picture is quite dry. Hepzibah Perkins goes to Spain to see her Spanish cousins. She wins a husband on the trip, which is about all the picture contains. The cast consists of May Abbey, Ben Wilson, Mrs. Wm. Bechtel and William Bechtel.

"Eva, the Cigarette Girl." (Biograph. Split reel. Mon., July 6.)—On the same reel with "The Boiler-Maker's Day of Rest." A poor comedy, in which the villain captures the heroine, who is finally rescued by the hero. Snakes and the police force are introduced.

"The Boiler-Maker's Busy Day." (Biograph. Split reel. Mon., July 6.)—The boiler-maker tries to sleep, but is bothered by the agent, the ice man, and street musicians. A chase ends the picture and makes it laughable.

Hearst-Selig News Pictorial No. 37. (Selig. Mon., July 6.)—The havoc which the recent flood wrought in Paris and the ruins of sections of Salem, Mass., are the two events of world interest. The other topics are less important, but no less entertaining.

"The False and the True." (Vitagraph. Mon., July 6.)—James Morrison and Dorothy Kelly play the leads. Their work is not quite up to their usual standard. The story will appeal to all. Tom loves Betty and she returns his love until the arrival of Tom's brother, Dick, when she forsakes Tom. She is blinded by an explosion. Dick refuses to marry her and Tom takes his place and conceals his identity. Later she regains her sight and realizes that Tom is the better of the two.

"Reporter Jimmie Intervenes." (Selig. Two reels. Mon., July 6.)—The only fault that may be found with this picture is that it contains a trifle too much padding; otherwise it is almost perfect. Guy Oliver and Stella Razetto interpret the leading roles. Jimmie, a reporter, lays bare a gigantic trust. His experiences form a fine series of exciting events.

"A Night with a Million." (Essanay. Tues., July 7.)—A comedy which will cause everyone to laugh. Francis X. Bushman appears in most of the scenes, nearly always alone. The secretary of the stock broker has some valuable bonds left with him. He resolves to get them to his master. The experiences which he goes through before he at last reaches his destination are sidesplitting. The bonds turn out to be worthless.

"Algie's Sister." (Selig. Tues., July 7.)—Algie is sent out West to get a taste of rough life. He hires another man to impersonate his sister and, when leaving, exposes his trick. This picture set the whole house in roars of laughter.

UNIVERSAL PROGRAM

"The Lost Arrow." (Nestor. Wed., July 1.)—An Indian drama far better than the average which the lovers of this variety of story will appreciate. Its ending is pathetic. Two braves are rivals for an Indian maid. She kills herself.

"The One Best Bet." (Imp. Fri., July 17.)—Written, produced and played by King Baggot, and supported by Arline Pretty and Frank Smith. The story is a clever comedy that will "get across." His prospective father-in-law, although strongly opposed to gambling, is arrested at the race track for betting on the horses. King frees him and, on his promise of silence, wins the girl.

"Out of the Valley." (Victor. Mon., July 13.)—J. W. Kerrigan is the only star in this drama. He takes the part of an outlaw. When he is caught by the sheriff he pleads to be allowed to see his wife who is coming to meet him with the immigrant train. The train is attacked by Indians and he and the sheriff are the means of rescuing the people. After this experience be is allowed to go free.

"Plain Mary." (Rex. Sun., July 12.)—Lois Weber and Phillips Smalley play the leads. No one pays any attention to Mary until she wears good clothes then the whole town is after her. When she goes back to her old ways they all desert her except one, who wins her heart. The picture is a mixture of comedy and drama and will be appreciated by all.

"Willie Walrus and the Awful Confession." (Joker. Wed., July 15.)—William Wolbert, who plays the lead in these comedies, is a new kind of comedian. As the laughs that he causes are produced by himself alone. He hardly moves a muscle and it is just his queer actions that furnish the humor. This picture is a laugh throughout and all will enjoy it.

"Willie and the Parisians." (Eclair. Split reel. Sun., July 12.)—On the same reel with "Lily as a Little Mother." By numerous pranks Willie gets rid of the family's obtrusive city relatives. The picture is colored and deserves to be ranked with the better comedies.

"Lily as a Little Mother." (Eclair. Split reel. Sun., July 12.)—On the same reel with "Willie and the Parisians." This story will amuse the youngsters, especially the girls. Lily has a pet dog which she cares for like a child.

"The Fight in Lonely Gulch." (Frontier. Sun., July 12.)—A story that varies but little from other Frontier melodramas. Joe disappears at the same time the mail is robbed. Arthur is blamed, but Dolly's discovery of a clue frees him and Joe and his pals are captured.

"Snookies Flirtation." ((Sterling. Thur., July 9.)—Ford Sterling at his best. Much fun in a shoe store, in which every box and every pair of shoes is thrown somewhere, resulting in an awful mix up.

"Billy's Vacation." (Sterling. Mon., July 6.)—Featuring the clever baby, Billy Jacobs. Billy is in "dutch" with the cook, but gets his revenge. Pepper in the soup is the least of his tricks.

"The Triangle Marriage." (Universal Ike. Tues., July 7.)—A Universal Ike picture in which that character does not appear. Louise Glaum is the leading figure. Forcing her two unfavored suitors to marry each other, while in disguise, gives her a chance to marry the man she loves.

"A Ranch Romance." (Nestor. Wed., July 8.)—A Western with Murdoch McQuarrie, Lon Chaney and Agnes Vernon. The plot is conventional, but is enacted in a manner that makes it most interesting. There is an excellent fight scene between the two men. The story is melodramatic.

"Her Grave Mistake." (Nestor. Wed., July 15.)—Murdoch McQuarrie and Lon Chaney. The story is not at all original, but Mr. McQuarrie has a way of putting over anything he tries. He is one of the masters of make-up and facial expression.

MUTUAL PROGRAM

"The only Clue." (Majestic. Tues., July 7.)—Irene Hunt and Eugene Pallet head the cast. One of the best entertainers. The man who killed another in the defense of a woman is hunted down by a detective. But when the latter hears his story he refuses to arrest him.

"Did She Run." (Royal. Sat., July 4.)—A fine comedy in which the town gossip almost precipitates a quarrel between husband and wife. The police force enter and a chase results.

"Bill's Job." (Komic. Sun., July 5.)—One of the best comedies put out under the brand of Komic. "Tammany" Young, Tod Browning and Fay Tincher are the principals. Bill gets a job as office boy and immediately his employer is prosperous. None of the usual slapstick action appears, but the picture is one continual laugh.

"A Cooked Goose." (Thanhouser. Sun., July 5.)—The adventures of two hoboes and a goose form the amusement in this reel. The comedy could be better, but as it is most will enjoy it.

Our Mutual Girl, No. 25. (Reliance. Mon., July 6.)—Miss Jane Park draws Margaret's picture, which is later shown to James Wigham, editor of *Town and Country*. Ada, Margaret's protege, is married. Dunbar, the detective, is in love with Margaret, but has said nothing as yet.

"How Izzy Was Saved." (Reliance. Wed., July 8.)—Izzy's girl who has cast him off mistakes a tramp for Izzy, and thinking that he has fallen low in life, welcomes him, himself, back. An amusing comedy.

"Caught in Tights." (Keystone. Split reel. Mon., June 29.)—On the same reel with "Ten Million Honey Makers." A country rube becomes infatuated with a lady of the circus and his infatuation leads him into all manner of difficulties, which will draw a laugh from everybody.

"Ten Million Honey Makers." (Keystone. Split reel. Mon., June 29.)—On the same reel with "Caught in Tights." A number of interesting views of the bee industry are shown here.

"Blue Knot, King of Polo." (Wed., June 24.)—Ed. Coxen and George Field play the leads. A pretty scene is the spectacle of the polo game. The plot is not clearly apparent but the picture is interesting. Two brothers are rivals for the same girl. To get revenge one tries to injure the polo pony of the other. But his plan fails and the two are reconciled.

"Mabel's Married Life." (Keystone. Sat., June 20.)—The best part of this comedy is that in which Charles Chaplain, as the drunken husband, has a fight with the dummy which is placed in the door by his wife, Mabel. Although this is the best part, the rest of the picture is far above the average comedy. All will be aching from laughter when it is over.

"Fatty's Finish." (Keytone. Thurs., July 2.)—Roscoe Arbuckle takes the part of a flirt in this comedy. He tries to become acquainted with various young girls, but does not succeed. The result is a chase in which the police force are prominent. The reel keeps one in a continual laugh.

"The Leaven of Good." (Thanhouser. Sun., July 12.)—Nell seeks her long lost brother in New York. He is a crook. One of his gang reforms and marries Nell, and she becomes the cause of her brother's reformation. Mayre Hall, Irving Cummings and Tom Crugar play the leads.

"The City." (Kay-Bee. Two reels. Fri., July 17.)—Those who love fast action, thrilling events, and a story of intrigue, but who care little for the consistency of the plot, will admire this picture more than others. The farmer's son is employed as a casbier in a city bucket shop. The father comes to the city and invests his money with the son's firm. At that time the place is raided, the two escape, the son with his father's check. On their arrival home a reconciliation follows.

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"LUCILLE LOVE: GIRL OF MYSTERY"

(Gold Seal—Two Reels)

REVIEWED BY A. DANSON MICHELL

THE thirteenth number of this popular fifteen-chapter serial is scheduled for release on July 7. Francis Ford, Grace Cunard, Harry Schum and Wilbur Higby retain their original parts, while a number of supers augment the cast. The present film features Miss Cunard as a dancer, as is shown in the accompanying cut, in which she overhears a conversation between the two plotters relative to herself. She dances with languorous grace, and the charm of her personality in this scene cannot fail to leave a lasting impression on the audience.

As the picture nears its end the feeling gains ground that the villain, Loubeque, and the fascinating heroine Lucille, will in the finale, come to a proper understanding and marry. This, despite the fact that Lucille has a lover, Lieutenant Gibson. Their slight squabble in this installment makes the theory seem probable.

There is a great deal of comedy intermixed with the more serious action. This is rather overdone in the first reel and gives the appearance of padding, although it is all of a laugh-producing nature.

Lucille, after vainly trying to escape the machinations of her tormenter, Loubeque, agrees apparently to return with him to San Francisco, and give up the fight. She does this after a realistic automobile smash-up in which



THE DISGUISED LUCILLE OVERHEARS THE PLOTTERS

she is injured, and goes to a large hotel in that city. Here she is pestered by bell boys demanding tips. This is registered in the form of a burlesque and is well done.

Going to a cabaret show with Loubeque, she impersonates a dancer, taking the place of one of the regular performers, and in this role overhears the conversation between Loubeque and one of his accomplices. Gibson, her lover, finding her there, breaks off his engagement with the girl.

"THE EAGLE'S MATE"

(Famous Players—Five Reels)

REVIEWED BY A. DANSON MICHELL

A PICTURE would have to be poor, very poor, if Mary Pickford could not lift it. Her wonderful personality, her sweet temperament, on the screen shows out so clearly, is so well defined, that one is apt to forget the play for the nonce. She seems to wrap herself up in the part she takes and becomes identified with it, yet all the time she remains Mary Pickford.

When she has a vehicle, such as this, in which all the chances in the world are offered her, how really wonderful she can become! Her every movement shows grace and beauty and dramatic meaning.

"The Eagle's Mate," a striking drama, is full of tense situations. It is a very unusual drama, and had it been written especially for those that took part in it, the characterization could not have been improved. James Kirk-



FISHER ATTEMPTS TO FASTEN THE GUILT ON ANEMONE

wood, a splendid actor, plays opposite Miss Pickford. His work showed the strength needed for the part. Ida Waterman, Robert Broderick, Harry C. Browne, Helen Gilmore, Estelle Kibby, R. J. Henry and Russell Bassett complete the important characters.

The pictures were evidently made on the Pacific Coast. The scenery and settings are very beautiful. The director has utilized these to the best advantage. The camera work is beyond reproach. In numerous scenes distance work is registered in a capable manner.

There are several good battle scenes. One, a hand-to-hand encounter, is done in a very effective way. The other, a pistol fight on horseback gives opportunity to several to do some excellent horseback falls.

The Mornes, of Virginia, are a reckless clan of moonshiners. Mrs. Breckinridge, a rich Morne, sends Lancer Morne to college. Her niece, Anemone, does not know the relationship. The boy at college leaves, on hearing of his father's arrest, and after a fight frees him. Fisher Morne, a brutal cousin of Lancer, abducts her and forces Lancer to fight for her, which he does and wins.

Anemone marries Lancer against her will, but so he will be forced to protect her. He agrees not to speak to her until she gives the word. The clan are betrayed by Fisher, but save themselves through the aid of Anemone, who at last realizes she loves Lancer and wants to become a Morne in reality on "Eagle Rock."

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(*Special to* The Motion Picture News.)

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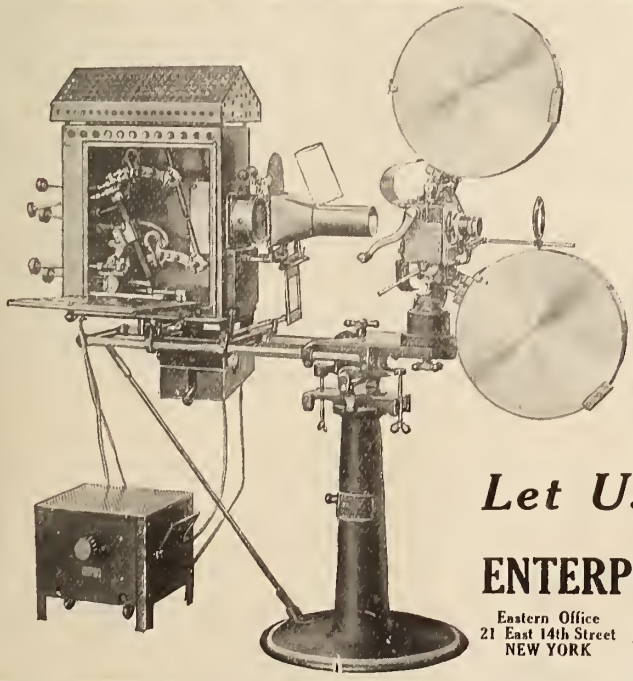
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OTHELLO

(George Kleine)

REVIEWED BY C. J. VERHALEN

AGAIN George Kleine brings forth a spectacular production adapted from the Shakesperian play of the same name. The possibilities of the camera, however, make it a more elegant and finished play from the scenic and costuming standpoint than is the stage version. The audience is also given here and there in the sub-titles, a few of the memorable lines which helped make this play so famous.

Five entire reels are required to complete the story, but they are five interesting reels full of the atmosphere of that period. The romantic atmosphere which prevails in these plays is maintained in this photoplay production. It seethes with action and sentiment. The plotting of the villain which, was so fondly indulged in by the author in so many of his plays, comes into action strongly in this production. The famed handkerchief of Desdemona is not forgotten in the filming of the play.

To pick out each individual scene and remark on its merits would be but a duplication of effort. All seem perfect. They are all built with the artistic care which has characterized the former George Kleine attractions. If there is anything missing it would take a ghost of the century in which the play was laid to find it.

Othello, the stalwart Moorish general, is played by a character who interprets the role with a finish that shows his familiarity with Shakesperian work. The same might also be said of the actress who plays Desdemona. All the way through a strong cast comes into play. In a few instances actors will be recognized that appeared in that other big George Kleine production, "The Last Days of Pompeii."

The women are exceptionally pretty and set off a splendid production in admirable manner.

The story in brief tells of the love of the Moorish general, Othello, for Desdemona. They are secretly married, much to the chagrin of her father, Branbantio, who has picked out a young nobleman for his son-in-law. The father complains to the Duke of Venice, but he refuses to take any steps against Othello because the latter is much needed at Cyprus to oppose the Turkish fleet.

Iago is appointed to look after Othello's wife while he is at war. Jealous of the captain of the guard, Iago plots his downfall. This he accomplishes fiendishly. Cassio, unsuspicious of what Iago is attempting, takes his advice and pleads with Desdemona to have him reinstated as captain. Iago draws Othello's attention to Cassio's seeming attention to his wife.

This kindles Othello's jealousy and suspicion. Iago finally secures the much prized handkerchief which Othello gave his wife, and surreptitiously places it where it will get in the possession of Cassio. Othello, finding the handkerchief in Cassio's possession, in a rage of anger returns to his home and kills his wife. Advised too late of the treachery of which he has been a victim, the Moor takes his own life, breathing his last at the feet of his dead Desdemona.

QUEBEC HAS PHOTOPLAY INSPECTOR

Special to THE MOTION PICTURE NEWS.

Montreal, P. Q., July 9.

The Quebec government has just oppointed Pierre Gravel, a former merchant of Montreal, to the position of inspector of motion picture theatres for the province of Quebec. The office, which is a new one, was created at the last session of the legislature, when the act governing the board of motion picture censors was considerably strengthened.

Mr. Gravel's duties will consist of visiting the various theatres and seeing that no pictures that have not been passed by the censors are shown.

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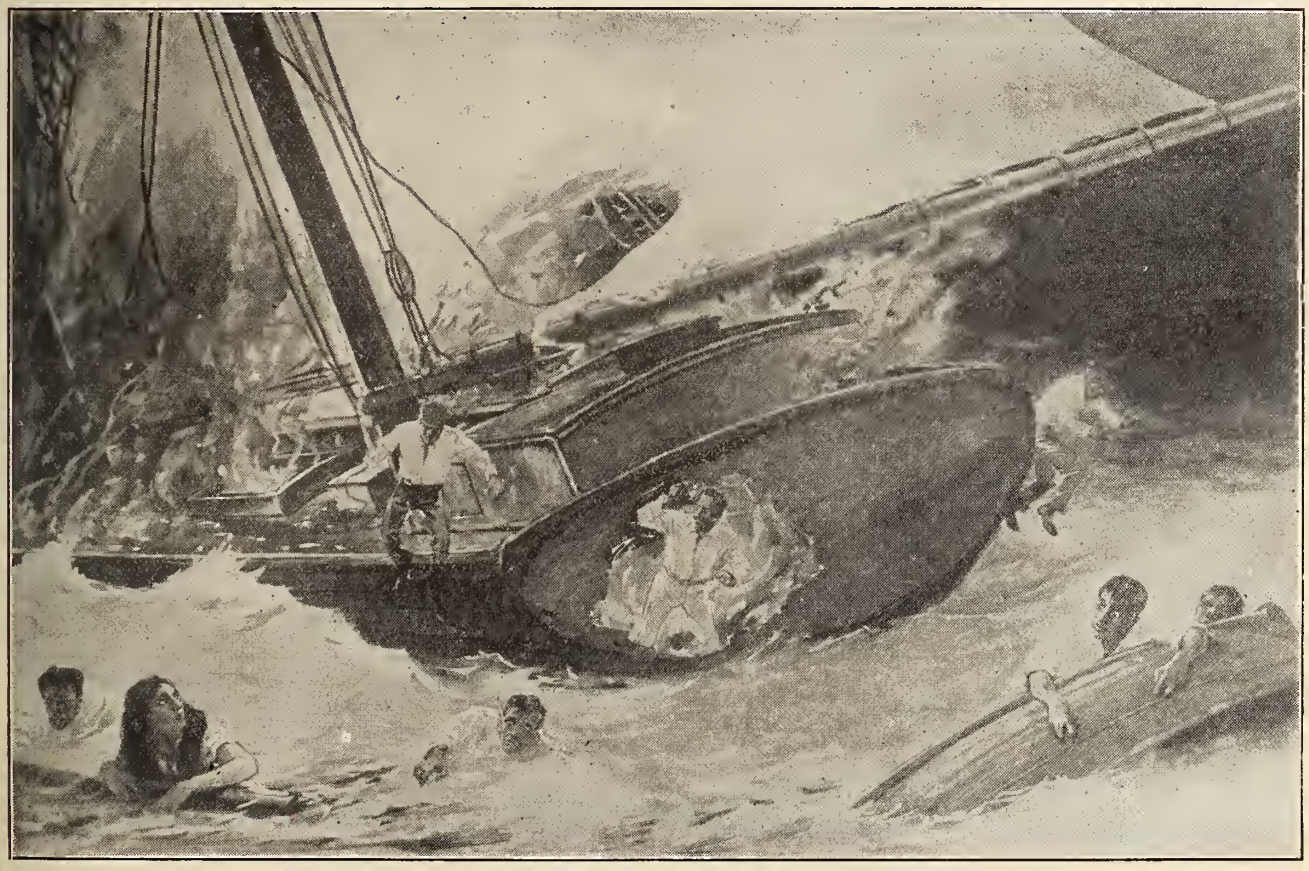
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Or the names and addresses of the various exchanges—

Or the names and addresses of the various accessory people—

Or the names and addresses of all motion picture players in this country—

Or the manufacturers of commercial and educational films—

Or the laws and ordinances regulating the production of motion pictures throughout this country—

Or any other information relating to the motion picture industry.

Where would you find it?

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Answer: In the *American Motion Picture Directory,* the standard cyclopedic digest of the motion picture world, and the only publication of its kind in the world.

No matter what you want to know regarding this great industry will be found between the covers of this directory, the most thorough, elaborate and valuable directory published in behalf of any industry in the United States.

It is no longer necessary to grope around in the dark as heretofore for information relative to the motion picture industry, because now every branch, every possible phase of this great industry, is summarized and epitomized in the **American Motion Picture Directory**—"the bible of the industry."

Information heretofore unavailable, or, if available, at great expense and delay, is now at your fingers' tips.

Everything that you might want to know about the motion picture industry will be found in this Cyclopedic Directory which we are now publishing at an enormous expense. It answers every question as to the industry itself and furnishes mailing lists, and data heretofore unavailable except at a large expense.

No industry on earth will have a better representation in a directory line than the motion picture industry when the first volume of this directory is completed. It will be to the motion picture industry what the Encyclopædia Britannica is to the student—the source of every available bit of reliable information relating to the subject under investigation.

It will be on the desk of every film manufacturer, producer, exhibitor and accessory man in the country, and also in all public libraries, leading book stores, municipal libraries, city attorneys' offices, and every reference library throughout the country. It is the epitome of the motion picture world, the only standard reference guide book of its kind in existence.

PARTIAL LIST OF CONTENTS

Names, address and owner of every moving picture theatre in America possible to secure from every source.

Names and addresses of every film manufacturer in the world, giving names of officers, capitalization, location of plants, names and addresses of the leading players, producers and publicity men, class of pictures specialized in, release dates, etc.

Names and addresses of all the Exchanges in America.

Names, home and telegraphic address together with biographical sketches of the leading picture players.

Complete list of all the manufacturers of moving picture accessories.

List of all the moving picture organizations, with the names and addresses of the officers, purposes, membership and location.

List of scenario bureaus and writers.

Laws and Censorship department, containing a digest of laws gathered from every possible source relating to the motion picture industry, especially relating to Censorship, copyright, exploitation of films, laws and ordinances regulating the exhibition of moving pictures and the conduct of theatres.

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RIGHT OFF THE REEL

Harry Eytinge and Harry Linson, the Edison heavies, have agreed to run a mile for the title of "Champion fat man" of the Edison studio. As each carries 250 avoirdupois, there is no fear of the record being broken.

Through the courtesy of William H. Russell, millionaire, Anglewood Cliffs, the immense and beautiful estate on the Hudson helonging to Mr. Russell, was turned over to the Lawrence-Victor Company to he used for the staging of a two-reel romantic melodrama. Under the direction of Harry Solter, and headed hy Florence Lawrence and Matt Moore, the Victor players are at present located on the estate, working on the picture.

In the suhject "The Dream Ship," produced hy Harry Pollard, of the Beauty Company, are used many properties of inestimahle value. One rug alone is placed at a value of over $10,000.00. The chair used as a throne is one that was originally the property of a Spanish King. The scenes were taken on the Gillespie Mansion at Montecito, one of California's choicest exhihits of natural and artificial beauties.

Friends of Val Paul, of the McRae 101 Bison Company, just returned from Hawaii to the Hollywood studios, are offering the young Universal actor helated congratulations. It was known last year that Cupid had been husy using Paul's heart as a short range target. The night before the McRae Company was to sail to Hawaii the young actor proposed. Mrs. Paul was Mat Foster, known as the "queen of ragtime," and, four months later, Paul is more radiant than ever.

S. L. Rothapfel, manager of the Strand Theatre, New York, receives many husiness callers daily. Here are some of the names the callers seeking an interview have given him: Rothfeldt, Rockefeller, Rottenfeldt, Rowaple, Rothabe, Rottenaple, Rottefell, Rockywell, Rockable and Rottenabe.

The Pathé players who have been in Bermuda for the past few weeks working under the direction of Henry Vernot in the production of the big six-reel feature for the Eclectic Film Company called "Foul Play" have returned to the studio at Jersey City.

The company included Eleanor Woodruff, Harold Meltzer, Riley Hatch, Sheldon Lewis, and others. They report the most beautiful weather and hearty co-operation of the authorities at the Island which permitted them to secure some exceptionally rare sets for some of the scenes.

"A Harmony of Souls" is the title of the latest picture of Bob Leonard and Lloyd Ingraham. Among the features of this one-reel drama is an orchestra of twenty-five artists. In the story Leonard himself has to direct the orchestra.

GENERAL

MAIN OFFICE: 200 FIFTH

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EXCELSIOR STAGES "BADGER FIGHT"

The members of the Excelsior Film Company, Inc., while spending the Fourth of July at Lake Placid, N. Y., organized for the amusement of their friends who had accompanied them to that place for the holiday an entertainment known as a "badger fight."

Ten men who were not "in the know" were selected for star parts in the hoax. At a barn some distance from the studio where a contest between a bulldog and a badger was supposed to be arranged for visitors with sporting instincts, the victims made heavy wagers for the coming battle. While the bets were being laid a sheriff and his deputies, in the plot to fool the newcomers, made an armed descent upon the victims, and by clever "frisking" drew from the clothes of the astonished betters numerous revolvers.

Visions of seven years imprisonment for violation of the Sullivan law loomed up before the "goats," and were not dispelled until everybody in the secret had had a hearty laugh at their expense.

GETS BIG EXPOSITION CONTRACT

The Industrial Moving Picture Company, of Chicago, recently closed a contract with the Michigan commission of the Panama-Pacific International Exposition for showing comprehensive films at the fair, illustrating the industrial activities, nature resources and beauties of the state of Michigan.

The motion pictures will be run in the Michigan Building during the period the exposition in San Francisco will be open to the public.

As this is one of the biggest film deals put through for some time the officers of the Industrial Moving Picture Company feel elated over the achievement. Dozens of companies were bidding for the business.

POLICE MAKE OWN PICTURE

New Orleans, July 6.

Probably for the first time in history the police of this city are using motion pictures, not for the detection of crime, but for the purpose of advertising the annual festival for the benefit of the relief fund, which is to be held in a few weeks. The police paid a tribute to the value of the films by acting a farce comedy of their own authorship under the centuries-old trees of City Park.

The chief characters are the tallest, the smallest and the fattest policemen on the force. This film is being shown at the various local theatres and is proving a great advertisement for the festival.

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"EAGLE'S NEST"—5 REELS—Now being produced in Colorado, with EDWIN ARDEN, the Author, in the leading role.

"THE FORTUNE HUNTER"—5 REELS—By WINCHELL SMITH With WILLIAM ELLIOTT, late star of the "Madame X" production, in the leading role.

FIVE RELEASES EACH WEEK

"HE WAS BAD"—Comedy Split Reel.....Tuesday, July 14th
Sam Johnson is very unfortunate and getting the worst of it all around, but he gets a job sharpening razors. Armed with about a score of the colored man's favorite playthings he runs amuck and quickly cleans up the town.

"TOUGH LUCK"—Comedy Split Reel.....Tuesday, July 14th
Boggs is certainly in tough luck. Everything goes wrong, but the climax comes when it is found that the cook has small-pox. The house is quarantined and no one can get in or out for weeks.

"CODES OF HONOR"—Two Reel Drama.....Wednesday, July 15th
A very powerful drama in which the Codes of Honor prevail against a terrible temptation.

"THE CROSS OF CRIME"—Two Reel Drama.....Thursday, July 16th
Sad consequences of adversity, temptation and the wages of sin. Retribution and compensation.

"THE LIE"—Drama.....Friday, July 17th
A good trapper story with excellent moral lesson sustaining truth. Backwoods atmosphere.

"SHE WANTED TO KNOW"—Comedy Split Reel.....Saturday, July 18th
Great comedy picture with funny situations caused by family jars.

"ALL FOR LOVE"—Comedy Split Reel.....Saturday, July 18th
A romance of the Rockies much burlesqued. Will induce roars of laughter.

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RAE AMUSEMENT CORPORATION, New York. Motion picture shows and vaudeville; $2,000. Wm. Watts, Rae Goldereyer, Alfred C. Goldereyer and Sussman Goldereyer, of New York.

KNIGHT MOVING PICTURE CO., INC., Manhattan. Motion picture, theatrical, etc.; $23,000. Herman and Samuel L. Weiss, of New York; H. H. Prushanskin, of Philadelphia, and one other.

DYREDA ART FILM CORPORATION, motion pictures, Manhattan, $60,000. Ballas Flanagan, of Montclair, N. J.; Harry J. O'Neill, of Brooklyn, and Harry C. Schall, of Palisade, N. J.

BEIL FEATURES CORPORATION, films, cameras, $25,000. Sylvan Biscoff, Alma and J. D. Lipkins, 103 W. 114th street, New York.

INTERNATIONAL CALOPHONE CORPORATION, Manhattan, $10,000. M. W. Gigelman, 351 W. 55th street, New York; C. D. Taylor, N. L. Shafer, New York.

ELKAY FEATURE FILM MFG. CORPORATION. Motion pictures, $10,000, Manhattan. W. M. Lampel and Sam Lesser, of New York, and Dicran Simsarian, of West Hoboken.

THE EASTERN MOVIE HOLDING COMPANY, INC. Motion picture theatres, roof garden, etc., $12,000. Louis and Edw. Youngwitz and Nathan Groberg, of Brooklyn.

EAST END THEATRE, INC. Motion pictures, $1,000, Manhattan. Frank Valle, Victor Cianetto and Daniel J. McCleary, of New York.

CHEROKEE AMUSEMENT COMPANY. Motion pictures, $1,000. Manhattan. Frank Valle, Victor Gianetto and Daniel McCleary, of New York.

GERSTEN AMUSEMENT COMPANY, INC. Motion pictures, $2,400, Manhattan. Geo. B. Scanlon, Snitz Moore and Samuel H. Grossman, of New York.

OTKER HEIGHTS AMUSEMENT COMPANY. Amusement, motion pictures, etc., $10,000, Manhattan. Leah Morrison, Max Morrison, Lewis Finfer and one other, all of New York.

THE SKY PILOT COMPANY, INC. Theatrical, amusement and holding motion picture shows, $50,000, Manhattan. Joe Brennan, Frank Mandel and Thomas F. MacMahon, all of New York.

At Trenton, N. J.:

PRINCETON MOTION PICTURE CO., Englewood, $75,000. H. G. Fing, Englewood; H. A. Le Paugh, New York; L. D. Pfender, Cranford.

U. S. MOTION PICTURE CORPORATION, Asbury Park, $300,000. J. O. Walsh, F. B. Huston, New York; F. W. Hermann, Wilkes-Barre, Pa.

EASTON MOTION COMPANY, Englewood, motion pictures, $150,000. Harold G. Fink, Englewood; Harry A. La Paugh, New York; Louis D. Pfender, Cranford.

At Indianapolis, Ind.:

THE DELIGHT PICTURE HOUSE COMPANY, Indianapolis, $3,000, to operate moving picture shows. W. W. Connell, Jr., Indianapolis; A. M. Connell, B. Connell.

At Harrisburg, Pa.:

THE H. B. B. MOTION PICTURE MANUFACTURING COMPANY, Philadelphia, $10,000. Howard S. Wood, Fred S. Armitage and Lewis E. Beitler. Mr. Beitler was private secretary to Governor William A. Stone when the latter filled the executive chair. He subsequently served several terms as deputy secretary of the Commonwealth and has taken a prominent part in Republican politics in the state.



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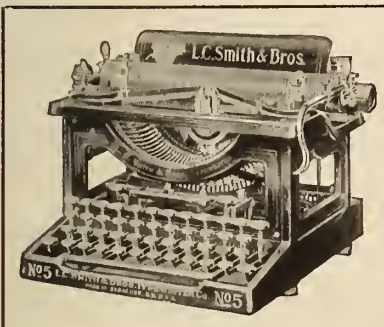
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RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JULY 6TH, 1914.

BIOGRAPH. Eva, the Cigarette Girl, C., 563..... 15383
The Boiler-Maker's Day of Rest, C., 437.....
EDISON. Her Spanish Cousins, C., 1000 15395
KALEM. The Weakling. Third Alice Joyce Series, D., 2000... 15389
PATHE. The Heart and the Circulation of the Blood, E., 500. 15391
Modes of Travel in Japan, Manners and Customs, 500....
SELIG. Reporter Jimmie Intervenes, D., 2000..... 15392
SELIG. Hearst-Selig News Pictorial No. 37, N., 1000..... 15396
VITAGRAPH. The False and the True, D., 1000..... 15394

TUESDAY, JULY 7TH, 1914.

EDISON. Face to Face, D., 1000 15397
ESSANAY. A Night with a Million, C., 1000..... 15398
KALEM. Kaintucky Bill, D., 1000 15407
KLEINE. The Heirloom, D., 1800 15399
LUBIN. Fooling Fanny's Father, C., 400 15405
While Aunty Bounced, C., 600 .....
MELIES. A Discolored Romance, C., 1000 15406
PATHE. A Tiger Hunt (Indo-China), S., 500..... 15401
The Ice and Snow, S., 500..
VITAGRAPH. The Moonstone of Fez, D., 2000..... 15403
SELIG. Algie's Sister, C., 1000 15402

WEDNESDAY, JULY 8TH, 1914.

EDISON. Andy Has a Toothache, C., 1000..... 15408
ESSANAY. A Boarding House Scramble, C., 1000..... 15411
KALEM. A String of Pearl, D., 2000 15409
LUBIN. The Incompetent, D., 2000 15415
MELIES. The Hole in the Wall, D., 1000 15417
PATHE. Pathé's Weekly No. 44, N., 1000..... 15412
SELIG. Caryl of the Mountains, D., 1000 15414
VITAGRAPH. Doctor Smith's Baby, C., 1000..... 15413

THURSDAY, JULY 9TH, 1914

BIOGRAPH. A Romance of the Pueblo, D., 1020..... 15418
ESSANAY. Slippery Slim, Diplomat, C., 1000..... 15419
LUBIN. The Debt, D., 2000.... 15420
MELIES. Good Fortune's Tardy Smile, C., 1000..... 15422
MELIES. A Royal Survivor, D., 2000 15425
SELIG. Hearst-Selig News Pictorial No. 38, N., 1000..... 15424
VITAGRAPH. Prosecution, D., 1000 15423

FRIDAY, JULY 10, 1914.

EDISON. In the Shadow of Disgrace, D., 2000..... 15427
ESSANAY. Night Hawk, D., 2000 15429
KALEM. Rubo, the Interloper, C., 807 15431
In Old England, Top., 195..
LUBIN. The Tribunal of Conscience, D., 1000..... 15434
SELIG. Did She Cure Him? C., 1000 15432
VITAGRAPH. The Vases of Hymen, C., 1000..... 15433

SATURDAY, JULY 11TH, 1914.

BIOGRAPH. Her Primitive Model, D., 1000..... 15441
EDISON. Dolly at the Helm, D., 1000 15435

AT MY HOUSE

ESSANAY. Broncho Billy and the Sheriff, D., 1000..... 15436
KALEM. Lamo Dog's Treachery, D., 1000..... 15440
LUBIN. How He Lost His Trousers, C., 500..... 15437
Mandy's Chicken Dinner, C., 500 .....
MELIES. His Friend's Forgiveness, D., 2000..... 15443
SELIG. His Fight, D., 1000.... 15442
VITAGRAPH. Lillian's Dilemma, C., 2000..... 15438

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 13TH, 1914.

BIOGRAPH. That Boy from the Poorhouse, D, 996..... 15445
EDISON. Qualifying for Lena, C, 1000..... 15452
ESSANAY. Sweedie the Swatter, C, 1000..... 15454
KALEM. A Diamond in the Rough. D, 2000..... 15446
PATHE. A Russian Boar Hunt, Hunt, 500..... 15448
The Wine Industry, Marsala, Ind., 500.....
SICILY——
SELIG. The Wilderness Mail, D, 2000..... 15449
SELIG. Hearst-Selig News Pictorial No. 39, N, 1000..... 15453
VITAGRAPH. The Soul of Luigi, D, 1000..... 15451

TUESDAY, July 14TH, 1914.

EDISON. The Two Doctors, D, 1000 15455
ESSANAY. At the Foot of the Hill, D, 1000..... 15456
KALEM. Accused, D, 1000..... 15465
KLEINE. The Rival Actresses, D, 2000..... 15457
LUBIN. He Was Bad, C, 400.. 15463
Tough Luck, C, 600.....
MELIES. Rags and Patriotism, C, 1000 15464
PATHE. Through the Bosnia and Dalmatia, T, 300..... 15459
The Tombs of the Ancient Japanese, Emperors, Annam, Indo-China, S, 350.....
Waterfalls at Aragonia, Spain, Spain, T, 300.....
SELIG. An Egyptian Princess, C, 1000..... 15460
VITAGRAPH. Fogg's Millions, D, 2000 15461

WEDNESDAY, JULY 15TH, 1914.

EDISON. The Ever-Gallant Mar-Marquis, C, 500..... 15400
An Up-to-Date Courtship, C, 500 .....
ESSANAY. The Fable of Napoleon and the Bumps, C, 1000.. 15469
KALEM. The Express Messenger, D, 2000..... 15467
LUBIN. Codes of Honor, D, 2000 15474
MELIES. Justly Punished, D, 1000 15476
PATHE. Pathé's Weekly No. 45-1914, N, 1000..... 15470
SELIG. His Last Appeal, D, 2000 15472
VITAGRAPH. The Arrival of Josie, C, 1000..... 15471

THURSDAY, JULY 16TH, 1914.

BIOGRAPH. The Prospectors, D, 1000..... 15477
ESSANAY. Snakeville's New Waitress, C, 1000..... 15478
LUBIN. The Cross of Crime, D, 2000 15479
MELIES. The Test of True Love, C, 1000..... 15481
A Sublime Deception, D 2000 15484
SELIG. Hearst-Selig News Pictorial No. 40, N, 1000..... 15483

AT MY HOUSE

VITAGRAPH. The Little Captain, C, 1000..... 15482

FRIDAY, JULY 17TH ,1914.

EDISON. Meg o' the Mountains, D, 2000..... 15486
Essanay. His Stolen Fortune, D, 2000 15488
KALEM. Wanted an Heir, C, 1000 15490
LUBIN. The Lie, D, 1000..... 15493
SELIG. Wiggs Takes the Rest Cure, C, 1000..... 15491
VITAGRAPH. Pigs Is Pigs, C, 1000 15492

SATURDAY, JULY 18TH, 1914.

BIOGRAPH. It Was Some Party, C, 653 15500
Some Decorators, C, 344....
EDISON. Across the Burning Trestle, D, 1000..... 15494
ESSANAY. Broncho Billy Puts One Over, D, 1000..... 15495
KALEM. The Fate of a Squaw, D, 1000..... 15499
LUBIN. She Wanted to Know, C, 400..... 15496
All for Love, C, 600.....
MELIES. The River's Secret, D, 2000..... 15502
VITAGRAPH. The Song of the Ghetto, D, 2000..... 15497

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JULY 6TH, 1914.

IMP. The Lady of the Island, D., 2000 .....
STERLING. Billy's Vacation, C.

TUESDAY, JULY 7TH, 1914.

CRYSTAL. Nearly a Stepmother. C. .....
GOLD SEAL. Lucille Love, The Girl of Mystery, No. 13, D., 2000 .....
UNIVERSAL IKE. Me, Him and I, C.....

WEDNESDAY, JULY 8TH, 1914.

ECLAIR. Duty, D., 2000.....
JOKER. Bess the Detectress or The Dog Watch, C.....
NESTOR. A Ranch Romance, D.

THURSDAY, JULY 9TH, 1914.

IMP. The Old Rag Doll, D....
REX. When Fate Disposes, D., 2000 .....
STERLING. Snookee's Flirtation, C. .....

FRIDAY, JULY 10TH, 1914.

NESTOR. The Great Universal Mystery, C. .....
POWERS. Passing the Love of Women, D. .....
VICTOR. A Beggar Prince of India, D., 3000.....

SATURDAY, JULY 11TH, 1914.

101 BISON. Prowlers of the Wild, D., 2000.....
JOKER. Love, Roses and Trousers, C. .....

SUNDAY, JULY 12TH, 1914.

ECLAIR. Willy and the Parisian and Lilly as a Little Mother, C., split reel.....
FRONTIER. The Fight in Linely Gulch, D.....
REX. Plain Mary, D.....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 13TH, 1914.

IMP. When the World Was Silent, D, 2000.....
STERLING. Almost Married, C
VICTOR. Out of the Valley, D

TUESDAY, JULY 14TH, 1914.

CRYSTAL. Vivian's Four Beaus and What Pearl's Pearls Did, C, Split Reel.....

RIGHT OFF THE REEL

Charles Ray says that playing Spanish roles with the temperature around one hundred is not all fun especially when one is wearing a velvet coat and nice long warm curls. He is playing in "The Silver Bell of San Juan Mission," under Director R. B. West, which is being produced at the Kay-Bee ranch at Santa Monica where Charlie motors every day.

Charles Bennett, who is doing such good work with the Keystone forces, is an ardent and excellent tennis player. In years gone by Bennett was an all round athlete and he lays his good health to the fact that he has never given up active sports, exercise without overdoing it is his motto. Bennett lives at Santa Monica and manages to get a game or two of tennis nearly every evening.

Grace Cunard's last act in the studios before departing for her Eastern holiday was a graceful one. She helped a little girl make-up and dress and even did her hair becomingly for her. Grace starts for New York Thursday to visit her people and expects to be gone about a month.

Dot Farley, leading woman with the Albuquerque Film Company, has written a scenario for a three-reel comedy, which is now being filmed. The title is "False Pride Has a Fall."

Francis Ford is going to take a thirty days' holiday in Portland, Maine, where he will visit his folks. He has had a strenuous time directing the "Lucille Love" series and acting in them.

Lule Warrenton, character woman with the McRea 101 Bison Company, just back from four months in Hawaii, is being joked concerning an occurrence in Honolulu. She bought a pair of shoes from a salesman whom she had known in "the States," but did not give him her name. The next day a package arrived addressed "Mother, McRea Company, Johnson Hotel."

Director Henry Otto, of the Balboa feature films, and company, headed by Jackie Saunders, have returned from spending a week in Fish Canyon, fifty miles northwest of Los Angeles. The company succeeded in penetrating the canyon eight miles beyond where burros could be used, and succeeded in making the first motion pictures of Second Bridal Veil Falls. These falls are said to be more beautiful than those of the Garden of the Gods in Colorado, and consist of four distinct cascades about two hundred feet deep.

Edna Maison will lead a company under the direction of Lloyd Ingraham, and will be supported by Ray Gallagher and others.

An express package containing thirty-two scenarios has been received at the Universal offices, at Hollywood, Cal. They were bound in book form, and have been promptly returned to the sender.

Capt. Wilbur Melville, manager of the Western Lubin studio, South Pasadena, Cal., has had his 120-foot launch completely overbauled, and is now ready for cruises with his company Volma Whitman and William Parsons will play leads in several marine pictures. Capt. Melville recently passed the examination and is now a registered navigator.

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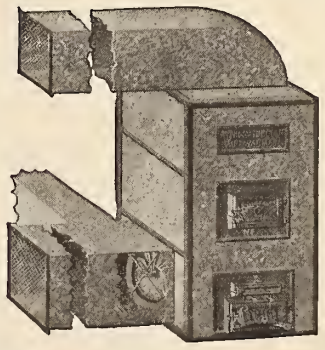
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RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

GOLD SEAL. Lucille Love, the Girl of Mystery, Series No. 14, D.....
UNIVERSAL IKE. The New Cook, C.....

WEDNESDAY, JULY 15TH, 1914.

ECLAIR. Renunciation, D, 2000
JOKER. Willy Walrus and The Awful Confession, C.....
NESTOR. Her Grave Mistake, D .....

THURSDAY, JULY 16TH, 1914.

IMP. Universal Boy, Series No. 1, C.....
REX. The Soh Sister, D, 2000
STERLING. A Beach Romance, C .....

FRIDAY, JULY 17TH, 1914.

NESTOR. When Eddie Went to the Front, C.....
POWERS. The Severed Hand, D .....
VICTOR. The Panama Pacific Exposition Up to Date, E....

SATURDAY, JULY 18TH, 1914.

101 BISON. A Mexican Spy in America, D, 2000.....
JOKER. His Wife's Family, C

SUNDAY, JULY 19TH, 1914.

ECLAIR. Tango Versus Poker, C..... .....
FRONTIER. The Ranger's Reward, D.....
REX. Out of the Darkness, D..

MUTUAL PROGRAM

RELEASES OF THE WEEK

MONDAY, JULY 6TH, 1914.

AMERICAN. Cameo of the Yellowstone, D., 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Announced .....
RELIANCE. Our Mutual Girl, No. 25 .....

TUESDAY, JULY 7TH, 1914.

BEAUTY. The Other Train, D.
MAJESTIC. The Only Clue....
THANHOUSER. Bevorah, D., 2000 .....

WEDNESDAY, JULY 8TH, 1914.

AMERICAN. Feast and Famine, D. .....
BRONCHO. The Final Reckoning, D., 2000.....
RELIANCE. How Izzy Was Saved, D. .....

THURSDAY, JULY 9TH, 1914.

DOMINO. The Curse of Humanity, D., 2000.....
KEYSTONE. Not Yet Announced .....
MUTUAL WEEKLY, No. 80..

FRIDAY, JULY 10TH, 1914.

KAY-BEE. The Feud of Beaver Creek, D., 2000.....
PRINCESS. The Girl of the Seasons, C. .....
RELIANCE. A Wife from the Country, D. .....

SATURDAY, JULY 11TH, 1914.

KEYSTONE. Not Yet Announced .....
RELIANCE. Blue Pete's Escape, D., 2000 .....
ROYAL. Mistakes Will Happen

SUNDAY, JULY 12TH, 1914.

KOMIC. Wrong All Around..
MAJESTIC. A City Beautiful, 2000 .....
THANHOUSER. The Leaven of Good .....

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

AT MY HOUSE

MONDAY, JULY 13TH, 1914.

AMERICAN. The Lure of the Sawdust, D., 2000.....
KEYSTONE. Not Yet Decided.
RELIANCE. Our Mutual Girl, No. 26 .....

TUESDAY, JULY 14TH ,1914.

BEAUTY. The Joke on Jane, C.
MAJESTIC. The Old Derelict, D .....
THANHOUSER. The Substitute. D, 2000.....

WEDNESDAY, JULY 15TH, 1914.

AMERICAN. Youth and Art, D
BRONCHO. Shorty Turns Judge, D, 2000.....
RELIANCE. How Izzy Stuck to His Post.....

THURSDAY, JULY 16TH, 1914.

DOMINO. Star of the North, D, 2000.....
KEYSTONE. Not Yet Decided
MUTUAL WEEKLY. No. 81..

FRIDAY, JULY 17TH, 1914.

KAY-BEE. The City, D, 2000
PRINCESS. Not Yet Announced
THANHOUSER. A Gentleman for a Day, C.....

SATURDAY, JULY 18TH ,1914.

KEYSTONE. Not Yet Announced
RELIANCE. The Vengeance of Gold, D, 2000.....
ROYAL. The New Housekeeper

SUNDAY, JULY 19TH, 1914.

KOMIC. Bill No. 2.....
MAJESTIC. The Painted Lady, D, 2000.....
THANHOUSER. Harry's Waterloo, C .....

HEARD IN THE LOBBIES

George Grunewald, formerly connected with the Arcade Theatre, of Newark, has been made assistant manager of the new Garden Theatre, at 51-53 Broad Street, Elizaheth, N. J. Fred Ritz remains as manager.

With a view of making regular patrons for his house, F. J. Chadwick, manager of the Olympia Theatre, in Elizabeth avenue, near Spring Street, Elizaheth, N. J., is about to issue a weekly program for his house, in which daily changes of pictures will he announced. The cost of the program is being defrayed hy advertisements from four husiness establishments.

William J. Thompson has heen appointed superintendent of Proctor's Broad Street Theatre, Elizabeth, N. J., succeeding A. J. Pfeffer, who left to manage the Crescent Theatre at Carteret. Mr. Thompson has been connected with the Proctor interests here for a year.

The Empire Theatre, Albany, N. Y., which was instituted as a moving picture house a few weeks ago, has closed its doors. Lack of business is given as the reason.

Realizing the ahility of Mary Pickford as a drawing card, Manager Hatch, of Proctor's Leland, Albany, N. Y., has announced a Pickford Week. One of tbe clever little star's masterpieces will be presented eacb day.

While the Bijou Theatre, at South Clinton and Rusling avenues, Trenton, N. J., is undergoing repairs and being remodeled, Charles H. Hildinger, proprietor, is having an open air theatre constructed adjoining where entertainments will be given. Mr. Hildinger is regarded as one of the more enterprising men in the line of business in this section of the coutry. He was the originator of the five-cent playhouses in Trenton.

The B. & B. Tbeatre, one of the newest motion picture houses of Trenton, N. J., located at Morris and Chestnut avenues, is doing a prosperous business, under direction of John Bella and John Breza. Tbe proprietors are Italians and cater particularly to the Italian trade. However, a large number of persons of other nationalities patronize the house.

Alhert Willis has closed the Pastime Theatre, Lawrencehurg, Ky., and purchased an interest in the Lyric, which was recently acquired by Mrs. Hardie B. Ripy.

In order to give more people an opportunity to enjoy the pictures the motion picture show at Cook's Park, Evansville, Ind., has heen transferred from the park theatre to an open-air pavilion.

The new motion picture theatre at Harrodsburg, Ky., opened June 29 in the old Melha Theatre huilding and is under the management of P. Pie Williams. The Licensed Film Service has been secured.

W. L. Salyers has bought the Star Theatre, Carrollton, Ky., from Bradley Bros., and will continue the house as heretofore.

B. F. Keitb's Theatre, Louisville, Ky., wbich recently changed from vaudeville to an exclusively motion picture house, closed to-day for the summer. The decision to close the house until the heginning of the fall season some time in September was reached ahout the middle of the week. On account of the extremely hot weather prevailing here this summer the house, while not running at a loss, has not heen making money.

The Elite Theatre, Clarksville, Tenn., closed this week for the summer months. Tbe patronage, on account of the excessively and long-continued hot weather, has not heen profitable enough to justify its continuance.

Reports that the Gordon Hippodrome, the newest and largest theatre of Elizahetb, N. J., would he turned over to films for the summer, have been set at rest hy the posting of an announcement to the effect that the theatre may be rented for private entertainments and social functions during July and August. The building is leased hy Hurtig & Seamon, New York theatrical men, and it is said they will use it for burlesque in the fall. The house seats ahout 1,800.

Donald Crisp, actor and manager witb the Reliance stock company, is extremely versatile—his work as Bull McGee in "The Escape" and in an entirely different character in "Home, Sweet Home" shows. He plays anytbing from the juvenile to the villain.

In honor of the fiftieth birthday anniversary of James McConahey, manager of the Best and the American, Spokane, a birthday dinner was served July 1 at Natatorium Park. A hirthday cake carried fifty red candles. Twenty-four were present.

In "The Adventures of Our Mutual Girl," Andrew Carnegie, District-Attorney Whitman of New York, Billie Burke, Mrs. Harriet Stanton Blatch, Mrs. Inez Milholland-Boissevain, Walter Damrosch, John J. McGraw, Rev. Thomas Dixon, Mr. and Mrs. August Belmont, Mme. Luisa Tetrazzini, Jimmy Britt and Ysaye, the celebrated violinist, have been photographed. In no case has an actor impersonated the distinguished persons seen on the screen.

Other persons who have achieved fame as financiers, politicians, on tbe stage, in literature and art will appear from time to time.

R. Robichaux, cashier of the People's State Bank, of Gueydan, La., has just opened a moving picture theatre in the Singer huilding.

Joseph Bicoolosi, a prominent member of tbe New Orleans Italian colony, has just opened the Princess Theatre, at the corner of Carondelet and Washington streets. First-run moving pictures will be run, interspersed with a few vaudeville acts.

A few days ago a hahy was ahandoned in Natchez, Miss., and Manager E. M. Clark, of the Baker Grand Theatre, decided that it would be a good idea to award the child at one of the moving picture performances. There was some ohjection, hut the mayor permitted the award after Manager Clarke has assured the city that he would see to it that the child got a good home.

M. Gore has disposed of his motion picture theatre, located at Georgia and Ninth streets, Los Angeles, to E. K. Albright and G. J. Harpstrite. Both the new owners have bad previous experience in conducting motion picture theatres and already have put several changes in effect at the theatre. The former owner has been very successful during tbe two years he has been engaged in tbe motion picture theatre business.

He first purchased a five-cent show in a store-room on North Main street—the Mexican district of Los Angeles—and from that small heginning kept adding to his list of theatres until he owned five. Three of these were in the suhurhs, and each has a seating capacity of more than eight hundred. The other two are in the retail district.

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Jesse L. Lasky is thirty-four years old.

400,000,000 people annually attend the motion picture theatres in the United States.

"The Squaw Man" was the first film in the Cannibal Islands.

St. Louis spends $7,500,000 annually seeing the pictures.

New York's Strand Theatre played to 70,000 people in one week with "The Only Son."

"Cahiria" required three years to complete.

Chicago has 678 photoplay theatres.

Fifteen first-class New York theatres are now photoplay houses.

Paramount Pictures Corporation has capital of $21,000,000.

Over $750,000,000 invested in motion pictures in America.

New York's biggest picture house cost $2,000,000 to construct.

"Brewster's Millions" seen by 12,000,000 in two months.

Seven thousand people are employed in New York picture houses.

HEARD IN THE LOBBIES

The Banner Theatre, 460 South Main street, Los Angeles, has been sold by Mrs. Alice Chatsey to R. M. Campbell, who takes possession at once. The theatre has a seating capacity of four hundred, and is using General service, consisting of five reels, with an admission fee of five cents. No change in the policy of the house has been announced by the new owner.

After closing his theatre a week for repairs, Harris Hickox, owner of the Vogue Theatre, Springfield, Ill., has opened up again, showing second release licensed pictures. He has discarded his Mutual service.

R. Gordon, formerly manager of the Globe Theatre, has leased the Casino, Woodland avenue and E. 46th street, Cleveland, O. The Globe has long been known as one of the most successful picture theatres in Cleveland and at one time was one of the Mark-Harris string. The Casino is being remodeled and decorated, and Mr. Gordon puts in Mutual service with the feature releases and good music.

A large force of workmen are engaged on the construction of the new motion picture theatre being fitted up by Tom Abernathy, owner of the Odeon, at Second avenue and 20th street, Birmingham, Ala. Mr. Abernathy expects to open the new place within the next month or so. It will be one of the best located motion picture theatres in the city and is the first new one to be put up here in the last year or more.

A. Alex Wall, of Birmingham, Ala., states that he has ordered canvas tents for the three airdomes he is building in the suburban sections of the city. The fronts of the theatres are all that will be made of wood. He expects to have them in operation within the next few weeks. One is to be located in Woodlawn, one in West End, and one on South Highlands.

Lafe Weinberg, of Galesburg, Ill., has begun the erection of a new theatre which will be devoted to motion pictures and vaudeville. The theatre will be 44 feet by 100 feet and will have a large entrance. The first floor will have a five-foot drop. Provisions will be made on the stage for a screen 16 by 20 feet. A pipe organ is to be installed in the theatre. The front of the building will be of enameled brick and terra cotta.

Harry Thornton, manager of the house, is supervising all the work and says that when the house is completed it will be one of the finest in central Illinois. The entire interior is to be redecorated, the stage enlarged, and new cement floors put in, both up and downstairs.

The seating capacity is to be enlarged and new seats installed. The lobby is to be done in marble and onyx, and the box-office will be in the center with entrances on either side. An extensive lighting system also will be installed.

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RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

7— 1. Mother Love, D.....1000
7— 3. Mein Lieber Katrina Catches a Convict, C. 1000
7— 6. Cameo of the Yellowstone, D.....2000
7— 8. Feast and Famine, D.....1000
7—13. The Lure of the Sawdust, D.....2000
7—15. Youth and Art, D.....1000
7—20. A Man's Way, D.....2000
7—22. Business vs. Love, D.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

6—23. The Tale of the Tailor, C.....1000
6—30. Via the Fire-Escape, D.....1000
7— 7. The Other Train, D.....1000
7—14. The Joke on Jane, C.....1000
7—21. Her "Really" Mother, D.....1000

BIOGRAPH

6—25. The Ragamuffin, D..... 999
6—27. A Spanish Omelet, C..... 435
Ribbons and Boxing Gloves, C.. 563
6—29. The Honor of the Law, D....1895
7— 2. The Goat, C..... 557
The Firemen's Social, C..... 443
7— 4. The Cracksman's Gratitude, D.... 999
7— 6. Eva, the Cigarette Girl, C..... 563
7— 9. A Romance of the Pueblo, D.....1020
7—11. Her Primitive Model, D.....1000
7—13. The Boy from the Poorhouse, D... 996
7—16. The Prospectors, D.....1000
7—18. It Was Some Party, C..... 653
Some Decorators, C..... 344

101 BISON

6—20. The Forbidden Room, D.....3000
6—27. The Old Cobbler, D.....2000
7— 4. The Hopes of Blind Alley, D....3000
7—11. Prowlers of the Wild, D.....2000
7—18. A Mexican Spy in America, D....2000

BRONCHO

6—24. Desert Thieves .....
7— 1. Shorty Gets Into Trouble.....
7— 8. The Final Reckoning.....

CRYSTAL

6— 2. Easy Money and A Midnight Supper .....Split reel
6— 8. His Lucky Day.....
Boxes and Boxes and Foolish Lovers, C..
6—23. In Wrong, C.....
6—30. The Girl in Pants and Her New Hat, C., split reel.....
7— 7. Nearly a Stepmother, C.....
7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....

DOMINO

6—11. A Relic of Old Japan.....
6—18. In the Southern Hills.....
6—25. Frontier Mother .....
7— 2. His Hour of Manhood.....
7— 9. The Curse of Humanity.....

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

6—21. The Blunderer's Mark, D.....
6—24. Dead Men's Tales, D.....3000
6—28. Prince Willy and Nutty and His Father, ...Split reel
7— 1. Snow Drift, D.....2000
7— 5. The Greatest of These, D.....
7— 8. Duty, D. 2000
7—12. Willy and the Parisian and Lilly as a Little Mother, C.....Split reel
7—15. Renunciation, D.....
7—19. Tango Versus Poker, C.....

EDISON

6—15. The Adventures of the Missing Legacy, C. 1000
6—16. The Gap, D.....1000
6—17. A Modern Samson, C..... 500
On the Steps, C..... 500
6—19. The Hand of Horror, D.....2000
6—20. In the Days of Slavery, D.....1000
6—22. The Basket Habit, C.....1000
6—23. A Foolish Agreement, D.....1000
6—24. The Mysterious Package, C..... 700
On the Ice, A Demonstration of Fancy Skating at Wegen, Switzerland, Sc. 300
6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000
6—29. The Revengeful Servant Girl, C..1000
6—30. The Mystery of the Fadeless Tints, D. 1000
7— 1. Back to the Simple Life, C.....1000
7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000
7— 6. Her Spanish Cousins, C.....1000
7— 7. Face to Face, D.....1000
7— 8. Andy Has a Toothache, C.....1000
7—10. In the Shadow of Disgrace, D.....2000
7—11. Dolly at the Helm, D.....1000
7—13. Qualifying for Lena, C.....1000
7—14. The Two Doctors, D.....1000
7—15. The Ever Gallant Marquis, C..... 500
7—15. An Up-to-Date Courtship, C..... 500
7—17. Meg o' the Mountains, D.....2000
7—18. Across the Burning Trestle, D....1000

ESSANAY

6—27. Broncho Billy's Jealousy, D.....1000
6—30. The Darling Young Person, C....1000
7— 1. The Fable of "The Good Fairy," C. 1000
7— 2. Sophie Gets Stung, C.....1000
7— 3. Trinkets of Tragedy, D.....1000
7— 4. Broncho Billy's Punishment, D...1000
7— 7. A Night with a Million, C.....1000
7— 8. A Boarding House Scramble, C....1000
7— 9. Slippery Slim, Diplomat, C.....1000
7—10. Night Hawks, D.....2000
7—11. Broncho Billy and the Sheriff, D..1000
7—13. Sweedie the Swatter, C.....1000
7—14. At the Foot of the Hill, D.....1000
7—15. The Fable of "Napoleon and the Bumps," C.....1000
7—16. Snakeville's New Waitress, C.....1000
7—17. His Stolen Fortune, D.....2000
7—18. Broncho Billy Puts One Over, D..1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

6— 4. The Girl Next Door, C.....
6— 7. The Girl and the Hobo, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....

GOLD SEAL

6—22. Lucille Love, The Girl of Mystery Series No. 1, D.....2000
6—30. Lucille Love, The Girl of Mystery Series, No. 12, D.....2000
7— 7. Lucille Love, the Girl of Mystery, Series No. 13.....
7—14. Lucille Love, The Girl of Mystery, Series No. 14.....

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

5—25. A Mexican Warrior.....
5—28. The Dawn of the New Day, C....
6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...

JOKER

6—27. Love and Electricity, C.....
7— 4. Captain Kids Priceless Treasure, C.
7— 8. Bess, the Detectress, or The Dog Watch, C. .....
7—11. Love Roses and Trousers, C.....
7—15. Willy Walrus and The Awful Confession, C.....
7—18. His Wife's Family, C.....

KALEM

6—24. Through the Flames, D.....2000
6—26. An Elopement in Rome, C..... 500
Labor Demonstration in Hyde Park, London, T..... 500
6—27. The Gypsy Gambler, D.....1000
6—29. The Flaw in the Alibi, D.....2000
6—30. The Fire Chief's Reward, D.....1000
7— 1. The Fatal Portrait, D.....2000
7— 3. Fleeing from the Fleas, C..... 500
Trooping the Colors, Top..... 500
7— 4. The Political Boss, D..... 500
7— 6. The Weakling, Third of the Alice Joyce Series, D.....1000
7— 7. Kaintucky Bill, D.....1000
7— 8. A String of Pearls, D.....2000
7—10. Rubo, the Interloper, C..... 807
In Old England, Top..... 195
7—11. Lamo Dog's Treachery, D.....1000
7—13. A Diamond in the Rough, D.....2000
7—14. Accused, D.....1000
7—15. The Express Messenger, D.....1000
7—17. Wanted an Heir, C.....1000
7—18. The Fate of a Squaw, D.....1000

KAY-BEE

6—12. From Out the Dregs.....
6—19. The Voice on the Phone.....1000
6—26. The Voice at the Phone. 2d part
7— 3. The Heart .....

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KLEINE

6— 9. The Trap Door Clue, D.....2100
6—16. One Woman's Way, D.....2000
6—23. A Midnigbt Guest, D.....1000
6—30. The Bondage of Evil, D.....2000
7— 7. The Heirloom, D.....2000
7—14. The Rival Actresses, D.....2000

KOMIC

6— 7. The Last Drink of Whiskey, C..
6—14. Hubby to the Rescue.....
6—21. The Deceiver .....
6—28. The Wild Girl.....
7— 5. Bill's Job .....
7—12. Wrong All Around.....

LUBIN

Brown's Big Butler, C..... 600
6—24. The Greater Treasure, D.....2000
6—25. The Candidate for Mayor, D....2000
6—26. A Practical Demonstration, D....1000
6—27. Who's Boss, C..... 400
His Sudden Recovery, C..... 600
6—30. The Walko Sisters, C.....1000
7— 1. The Living Fear, D.....2000
7— 2. The Shadow of Tragedy, D.....2000
7— 3. The Doom of Duty, D.....1000
7— 4. It's a Shame.....
7— 7. Fooling Fanny's Father, C..... 400
While Aunty Bounced, C..... 600
7— 8. The Incompetent, D.....2000
7— 9. The Debt, D.....2000
7—10. The Tribunal of Conscience, D....1000
7—11. How He Lost His Trousers, C.... 500
Mandy's Chicken Dinner, C..... 500
7—14. He Was Bad, C..... 400
Tough Luck, C..... 600
7—15. Codes of Honor, D.....2000
7—16. The Cross of Crime, D.....2000
7—17. The Lie, D.....1000
7—18. She Wanted to Know, C..... 400
All For Love, C..... 600

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RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

6— 2. The Newer Woman.....
6— 7. The Intruder .....
6— 9. Her Birthday Present.....
6—14. The Rebellion of Kitty Bell.....
6—16. Their First Acquaintance.....
6—21. The Severed Thong.....
6—23. The Burden.....
6—26. The Idiot .....
6—28. The Tavern .....
6—30. Suffragette Battle in Nuttyville...
7— 5. The Angel of Contention.....
7— 7. The Only Clew.....
7—12. A City Beautiful.....

MELIES

6—17. At the Mercy of the Waves, D....1000
6—18. His Dream Fulfilled, C..... 500
Everybody's Doing It, C..... 500
6—18. Hidden Death, D.....2000
6—20. Pills and Pills, C.....2000
6—23. A Good Time Spoiled, C.....1000
6—24. Mother, D. 1000
6—25. A Shadow on the Wall, D.....2000
6—27. Gypsy Child, D.....2000
6—30. One Suit of Clothes, C.....1000
7— 1. The Monk's Sacrifice, D.....1000
7— 2. Womanly Curiosity, C.....1000
7— 2. The Prescription, D.....2000
7— 4. Hidden Death, D.....2000
7— 7. A Discolored Romance, C.....1000
7— 8. The Hole in the Wall, D.....1000
7— 9. Good Fortune's Tardy Smile, C...1000
7—11. His Friend's Forgiveness, D.....2000
7—14. Rags and Patriotism, C.....1000
7—15. Justly Punished, D.....1000
7—16. The Test of True Love, C.....1000
7—16. A Sublime Deception, D.....2000
7—18. The River's Secret, D.....2000

NESTOR

6—17. 'Cross the Mexican Line, D.....
6—19. Sophie of the Films, Series No. 3, C. .....
6—24. The Den of Thieves, D.....
6—26. Sophie of the Film, Series No. 4, C. .....
7— 1. The Lost Arrow, D.....
7— 3. Those College Days, C.....
7— 8. A Ranch Romance, D.....
7—10. The Great Universal Mystery, C..
7—15. Her Grave Mistake, D.....
7—17. When Eddie Went to the Front, C.

PATHE

6— 9. The Poison of Serpents, E..... 750
River Travel in Indo-China, T.... 250
6—10. Pathé's Weekly, No. 40, N.....1000
6—15. Whiffles, the Spotter, C..... 689
Cournailles, Brittany, T..... 400
6—16. Simple Experiments in Electricity, E. 594
Through the Bosphorus, T..... 400
6—17. Pathé's Weekly No. 41, 1914, N...1000
6—22. Max, The Magician, C..... 672
Historic St. Cloud, T..... 328
6—23. Glacier National Park, E..... 492
The Marmot, E..... 500
6—24. Pathé's Weekly, No. 42, N.....1000
6—29. A Visit to the Paris Zoo, Zoo.... 857
6—30. French Village in Senegal, West Africa, T. 541
7— 1. Pathé's Weekly, No. 43, 1914, N..1000
7— 6. The Heart and the Circulation of the Blood, E. 500
Mode of Travel in Japan (Manners and Customs) 500
7— 7. A Tiger Hunt (Indio-China), S... 500
The Ice and Snow, S..... 500
7— 8. Pathe's Weekly No. 44, 1914, N...1000
7—13. A Russian Boar Hunt, Hunt..... 500
The Wine Industry, Marsala, Sicily, Ind. 500
7—14. Through the Bosnia & Dalmatia, T. 300
The Tombs of the Ancient Japanese Emperors, Annam, Indo-China, S. 350
Water Falls at Aragonia Spain. T. 300
7—15. Pathé's Weekly No. 45, 1914, N...1000

POWERS

5—18. The Count's Infatuation, C.....
5—22. Sisters, D. 1000
5—25. Why They Grew Jealous and From Interlaken to Brientz.Split reel
5—29. The Feud, D.....2000
6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000
7— 2. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000

PRINCESS

6— 5. His Enemy .....
6—12. The Toy Shop .....
6—19. The Little Senorita.....
6—26. Professor Snaigh .....
7— 3. The Decoy .....
7—10. The Girl of the Seasons.....

REX

6—11. The Awakening, D.....
6—14. The Sherlock Boob, C.....
6—18. The Law Unto Himself, D.....2000
6—21. The Boob Detective, C.....
6—25. The Woman in Black, D.....
6—28. Lost by a Hair, C.....
7— 2. The House Discordant, D.....2000
7— 5. On the Rio Grande, D.....
7— 9. When Fate Disposes, D.....2000
7—12. Plain Mary, D.....
7—16. The Sob Sister, D.....2000
7—19. Out of the Darkness, D.....

RELIANCE

6—12. Dan Morgan's Way .....
6—13. The Horse Wrangler .....
6—15. Our Mutual Girl No. 22.....
6—17. The Peach Brand.....
6—20. The Stolen Code.....
6—22. Our Mutual Girl, No. 23.....
6—24. Izzy's Night Out.....
6—27. The Broken Banner.....
6—29. Our Mutual Girl, No. 24.....
7— 1. Izzy, the Detective.....
7— 4. The Weaker Strain.....
7— 8. How Izzy Was Saved.....
7—10. A Wife from the Country.....
7—11. Blue Pete's Escape.....
7—16. Our Mutual Girl No. 25.....

ROYAL

5—30. Bomhsky and the Bomb.....
6— 6. Tango Troubles .....
6—13. Handle With Care.....
6—20. Such a Business and The Busy Man
6—27. A Hasty Exit.....
7— 4. Did She Run?.....
7— 4. Mistakes will Happen.....

SELIG

6—10. The Doctor's Mistake, D.....1000
6—11. Hearst-Selig News Pictorial No. 30, N. 1000
6—12. Bombarded, C. 500
Doc Yak's Zoo, C..... 500
6—13. When the Night Call Came, D....1000
6—15. The Adventures of Kathlyn No. 13, D. 2000
6—15. Hearst-Selig News Pictorial No. 31, N. 1000
6—16. How Lone Wolf Died, D.....1000
6—17. Castles in the Air, D.....1000
6—18. Hearst-Selig News No. 32, N.....1000
6—19. Peter's Relations, C..... 500
Chicken, C. 500
6—20. The Girl at His Side .....
6—22. Me An' Bill, D.....2000
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HEARD IN THE LOBBIES

How have the mighty fallen! The old Lexington, Ky., Opera House, upon whose stage every American or foreign actor and actress of note, with only two exceptions, have appeared, has been turned over—on Sundays, at least—to negroes for moving pictures. Recently, Charles Scott sold the Opera House to the Haggin interests, of New York, who own the $120,000 Ben Ali Theatre there, Scott being put in as manager of the Ben Ali. It is expected that before another year a new big building, probably housing a fine picture theatre, will be placed there. At least three companies are trying to secure sites for the installation of new movie theatres there, but rent property for such a nature is scarce.

Whitesburg, Letcher county, Ky., before the advent of the railroad, last year, a remote part of the mountains, in the heart of the feud section, is rabid over moving pictures. S. T. Frazier has started erecting a building in Whitesburg, the chief aim of which is to accommodate the traveling moving picture companies which go to that section, and will likely put in his own enterprise later. The building will cost about $10,000.

Manager Gaines, who operates the moving picture theatre at Irvine, Ky., and who recently gained some notice by securing the release on bond of the two city policemen—who had killed a prisoner—on the plea that he could not secure good order in his show-house unless the officers were at liberty, has come into the limelight again. This time he announces his theatre as "the coolest place in town," he having placed large cakes of ice in front of the electric fans daily lately. His house has been crowded at every performance.

The Kozy Model Theatre has just been completed at Paducah, Ky. Its color scheme is in ivory tints, pastel green walls and white facades. The woodwork is mahogany, the doors and windows bevel plate. A Radium Gold screen is used for the films, projected by two Simplex machines. The house advertised as being absolutely fireproof, and the booth is pronounced entirely safe, the structure being of asbestos and steel. Two immense exhausts and a lot of oscillators are used for ventilation.

Manager Edward Schwartz, of the St. Charles Theatre, Sixth and St. Charles streets, St. Louis, has handsomely framed life-size photographs of Rosemary Theby and G. M. Anderson, prominently displayed in the lobby of his theatre. These two stars are natives of St. Louis and lately figured in a full-page write-up in the "Sunday Globe-Democrat."

W. J. O'Sullivan, city building inspector of Louisville, Ky., has granted a permit for the erection of a motion picture theatre in Broadway, between Shelby and Logan streets, although, in his opinion, the court spaces for exits provided for in the plans for the structure are not as long as they should be. Certain concessions were made by the builders, however, according to Mr. O'Sullivan, that will offset to a certain degree his objections to the plans.

The theatre is to be erected by the Broadway Theatre Company on the site at present occupied by a motion picture amusement house owned by the company, but, in addition, will cover an adjoining lot.

A. F. Pfeffer, who has been superintendent of Proctor's Broad Street Theatre, Elizabeth, N. J., for the last year, has assumed the management of the Crescent Theatre at Chrome.

John Martensis has built a new building at Harlan, Ia., and started the Lyric Theatre. It cost $3,000.

Sol Harris, manager of the Gem, the Savoy, and the Royal theatres, was elected state president, and Mr. Carter, manager of the Crystal Theatre, was elected national vice-president at a meeting of the Arkansas Exhibitors League, which was held in Little Rock on May 25.

Ralph Pinkham, manager of Warners Features, Benoist Building, St. Louis, was called to Chicago on June 4 to attend a meeting of Western exchange managers. The meeting was held at the Western executive offices of Warners, 1322 Consumers Company Building.

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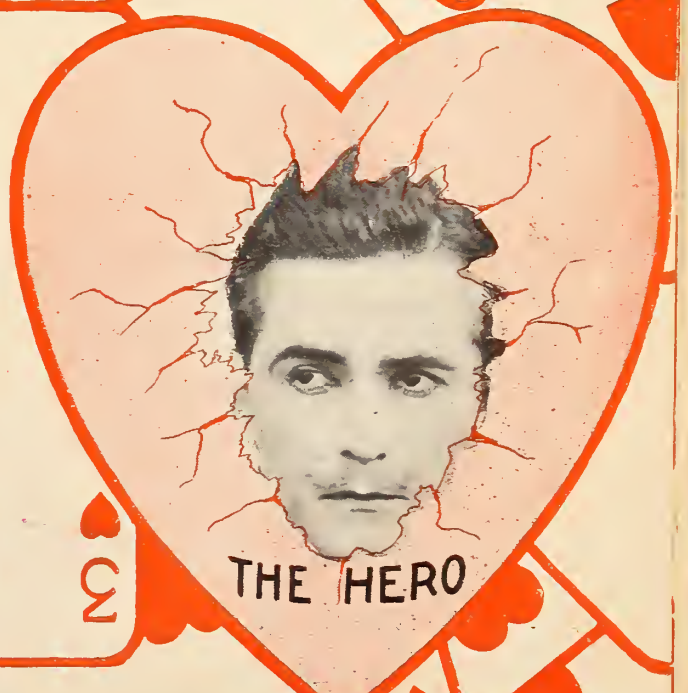


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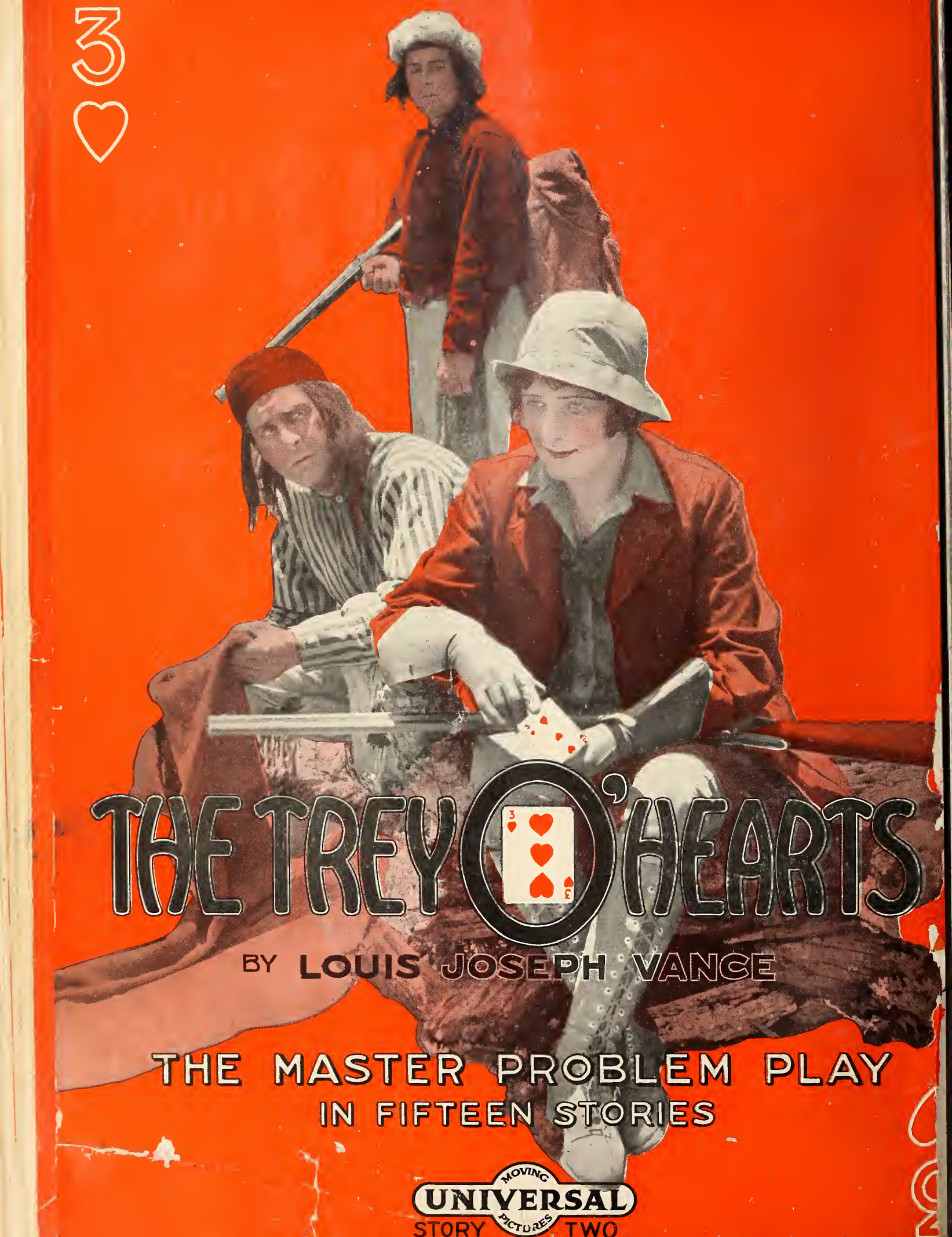
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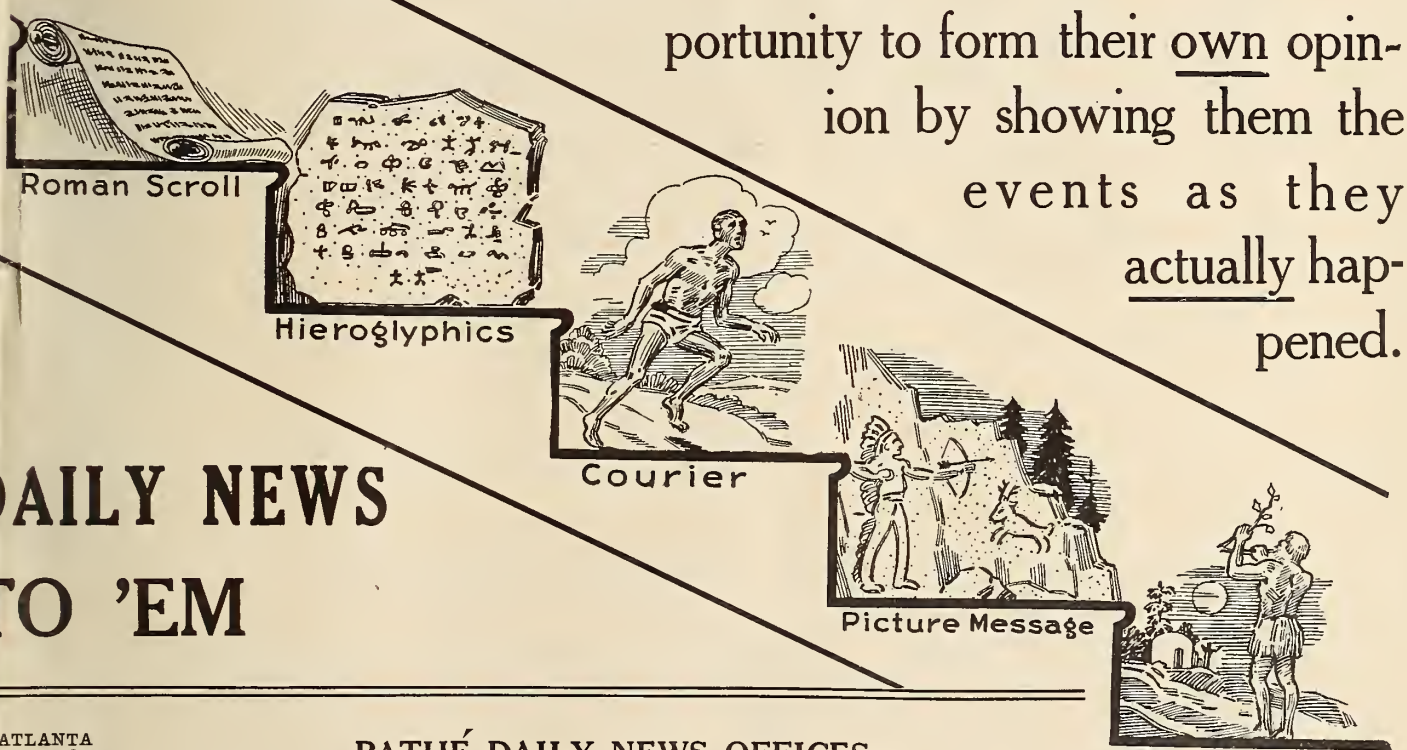
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SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

Three of the season's greatest features

The infinite variety of Warner's releases makes for success on unusually broad lines. Below are described three new Warner's Features. Each one is entirely different in character from the others, yet all three have the big human appeal that sways audiences and builds business.



WARNER'S FEATURES



Natalie de Lontan in the great production UNDER FIRE IN

MEXICO

A thrilling, stirring story of Mexican warfare, to the staccato accompaniment of hair-breadth escapes, dark conspiracies, wholesale massacres, daring rescues and the crash of battle. This great feature was produced by the U. S. Film Corporation, under the direction of J. Arthur Nelson.

WARNER'S FEATURES



Marion Leonard in the beautiful romance

The ROMANY RYE

A beautiful gypsy, dainty, winsome and capricious, is the heroine. Around her centers the whole romantic story, and the love she awakens, and the tragedy she causes, will make any audience thrill. There is a young farmer in love with her, a jealous gypsy lover, a sweet old mother, and plenty of fighting and romancing.

WARNER'S FEATURE



Dot Farley in the thrilling story of Indian vengeance

The LUST of the RED MAN

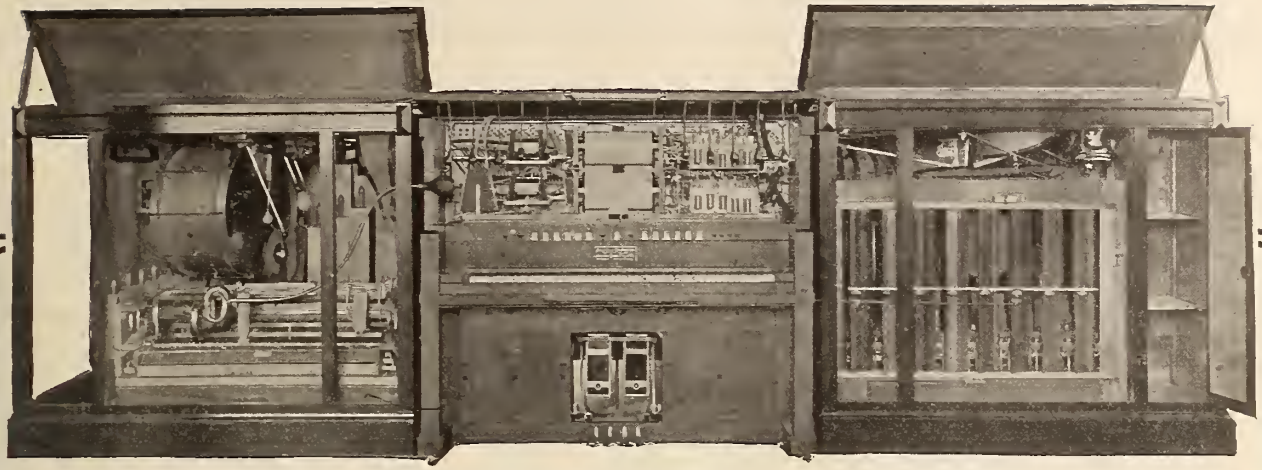
An out-of-the-ordinary frontier picture that makes the red blood tingle and puts every nerve on the *qui vive*. It grips the interest from the first—and the grip tightens as the tale unfolds. An especially tense scene is the night vigil of John Brent and his wife in their lonely cabin with the Indians stealthily approaching.





Book these powerful features now! Write your nearest Warner's Exchange

WARNER'S FEATURES, Inc. 130-W-46th St., New York



STYLE 40—OPEN—SHOWING PIPES, TRAPS, SWELL BOX AND PIANO PARTS

The "Fotoplayer"

Reg. U. S. Patent Office

Designed and built expressly for Motion Picture Theatres.
Played manually or with 88-note Player Piano Roll
giving Instant Change of Musical Selections.

Player Piano, Reed Organ, Violin, Cornet, 'Cello and Flute Pipes, Drums, Cymbals, Bells, Wind Siren, Locomotive Whistle, Auto Horn, Horses' Hoofs, Castanets, Tambourines, Etc., Etc.

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THE FOTOPLAYER READY TO PLAY—"THE INSTRUMENT THAT SUPPLIES THE UNSPOKEN WORDS IN THE PICTURE" Design Patented

American Photo Player Company

Agents Everywhere

62 WEST 45th STREET, NEW YORK CITY
FACTORIES AT BERKELEY, CALIFORNIA AND NEW YORK, N. Y.

We Ship Anywhere

Mr. Exchange Man!!

You will say the same after you have had your films *cleaned*, *softened* and *renovated* by

Film Redeveloping Co. of America

145 W. 45th STREET, NEW YORK

Phone, Bryant 6247

The "NEW PROCESS" does the work.

W. J. DELAMATER
General Mgr.



Mr. W. J. Delamater, Manager,
Film Redeveloping Co., of America,
New York, N. Y.

Bliss, Okla., July 11th, 1914.

Dear Sir:

We have just received the last lot shipment of film, which we shipped to you to be cleaned, and take great pleasure in informing you that the work is very satisfactory. We have had our cleaning and polishing done by several concerns in New York City with very little satisfaction, and your process seems to be the only method in eliminating the rain streaks and to thoroughly clean.

We are making shipment today by Wells Fargo Express, which you will please give your prompt attention, and rush to us as soon as possible.

Yours truly,
101 RANCH MOTION PICTURE DEPARTMENT.
Per (Signed) K. L. WILLIAMS.

THE GREYHOUND

FIVE PARTS

By PAUL ARMSTRONG and WILSON MIZNER

Scenario by LOUIS REEVES HARRISON, the Dean of Photo Playwrights

An unusual drama produced on a realistic and massive scale.

Reports from exhibitors show that this feature is bringing box office returns in excess of any five-part feature on the market to-day.

Read the criticisms.

State rights now selling—the best territory still unsold.

Beautiful Lithographs, Heralds, Lobby Display and other Advertising Matter. Wire territory interested in and we will wire our terms.

OUR NEXT PRODUCTION

Northern Lights

We produce only plays that have created a success on the legitimate stage.

Life Photo Film Corporation

Executive Offices, 220 West 42d St., New York
Studio and Laboratory - Grantwood, N. J.
European Office, 7, Rupert Court, London W.



A Spectacular Production

Spectacular—because no other film production equals it in size—46 reels.

Spectacular—because no other film production equals it in costliness—$1,000,000.00.

Spectacular—because no other film production equals it in stars, settings, photography and dramatic climaxes.

Spectacular—because no other film production is the motion picture version of a story by Harold MacGrath now appearing in 200 leading newspapers.

$10,000 for 100 Words!

THE MILLION DOLLAR MYSTERY

$10,000 for 100 Words!

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The first five episodes of this startling production are now being shown at the better theatres throughout America. Each episode is in 2 reels—released each week for 23 weeks. The story is by Harold MacGrath—scenario by Lloyd Lonergan. The Thanhouser Film Corporation is the producer—Syndicate Film Corporation the distributor.

Some booking dates are still open—but you must act quickly. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK — 166 W. Washington Street, CHICAGO

or Syndicate Film Corporation representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-A-Week

Sunday, July 19th, "Harry's Waterloo." In which Harry Benham plays all the parts. A photographic masterpiece never before attempted.

Tuesday, July 21st, "The Pendulum of Fate." Two Reels. An intensely thrilling drama with Mayre Hall, Ethyle Cooke, David Thompson, Morris Foster and the Thanhouser Twins.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser releases will continue to be features of the Mutual Program



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant. No. 220 West Forty-Second Street New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X July 25, 1914 Number 3

"Psychological"

NOT a word in all modern slang is more widely used to-day or hailed with more hilarity than "psychological."

And no word better describes the so-called "summer slump" in the motion picture business.

* * *

PRESIDENT WILSON may have been mistaken when he pronounced the depression in the mercantile and industrial world to be purely "psychological."

But market conditions in the motion picture world prove that the "summer slump" bugaboo is largely, if not wholly, a creature of the manufacturer's imagination.

* * *

MANY a manufacturer would laugh at you if you asked him whether he believed in black cats, or was afraid of Friday.

But talk to him about business during the summer, and he will gravely assure you that "there ain't no such animal."

* * *

INSTEAD of making hay while the sun shines, he refuses to make hay BECAUSE the sun IS shining!

* * *

MEANWHILE, exhibitors all over the country, who have capacity crowds to handle just the same, and well-ventilated, well-aired houses to entertain them in, are clamoring for the pictures they know *they must have* to keep them.

The heat can't drive their people away. It only drives them *into* the theatres, where they are sure of being cool.

* * *

BUT the whirr of the electric fan at his elbow is louder than the plea of the far-off exhibitor to the man who believes there is nothing so dull as a summer month, and he remains deaf as only those can be who *will not* hear.

* * *

THE Film Trade Conditions Review of THE MOTION PICTURE NEWS, published July 11, is an excellent antidote for that summer depression feeling.

THE reader of that review cannot fail to draw two conclusions:

First: That, in many sections of the country widely separated from one another, business is booming along as merrily in July as in January.

Second: That, in those sections where "hard times," in any degree, have manifested themselves, the hot weather is NOT the cause. *It will be found that these conditions existed months ago, and are due to circumstances that have no relation to the thermometer.*

* * *

THE conditions that created those "hard times" the manufacturers, in many cases, *can* and *should* correct. They are partly to blame for their existence.

* * *

FROM some of the extreme southern cities of the United States, complaints of the effect of the heat upon the exhibitor's business are heard.

Even there, the note of optimism and satisfaction is so strong that the falling-off is only relative and, in fact, not a falling-off of attendance at all, but a day-to-day fluctuation, it must be concluded.

* * *

ANOTHER fact the summer "calamity-howlers" have overlooked is this:

The "legitimate" theatre has failed to survive as a factor in summer competition.

* * *

THE patrons of the legitimate houses are the ones who fill our summer-hotels and keep the roads alive with automobiles.

And the regular photoplay theatres have their following so closely linked to them that the best features the "legitimate" theatre had to offer could not bring about one deserter from the ranks.

* * *

THE exhibitors have the summer field to themselves.

The motion picture theatre is a "three-hundred-and-sixty-five-days-in-the-year" institution.

The exhibitors know it.

When will the rest of the industry realize it?

HOUSE "COOL AS AN ICE BOX," ALWAYS FULL

Special to The Motion Picture News.
Omaha, Neb., July 13.

A. K. Pay, who opened the Colonial Theatre in Sioux Falls, S. D., recently, has one of the best houses in that part of the country. It seats 1,000 people, and an unusual feature is that the regular price is ten cents, and boxes twenty cents.

He changes his program daily, showing four reels, and has two machines, so there is no wait to give the operator time to change reels.

"It was hot the day I was there," said Manager Fred Van Husan, of the Laemmle Film Service, of Omaha, who is furnishing him service, "but in Pay's place it was as cool as an ice house."

Pay displayed a growing tendency of exhibitors in this part of the country when he refused a lower priced service and wanted to pay a larger price for the same pictures and better service.

RAISING PRICES IN HOT WEATHER

Special to The Motion Picture News.
St. Louis, July 16.

When Joseph Rathheim took charge of the Hudson Theatre, at Eleventh street and Park avenue, St. Louis, he found an audience that had long been in the habit of paying only five cents to see a show. Mr. Rathheim wanted to give his patrons a better program, but he was in doubt as to how his efforts would be taken.

When the hot weather came, he opened the Hudson Airdome at Twelfth and Hickory streets, a block or so away from the theatre, with two feature nights a week at ten cents admission, as an experiment. The features took so well that he added other features from time to time, until now he gets ten cents five nights out of every week, and his audiences are increasing all the time.

SUMMER SUPERSTITION STRONG IN SYRACUSE

Special to The Motion Picture News
Syracuse, N. Y., July 16.

The prevailing impression among exhibitors during the summer months seems to be that "No matter what service is offered or what extra efforts are put forth, that it is useless to think of success in attempting to fill the house."

The local newspapers have been forced to withdraw the regular motion picture page because of practically no patronage.

The Eckel, Savoy and Crescent theatres use large portions of space occasionally, and in nearly every instance report splendid results. Still, the consistent and persistent advertising is frowned upon with the excuse that "No matter what you do this hot weather you can't get them in."

Thrillers Draw Summer Crowds

Waterbury Exhibitors Play for Success by Booking Sensational Films and Using Unique Advertising—"Million Dollar Mystery" Shows to Capacity

Special to The Motion Picture News.
Waterbury, Conn., July 16.

AT least three motion picture houses in this city are resorting to sensational features to attract their patrons. The Scenic, on Bank street, the Broadway, on East Main, and the Alhambra, at North Main and North streets, are the three in question.

Last week a sensational film depicting the lives of the New York gunmen was shown at all three houses, and in the lobbies were displayed all the paraphernalia generally associated with the operations of these underworld characters. For the latter part of the week, "Loepez the Bandit" was shown and an electric chair held the attention of spectators in the lobbies, with a demonstrator on hand.

The managers of the theatres reported the sensational features the best magnet yet to attract the public during the hot weather.

The manager of Poli's, Mr. Furlong, has originated a couple of new ideas at his house in order to secure the summer audiences. Mr. Furlong has a "Surprise Night" every Tuesday evening, and it is something entirely out of the ordinary. On Thursday evening he has a tango contest between the first and second performances.

The Princess Theatre, on Center street, exhibited the first two reels of "The Million Dollar Mystery" Thursday to capacity audiences. In the opinion of those who saw the reels a person witnessing them will be sure to see all future ones. The Princess has been using the Mutual program with good success.

E. Christy Erk.

Sidewalk Fan Blows Patrons Inside

The Wonderland, in Minneapolis, Gets S. R. O. Houses by Making Pedestrians Feel that the Theatre Is Cooler Than the Street.

Special to The Motion Picture News
Minneapolis, July 15.

A BIG electric fan whirling its breeze from a pedestal over the ticket booth out over the waiting patrons and even to the sidewalk in front of the Wonderland Theatre, 27 Washington avenue S, and a sign reading, "Smoke if You Wish," are drawing real capacity houses in hot weather for that theatre.

The fan gets them there while fifteen more fans about the walls and the smoking privilege brings them back. Hot, tired men will pass the theatre, feel the breeze from the fan, stop and look.

It is cool inside, and as the perspiring men walk in the doorman suggests that they remove their coats and make themselves at home. It is really enjoyable there, and in addition the house always shows an excellent line of films.

While C. E. Van Duzee has aimed to make this typically a man's theatre, men frequently take their wives. Wives who are used to tobacco smoke in their homes do not object to it in a theatre, and the comfort of the house appeals to them.

Wonderland is one of a line of five theatres conducted by Mr. Van Duzee, who has adopted a set of rules suitable to the various classes of patrons. Wonderland has played to excellent houses so far this summer and the fan promises to keep drawing them in.

R. G. Marshall.

Features Drive Away Heat in Rochester

The Gordon Theatre Draws Big Houses Despite the Warm Weather—"The Jungle" and "The Ring and the Man" Prove Winners

Special to The Motion Picture News.
Rochester, N. Y., July 16.

THE Gordon Theatre continues to draw good houses in spite of the warm weather. The management is booking many feature films. For this week Mary Pickford, in "The Eagle's Mate," is announced for the entire week, and good business is expected.

"The Jungle," Upton Sinclair's famous story, was also recently shown and later "The Ring and the Man," a romance of love and politics, by Cyrus Townsend Brady. Both proved good drawing cards.

It is announced that one house which devoted a few weeks, at least, to feature films in the spring, will not have pictures in the fall. The Shubert, at which it was expected the New York firm would put in its picture feature films, will go into burlesque in the fall, it is said. Whether the Shuberts will obtain another house in Rochester or not is not known.

There is a rumor that the Shuberts are the ones who want to buy the Victoria Motion Picture Theatre, on Clinton avenue south, in the heart of the theatre district.

Arthur R. Tucker.

Laying the Ghost of the "Summer Slump"

The Canvass of The Motion Picture News Shows Boom Conditions During the Hot Months Throughout the United States—So-Called Depression in Some Lines of Business Has Not Reached Film Drama—Correspondents' Reports Indicate General Maintenance of Prosperity

MIDSUMMER business has always been a mark for the croaker in all lines from shoe strings to palm-leaf fans, ice-cream soda and—motion pictures. Everyone is familiar with the cry, "This is the slow season. What can be expected of hot weather?"

So many people have heard such sentiments, they take it for granted that they are true. And because the majority of people had got in the habit of taking such croakings for granted no effort was made to controvert the fallacy that summer business is bad.

Contrary to the generally accepted views of those who have relied on the words of others instead of investigating the situation for themselves, business in the motion picture field this summer is booming. Of course it would be absurd to declare that the patronage of theatres throughout the country has maintained its winter level. But on the other hand, there has not been very much falling off from previous box-office receipts.

IT is one thing to make such a statement and another to prove it. THE MOTION PICTURE NEWS maintains that business can be kept up to the level of the best seasons by the introduction of live methods. Managers in the various cities who have not laid back on their oars at the beginning of the first signs of spring because it was the opening of the traditional "bad season" have been able to prove to their own satisfaction that patronage must not necessarily fall off at this time of the year.

What is the result? The houses have been kept practically full. The proof of this statement is found in the letters of THE MOTION PICTURE NEWS correspondents, whose reports, published two weeks ago, reflect actual conditions of the business in every part of the United States where there is a corporal's guard to turn out to see a film.

The tenor of these reports indicate a condition of patronage that has caused surprise among those who were sure—because they did not know—business was not up to the standard. The extracts which we reprint below show for themselves just what the facts are. The sentiments expressed justify the unqualified declaration that summer business, in the motion picture business at any rate, is in a flourishing condition.

READERS will be amazed to learn that in some sections of the country like New England, Pennsylvania, the Middle West and the Middle Central section, that hot weather has had no more effect in keeping people from attending their favorite theatres than a rainstorm will prevent a duck from swimming for fear of getting wet.

If patrons feel that the closed houses in their neighborhood are not as comfortable as they might be they do not refrain from seeing pictures during the hot spell, for the reason that there is always within easy distance a commodious airdome, where they can enjoy the cool evening breezes while seeing the latest releases.

Not only that, but people do not have to seek airdomes for comfort. Enterprising exhibitors have been introducing improved ventilating systems for keeping their houses cool. Probably this is the principal factor in the prevention of the slump in summer theatre patronage.

OF course, the general improvement of the pictures on the artistic side also had a great deal to do in creating a desire for high-class amusement at this season.

But the formation of the "summer picture habit" has been largely the result of scientific ventilation, which in many instances, has made it possible to cool the inside of a theatre to an amazing degree of comfort.

Once the public realized that a well-ventilated theatre was cooler than their own homes on hot summer nights, they soon began to seek relief in the local picture houses thus rendered comfortable.

With each succeeding year, following the increased installation of up-to-date ventilating systems, motion pictures will obtain the unique distinction among all lines of trade, business and amusement of having no "dull season."

The extracts from the reports of the correspondents reflecting the condition of summer business follow:

Harrisburg, Pa.

THE healthful condition of the motion picture business in Harrisburg is aptly indicated by a statement made by a prominent theatre manager who said that 15 per cent of the whole population of the city are regular attendants at the picture shows, and that the percentage is likely to be increased to 20 per cent of the city's 84,000 souls within the coming year.

Boston, Mass.

The summer business in New England is better than elsewhere, as the people remain in the cities more than in other parts of the country. The airdomes have increased in number in the last twelve months.

During the last month, there has been *unusual activity* in the amusement business here, caused by the opening of three open air places and of a new house with a roof garden annex. The newcomers are fighting for business and the men at the old stands are struggling to hold what they already have gained.

So great has been the success of the business in this city that, although there are now a dozen theatres, with an average seating capacity of from 600 to 700, including three or four that seat 1,000 or more, there are now five additional theatres that will seat about one thousand each, either under construction or about to be started.

There has been no very great amount of remodeling of motion picture theatres in the last year. No theatres have been compelled to discontinue business; in fact, the tendency has been in the direction of increasing the number in the city, as indicated by the fact that five new houses are under construction.

Jacksonville, Fla.

FEATURE productions, such as "One of Our Girls," Famous Players, and "Home, Sweet Home," D. W. Griffith, and other similar productions continue to draw the crowds *despite the weather conditions.*

It was further stated by Mr. Alsop that this low ebb in conditions in this section is an annual occurrence at this season and that, despite the fact that *this summer* has been an unusually severe one, the *conditions are better,* comparatively, than has heretofore been the case during the warm weather.

Detroit, Mich.

Now, the film men declare that for every theatre that has closed up in the past year *two new ones have opened.* About thirty new houses have opened during the year, so fifteen must have closed up. Not all the losers are out of business, however.

Minneapolis, Minn.

WHEN the motion picture theatres can get bigger crowds with the thermometer registering 90 degrees than the bathing beaches, film men and exhibitors should have little cause to worry.

That is just what has taken place in Minnesota during the early summer and, in a word, it shows where the motion picture stands in the state of 10,000 lakes.

"We can't kick," is the answer of the film men when asked how business is in city and country business.

The fact is, the FILM MEN ARE IN MOST CASES DOING AN UNUSUAL SUMMER BUSINESS. Some distributors who specialize are getting the usual summer bumps, but they know that there will be a come-back in September, and so they are joining in the chorus, "We can't kick."

There are seventy-six theatres showing films in Minneapolis, nearly sixty in St. Paul and a proportionate number in Duluth, with a theatre in every country town of any importance. The combined seating capacity in the three cities is 50,000. Those in the cities and larger towns are running almost the full winter program, while in the country districts they are holding up better than ever before.

THE months of May and June did not indicate the letting down of motion picture popularity as the same months did in prior years. The theatres are going after the business and they are geting it.

They are placing orders for first-class attractions, they are paying good money to get them and they are advertising them properly and making the most of the opportunity when they get a good attraction.

Outside the cities the motion picture has followed the summer "outer." The vacationist just couldn't get away if he wanted to, but there is no indication that he wanted to.

Some exhibitors in the lake towns, where a large part of the summer population is composed of cottages, have closed their regular theatres and opened tent houses at the lake side. These have all proven popular. Others have opened tent shows in addition to the regular theatre and have had success.

Chattanooga, Tenn.

A BRIGHT future faces the motion picture business in Chattanooga. Among exhibitors there prevails a spirit of optimism. There are now nine picture theatres in the city, catering only to white patrons, while five theatres in the principal colored section are being well patronized by members of this race.

Feature films are proving very popular, and it is the opinion of one exhibitor who has made a careful study of the situation that the future of the business will hinge on real features.

Birmingham, Ala.

WITH four, and possibly five, new theatres planned and the popularity of the picture theatre apparently steadily increasing, there can be nothing but a decided note of optimism in the film market for Birmingham in the near future.

Although at the present time there are fewer theatres than there were six or eight months ago, nevertheless the increase in number and quality of theatres over two years ago is more than double. The seating capacity of the motion picture theatres in this city now will approximate well over 7,000, not counting the vaudeville houses nor the negro theatres; and it is estimated that fully 50,000 people pass the box-offices every day.

Kansas City, Mo.

THE great Southwest speaks in no other terms to the motion picture than prosperity. The biggest wheat crop in Kansas and Missouri in ten years, cheering prospects for a huge corn crop, and a steady development in all the lines that make up the wealth of the surrounding states, predict a big year.

And, as the motion picture theatre quickly catches any drift toward either adversity or prosperity, business looks promising for at least the next eight or nine months, and in fact indefinitely.

This territory, however, has gone through several bad years, and in some respects the motion picture business has been dull. But the smaller towns outside of Kansas City in this territory have shown an increase in the number of theatres. The smaller towns now are installing picture shows and in the larger cities bigger and better showhouses are being constructed.

Billings, Mont.

Business in the better patronized houses is fully *forty per cent better than a year ago.* All houses report an increase.

The average price of admission is ten cents, with twenty-five cents the maximum. Exhibitors believe the latter figure is the most the public will pay at the present time, although predicting that the time will come when double that amount may be charged for big features.

Baltimore, Md.

Baltimore is by far a much more promising field for the feature man to-day than last year, or for any year since the picture business won popular favor.

Wilkes-Barre, Pa.

WHETHER industrial depression throughout the country is actual or psychological, this economic problem is not taking up much of the time of the motion picture exhibitors of Wilkes-Barre and the contiguous territory embraced in the Wyoming Valley. Exhibitors here have been too busy making money to worry about federal administrations and affairs of state.

At *no time* in the history of the industry has business been *so prosperous.* Motion pictures have just come through the melting pot, stronger and more powerful than before the test. In the city of Wilkes-Barre, with its 70,000 population, and a quarter of a million within a radius of ten miles, there is not a legitimate theatre doing business, and only one vaudeville house, and that a ten cent admission, with half its bill motion pictures.

This leaves the amusement harvest to be reaped by the proprietors of the silent dramas. And going to a well-known advertised cereal for an expression, "There's a Reason."

Omaha, Neb

IF unsettled conditions prevail in any part of the motion picture world, it is in the Middle West of the United States. Business here is reaching a capacity it has never known before. Exhibitors are just beginning to erect special structures for the exhibition of motion pictures and are beginning to move out of remodeled buildings.

All the Omaha exchanges report *greatly increased sales of motion picture machines, indicating that business is going to be better than ever.* The machines are going all over Nebraska, Iowa, South Dakota and Kansas from Omaha, a fact that should silence the calamity howlers.

Waterbury, Conn.

A PERIOD of success. The past several months have been more or less prosperous ones for the majority of the motion picture theatres in Waterbury and environs, all things considered. Of course, at this especial season of the year there is always a falling off in the attendance due to the arrival of the warm weather, but this year has been no worse than preceding ones, and owing to the rather cool spring and early summer the managers claim the decrease in attendance has not been as great as formerly.

(*Continued on page 70*)

"Hundred-in-the-Shade" Advertising

By Charles B. Taylor

Managers Can Keep Their Theatres Full in Summer by the Use of Liberal Newspaper Space—If You Do Not Advertise Your Competitor Who Does Will Get All the Business—"Advertise or Die!" Is the Situation the Exhibitor Must Face

WHY is it that the first thing that a manager thinks of cutting out when business is bad or on the slump, is advertising? The other day a local exhibitor said to me, "My business is falling off. I guess that I will cut down on my advertising for the summer months."

"Why admit that your business is bad?" I replied. "As soon as you cut down your advertising or cut it out altogether, patrons begin to talk. It is the best way to let them know that your house is a dead one. Never admit that you are a member of the 'Down and Out Club.'"

"My audiences are smaller this month than they should be," continued the manager, "and I will have to reduce expenses somewhere."

"That may be all well and good, but as soon as you cut your advertising, your audience is going to be still smaller. Patrons are not coming to your theatre, just because it is the —— theatre. There are too many other fine theatres *advertising* their features.

"Patrons do not know what you are showing and if they visit your house they are taking a chance as to the quality of the show. There are few mortals who take things for granted these days.

"IT is a grave mistake to ignore the advertising end of your business during the summer months.

"There are just as many people in the summer months as there are in the winter who want to see good motion pictures. And when they want to see them they go to the daily paper to see who is showing them. They read of such and such a film. Then they wonder who is going to show it in Buffalo, N. Y.

"Perhaps you are the exhibitor who has picked the feature. But they cannot and should not have to guess about it. The live-wire men are consistently advertising all summer, and when the first day of September comes, patrons know that they are still 'on the map.'"

The daily and Sunday newspapers in all the large cities are devoting pages of space to free publicity of motion picture plays and artists. This is done because the editors realize that a gigantic wave of popularity for the films is sweeping the country. In the sections devoted to the films the live managers are placing their ads, thereby deriving a double benefit.

Many of these pages are started, of course, in the hope that they will bring in business for the paper. And if they do not the space devoted every week becomes smaller. If exhibitors ignore this liberality of the press, it is possible that motion picture sections and pages will disappear.

BY maintaining these pages the paper creates more interest locally in motion picture photography. Patrons always like to know something about the production to be shown in the theatres they are accustomed to visit. If you get your ad on these pages you will have no difficulty in getting synopses run and perhaps a story about the unusual features of the film.

Attractive advertising, the kind that people will read, is absolutely essential to the success of a motion picture theatre drawing on a limited territory. If you do not advertise, your nearest competitor will, and before long you will notice that your former patrons are getting on the street-car and taking a ride to that theatre.

In Buffalo, where competition is at fever heat, exhibitors have got to do some unusual stunts to attract patrons. This is especially true in the summer. Most of them are doing the "unusual" with advertising.

There is one instance in Buffalo of a large motion picture theatre in the downtown section, where although the business is poor, the manager is hanging on like grim death to his advertising space in all the papers.

The consequence is that he is not doing poorer business as the summer advances, but on the contrary, is holding his own, while his competitors are losing sleep, are wondering what is the matter.

They think that patrons are going to come to their theatres without advertising. The result is proving disastrous for them.

THE preparation of copy for the purpose of motion picture publicity is a most important part of advertising of the film. Editors, as a rule, will not accept any old thing that comes to their desk.

The copy must be original and have some facts that will make interesting reading. Exhibitors who control large houses should, if possible, employ experienced newspaper men to represent them in the capacity of press representative. They will get better results from the start.

These men know how to prepare copy, what will be accepted and what will not, and will take a lot of detail off the manager's hands, who has all he can do to book his show. The latter remark is especially true of Buffalo. Booking is getting to be a "fine job" in the Queen City of the Lakes.

A year ago a press agent for a motion picture theatre was a thing unheard of. To-day every large theatre in Buffalo, devoted to the showing of films, has a publicity man who is handling copy for all their productions, but—and here is the rub—they all want to cut down their advertising and let the publicity man go during the summer.

THIS puts the publicity man and the manager "in wrong" and leaves a hole in the audience. The publicity man promises ads all summer; the editor takes his statement for granted and gives him good "write-ups." The manager was the source of the publicity man's statement.

The patrons look in the paper. They see no advertisement regarding the show, but a theatre a short distance away has an ad here. The result is that they "take the car."

IT is a wise manager who keeps boosting during the summer months, for even if his business is not what it should be—he will reap the harvest in the fall.

During the summer he will keep up interest in his theatre; and so when fall arrives, the name of his theatre will be on the tongues of all motion picture "fans."

And this fall promises to be a record-breaker for Buffalo.

Pictures were never more popular. Theatres are springing up all over the city; everybody is talking about the "film that he saw last night."

But if you admit that you are a "dead one" during the summer months by cutting down on your advertising, you are going to leave that impression in the fall. The manager should say to his stockholders (with apologies to Patrick Henry) "Give me advertising, or give me death."

George Kleine has just made arrangements to produce the popular Cohan and Harris success "Officer 666." The rights were obtained recently and negotiations completed with one of the big New York studios to produce the story in this country.

FEWER CLOSED THEATRES THIS SUMMER

Special to The Motion Picture News

Omaha, Neb., July 15.

A number of small town theatres through Nebraska, Iowa, Dakota and Kansas are closing for the summer season. Comparisons show only two-fifths as many are closing this summer as closed last year. This is attributed to the fact that more specially built houses, and houses better ventilated, are in operation.

Exchange men say fewer small town theatres are closing all over the country.

REMODELING THE CLUNE SHELL THEATRE

Special to The Motion Picture News

Los Angeles, July 13.

The Clune Shell Theatre, owned by the W. H. Clune Amusement Company, is closed to permit remodeling. A handsome new front will be added, together with new seats and projecting equipment. The theatre will probably reopen about August 1.

SEVENTH THEATRE FOR ST. JOHN

Special to The Motion Picture News

St. John, N. B., July 15.

St. John boasts another motion picture house, making seven for the city, distributed as follows: four in the city proper, one in North End, one in West End, and the new one in Fairville, an awakening suburb just on the outskirts of the town. It is known as the Gaiety, and is conducted by Arthur McCloskey, who has had considerable theatrical experience. It starts in rented quarters.

DROPS VAUDEVILLE FOR PICTURES

The National Theatre, Detroit's big vaudeville house, has dropped its vaudeville policy, and C. H. Hagedorn, manager of the National, is making arrangements to play future George Kleine attractions.

CLOSE HOUSES ON SUNDAY

Louisville, Ky., July 16.

The closing of motion picture theatres and soda fountains on Sunday has been ordered by the police judge at Hazard, Ky. The citizens of the town, in great majority, have registered a protest.

ROCKFORD, ILL., FILMED

Rockford is the latest Illinois city to have its picture taken. A Chicago commercial film company is to film all the principal points of interest in the city, and the pictures are to be shown there first at the Palm Theatre from July 27 to 31. After that they will be exhibited about the country.

St. John Ministers Uphold Exhibitors

Protest Against Severer Censorship and Urge Community Council to Obtain Co-operation of Managers—Marked Change in Clergy's Attitude.

Special to The Motion Picture News.

St. John, N. B., July 16.

A COMMUNITY Council has been formed by prominent citizens of St. John, to deal with matters pertaining to the general welfare and betterment of the citizens. At a recent meeting one of the matters under consideration was the censorship of motion pictures. Some were of the opinion that it was not sufficiently severe, that subjects were being shown which promoted evil and that there should be made an effort to check the presentation of photoplays depicting scenes of unusual violence, methods of criminals, passionate love scenes, and other matters which they believed should be kept out of view of the younger folks in the theatre patrons.

Wiser council seemed to prevail at the meeting, however, and as indicating the change of opinion brought about in St. John in later times, there was strong protest against any action being taken.

The general view of clergymen, editors, lawyers, and other members of the council was that the houses in St. John were particular in their choice of subjects, and that even if some feature which to certain minds might prove objectionable, were allowed to pass the censors, it would be debarred of the distasteful part before shown.

As a general rule it was said that the censors used good judgment in their passing on pictures, considering the large number they were compelled to view, and the limited time at their disposal; and the opinion was expressed that the managers of the respective houses had too much at stake to turn popular opinion against them by showing photoplays of the class of which reference had been made.

It was finally decided to enlist the sympathy of the different house-managers in the work of the Community Council, and with their co-operation, it was felt that there would be no reason to complain of the class of picture productions offered to the local public. The meeting conformed to this view and a committee was formed to confer with the managers with respect to the matter.

It may be said that this registers a marked change of mind with relation to picture shows in St. John. It is not so very long ago that from many pulpits there was bitter denunciation of picture plays for the most part, and different ordinary evils of life were attributed to their influence upon the young minds. Now, however, even those who were so opposed to the picture shows a short time ago, are found enlisted in the ranks of picture patrons, and in some of the mission schools photoplays are used as a means of attracting interest. This reflects creditably upon the judgment of the local censors and that of the managers of the local motion picture houses also.

Frank McCafferty.

May Treat "Country Store" as Lottery

Los Angeles Police Contemplating Strict Interpretation of the Law—Some Prizes Not Desirable

Special to The Motion Picture News

Los Angeles, Cal., July 13.

FOR months the Si Perkins country store has been a one-night feature at many of the suburban theatres in Los Angeles, and now it has developed into a feature considered a disgrace by many exhibitors. Everything from a box of tacks to a suit of ladies underwear, or from a day-old chicken to a six months' old calf, has been given away, and in two instances Billy goats have been the prize for the event.

For several weeks there has been a rumor that the police would stop this "added attraction" on the ground that it was a lottery, but no action has yet been taken. City and state laws are both very clear in defining what shall be considered a lottery, and many exhibitors are of the opinion that the continued practice of giving away prizes in this manner will have much to do toward bringing on more strict police regulation of theatres showing motion pictures.

The offerings as prizes for patrons who were willing to go upon the stage for the purpose of amusing the other members of the audience, consisting of more than eight hundred, who had paid ten and fifteen cents admission at one theatre the other night, were rabbits, chickens, and a number of mysterious packages, the manager afterwards stated, contained a number of "jokes," including articles not spoken of in drawing-rooms.

Exhibitors are awaiting with eagerness the rumored action of the authorities.

J. C. Jessen.

Playing to Capacity in Midsummer

George Rabbott, Given Two Months in Which to Fail by the Wiseacres, Shows How a Theatre in a Small Town Can Be Kept Full in the Hot Weather—Perfect Ventilation and a High-Class Program Get Results

IN the little suburb of Naugatuck, adjacent to Waterbury, Conn., there's a motion picture theatre with the appellation, the Alcazar, whose manager is hustling George Rabbott. Around this house and its manager the story that is to follow evolves.

A representative of THE MOTION PICTURE NEWS heard that Mr. Rabbott was packing his theatre every afternoon and evening, no matter how warm the weather, so he took a quiet trip down there the other evening to get the managers' own story of his success. Mr. Rabbott was found in the lobby of his theatre and the NEWS man, after introducing himself, began his probe.

"Oh, so you're a representative of THE MOTION PICTURE NEWS," Mr. Rabbott began. "Well, they sent me a copy of their magazine some time ago with a notice to the effect that I had taken up the management of the Alcazar. Mighty fine magazine for fellows like us, first rate, yes, sir, first rate.

"I suppose you are in search of a little story as regards my methods of filling my house these warm days and nights. It's pretty long, but if you can stand it, I guess I can.

"Do you see that light in there?" and here Mr. Rabbott took the NEWS representative by the arm and pointed to the picture on the screen at the time.

"Ain't that a beaut? The best in the valley. It's a Powers, you know. None better. I just naturally point out that light first thing to all my friends."

The representative was forced to admit that the light was a most powerful and eye-easing one.

"And that screen, genuine mirroroid."

HERE the NEWS representative interrupted by asking the question how many the house seated.

"Six hundred and twenty," Mr. Rabbott replied, "and it's as *cool in there as human agency can make it* It was built that way. I have two mammoth exhaust fans in there that can remove all the close air in exactly seven minutes. Why, when I start them going my patrons can feel the suction, it's so powerful. Some of them have told me that it is so cool inside that they come out to get warm.

"Then there are my ushers, three girls, and they are worth their weight in gold." Dressed in fancy but neat gowns, the fronts festooned with roses, the girls looked comely. "All that has helped in my success.

"My orchestra is a winner, too. I have a three-piece here afternoons and evenings and on Sunday nights it is augmented to five. Then I keep changing it and have found out that not a few of my patrons come just to hear the music. Would you believe it, when I first started my house the other theatres gave me two months to live. We put $30,000 into it, and even my intimate friends looked askance at the undertaking. But I knew that if a man puts his heart and soul into the enterprise he would succeed.

I SECURED the Mutual program and wouldn't change for love or money. *In twenty-five days I catered to exactly* 30,000 *people, and one day had* 1,800 *paid admissions. And this in a town of* 14,000. I ran the 'Perils of Pauline' and they will be standing out to that car track," pointing to the rails just outside the door.

"You see I didn't die. Instead, the houses that said I would, have all closed their doors. These theatres are the Orpheum, the Lyric and the Gem. The Gem tried to run opposition to me for a while on Sunday nights, but when they saw that *I was getting* 1,000 *people and they had only* 150 they stopped.

"And when they stopped I gave my patrons better service than ever. I advertise more extensively now than ever before. I want to show them that their faith in me is justified. I've got a big surprise coming for them next month and am already laying plans for a big fall campaign. The best class of people come to my house, and I know a large number of them personally.

"At present, I am arranging for an anniversary week next September, and will give my friends more for their money than they ever got before. I am spending a lot of money right along, but with the people back of me I am prepared to go the limit. That, my friend, is the secret of my success. Won't you step inside and just see one of my shows?"

The correspondent accepted the invitation and sat down. At the conclusion of the program he could well see how it was that Mr. Rabbott was making money and why the other theatres found it hard to keep pace with him.

THE pictures shown would delight both old and young, even the most fastidious. Two Renfax music films were also flashed on the screen. One had to do with a popular hit while the other consisted of selections of grand opera.

Such is the story of a manager who was given a couple of months to live, bucked by every theatre in his town, but showed that he had grit and the quality of "sticktoitiveness" and was able to give the public what they were looking for, and a great deal more. Naugatuck inhabitants can well feel proud of Mr. Rabbott and be assured that their confidence in him is not misplaced.

He gives them a program every day equal to that found in the largest of cities. When a manager does this what can the result be but unprecedented success? E. CHRISTY ERK.

THE HUDSON PLAYS TO HOT WEATHER CAPACITY

Special to THE MOTION PICTURE NEWS.
Albany, July 16.

The new Hudson Theatre, Albany's latest addition to the picture world, opened its doors, July 6, but was forced to close after the first day by Superintendent of Building Fulton, as there were one or two things that didn't comply with the law. After remaining closed a week, when the necessary alterations were made, the new theatre re-opened and is now turning the people away. It is, without a doubt, the best theatre in Albany.

The Standard system of ventilation is a great success. The roof is so constructed as to make possible the installation of this most perfect and modern method of ventilation, whereby a complete change of air is produced every minute, thus furnishing a minimum of thirty cubic feet of fresh air per minute for each occupant.

TWO HOUSES IN A SEASON

Special to THE MOTION PICTURE NEWS.
Waterbury, Conn., July 16.

A few months ago a theatre was an unheard of thing in Watertown, one of the many suburbs of Waterbury. Then the Dayton motion picture theatre made its appearance and was received with joy by all who delight in the pictures. Now another picture house is under construction and this, it is said, will be an open-air theatre. Another rumor current in Watertown has it that a third theatre is to be opened on Main street, not far from the new open-air house.

CHARLESTON WILL LICENSE OPERATORS

Special to The Motion Picture News

Charleston, S. C., July 16.

The City Council of Charleston has enacted an ordinance requiring operators of motion picture machines to undergo examination and be licensed. The City Electrician and the Chief of the Fire Department compose the Board of Examination, and operators are examined along the usual lines. An examination fee of $5 is charged, and operators are required to flash on the screen at the beginning of each performance a slide giving their name, the number of their license, the date of its issue, etc.

The council has also enacted an ordinance regulating the conduct of motion picture houses and requiring the buildings used for such to conform to certain regulations with respect to fire escapes, etc. The ordinance prohibits minors being placed in charge of a motion picture theatre unless an adult representative of the house is present at all times.

DECATUR WANTS MOTOR-DRIVEN MACHINES

Special to The Motion Picture News.

Springfield, Ill., July 16.

Owners, managers and operators of motion picture theatres at Decatur, Ill., have petitioned the city council to amend the electric ordinance so as to allow them to instal electric-driven picture machines.

At present the ordinance does not permit this and the operators must turn the machines by hand, although all up-to-date houses in other cities have motor-driven machines.

ISSUE PERMIT FOR NEW MARK THEATRE

(*Special to* The Motion Picture News.)

Buffalo, N. Y., July 16.

The Bureau of Buildings has issued a permit for the construction of the Palace Theatre by the Palace Theatre Company, Mitchell H. Mark, president, at 327 Main street.

This will be one of the largest motion picture theatres in Buffalo and will be located opposite Sheldon Square between North and South Division streets. The theatre will cost $80,000.

TWO NEW HOUSES OPEN IN THE SOUTH

Special to The Motion Picture News.

Charleston, S. C., July 16.

The Peerless, a new motion picture theatre, has been opened at Georgetown, S. C. Wilson Arnhalter is proprietor. The Lyric has just been opened at Sumter, S. C. The Ladies Philadelphia Orchestra, under the direction of Frank A. Girard, formerly of Atlantic City, has been engaged to furnish music for the new theatre.

Bridgeport (Conn.) Exhibitors "Get Together"

Raising of Prices to Ten-cent Standard One of the Objects—Amalgamation of Neighborhood and Downtown Houses Under Consideration

Special to The Motion Picture News.

Bridgeport, Conn., July 16.

TWENTY-FIVE owners and managers of motion picture theatres in this city held a preliminary meeting Tuesday in the Elite Theatre, Main and Charles street, for the purpose of forming a permanent association of theatre owners here.

One of the objects of the association is said to be to advance the general admission to ten cents, with a further increase for evening performances and matinees when feature films are shown. At present the general admission at what is known as "Neighborhood theatres" is five cents. Some of the larger theatres have a five-cent gallery price for matinee performances and the Plaza Theatre plays five reels of pictures and five acts of vaudeville for an afternoon gallery admission of five cents.

It is reported that those behind the movement contemplate some working agreement regarding competition and the possible amalgamation of a number of "Neighborhood theatres" under one management, and also a combination of several downtown theatres.

Another meeting was held in the Imperial Theatre on Sunday afternoon, July 11, at 2:30 o'clock. Manager William Skidmore, of the Imperial Theatre, sent an invitation to every motion picture theatre owner and manager in the city to attend, and it looks as if all managers will affiliate with the association.

Some time ago an effort was made to form a similar organization, but several managers of the largest houses could not be induced to join and the plan fell through. Within the past year there has been a gradual increase in admission prices at theatres here. Where a general admission of five cents prevailed one year ago, most theatres charge ten cents and some fifteen cents and more.

At present the Bijou, in Fairfield avenue and Palace Theatre in East Main street, two of the largest, and both conducted by Peter Dawe, are showing five reels for a general admission, matinee and evening for five cents. Mr. Dawe has expressed a willingness to increase his prices to ten cents after the organization is formed.

E. C. Booth.

Exhibitors' War With Fire Board Over

Elizabeth Manager Fined for Allowing Patrons to Stand in the Aisles—Attorney Says He Is Not Liable

Special to The Motion Picture News.

Elizabeth, N. J., July 16.

IT appears that the conflict between the Elizabeth Board of Fire Commissioners and the managers of local motion picture theatres and airdomes is over, for the present at least. It ended with the imposing of a fine of $50 on Dennis J. Shepherd, owner of the Open Air Theatre in East Jersey near First street, for allowing persons to stand during a performance.

Mr. Shepherd announced that he would fight the case to a finish, but in view of recent developments, it is doubtful if he will carry out his intention. The license for his place expires soon, and if he starts any action likely to antagonize the city authorities, they will probably refuse to renew it. Negotiations are also under way for the sale of the Open Air Theatre.

John R. Connolly, who represented the theatre owner in the court proceedings, was anxious to carry the case to the Supreme Court and get a ruling on the right of the Fire Board to supervise open air theatres. Mr. Connolly was willing to make the appeal at his own expense, he told a representative of The Motion Picture News. He believes that the Fire Board has no legal right to restrict open air theatres, asserting that no ordinance has ever been adopted giving the commissioners this power.

He says that under the existing law, theatre managers are not liable if persons stand in their places, but the spectators who stand may be arrested and fined. He declares that Fire Chief Gerstung, who was responsible for the complaint against Shepherd, was derelict in the performance of his duty. It was up to the chief to expel from the theatre any spectators who were obstructing passageways, Mr. Connolly says. Mr. Connolly regrets that the circumstances prevent him from taking the appeal. He says he feels certain that it would have been sustained by the Supreme Court establishing once for all the jurisdiction of the Fire Board.

It is conceded that there is need of organization among the local picture house managers. If they were banded together, they could take a united stand to prevent unjust prosecution by the city authorities, but under present conditions, the man who stands up for his rights has a hard, single-handed fight.

John W. Hawkins.

The Dayton Convention—and Beyond

By William A. Johnston

THE convention is over.

It was more than a success; and was history-making.

It met a crisis that threatened to disrupt and disintegrate—met it sanely, sturdily, broadly—and now we have that which was so earnestly hoped for but often despaired of—an united exhibitors' organization, strengthened anew and standing for principles that attract and demand the loyal membership of every exhibitor in this country and Canada.

This is no time for a discussion of how amalgamation was accomplished and what might have prevented it.

The future is bright enough and big enough to demand all attention; the past had best be forgotten.

But there are some things that should be said—in justice and for profit.

HATS off, first of all, to the seven "harmony" delegates, Messrs. Tugwell, Sweeney, Rembush, Tregger, Phillips, Bullock, Furness.

They were called "bolters" by the Dayton papers. Let us interpret this in the only correct way: *They were bolters in that they drove home good and true the bolts of amalgamation.*

They traveled thousands of miles and personally expended freely and largely of their means to attend a convention which at first was closed to them.

Their mission can no more be questioned than could their attitude at the convention be criticized. They came for harmony; they stood for harmony; and it was their dignity, sturdiness and breadth of principle that helped much to win the final result.

The future and greater league, born at Dayton, will always owe these seven men a debt of gratitude.

THE other great force that brought about amalgamation was the prevailing sentiment within the league itself.

There were good men and true present at this Dayton convention.

They had learned the value, the necessity of organization.

They are, individually, good business men, broad enough to be above petty jealousies and suspicion, and foresighted enough to see the future bigness of the exhibiting business and how it may be secured through co-operative effort.

THROUGHOUT the convention, and however its official conduct made the tide of harmony ebb and flow, the wish of almost every league member was for amalgamation.

You had only to talk to any delegate to find this out.

It is always the undercurrent that is strongest and most directing, and this sentiment was undeniably the undercurrent of the Dayton convention.

The result proved it.

It was only consistent with the dignity of the M. P. E. L. that it should assert its individuality.

This was done, but amalgamation was also made possible, thanks to the broadmindedness of the leaders of each faction.

DURING the middle of the week when, outwardly at least, amalgamation seemed hopeless the argument advanced against admitting the seven harmony delegates into the convention hall was that the constitution and by-laws of the M. P. E. L. made this impossible.

About the only answer to this situation is that something is wrong then with the M. P. E. L. constitution and by-laws.

In other words, *they must be wrong if they stand in the way of the possibility of one harmonious organization,* broad enough and helpful enough to draw to its standards every exhibitor in the country.

IT is folly to believe that the original constitution of any organization should be conceived in such all-seeing intelligence as to be perfect; or that subsequent by-laws should be added with the same unerring foresight.

It is barely possible, in fact, that the M. P. E. L. *was originated in altogether a wrong spirit,* perhaps along lines of a one-man-power organization.

Perhaps its rules of conduct, as to meetings, were largely designed for this end. *If so, it is all wrong.*

Possibly the criticism is unjust, but it is made with all good intentions.

The point is this:

The exhibitors' organization-to-be must be broad, or it will be nothing.

Anything, therefore, that tends to narrow it must be eliminated.

It must be democratic and non-partisan.

It must exist for the many, not for the few. If to achieve these all-important ends, new by-laws are necessary, then, by all means let there be new by-laws.

THE real work—and lots of it—is now before the united organization.

There are a few states where good organizations have been built up: but there are many where no real organizations exist. And, all in all, there are several thousand exhibitors who ought to be but are not members of the League.

There must be *something to attract the membership* besides the mere name and formality of an organization. Politics won't do it.

Genuine help must be extended—a sustained educational campaign, helpful conventions, protection against cut-throat competition and unjust legislation, and security from other evils within and without the exhibiting business.

This League can be made so advantageous to the individual *that the exhibitor who is genuinely interested in his calling cannot afford to remain outside.*

As for the power it can wield, there is no measuring it.

THE future looks very bright. To-day there is not a cloud on the horizon.

Out of the factionalism of the past year has been born a new organization, strengthened all around by the struggle it has gone through.

The strife has brought leaders to the surface. The new officers are representative to a man of the best elements and principles of the exhibiting business, while the new executive committee speaks for strength, union, energy, progressiveness, sound business, and non-partisanship.

Marion S. Pearce, of Baltimore; T. P. Finegan, of Texas; M. E. Cory, of California; Peter J. Jeup, of Michigan; W. R. Wilson, of Ohio; A. P. Tugwell, of California; Fulton Brylawski, of the District of Columbia; W. J. Sweeney, of Illinois; Charles H. Phillips, of Wisconsin.

THESE men are exhibitors, organizers in their own states, enthusiasts, sound business men.

They are above selfish politics; they stand for organization.

They deserve the confidence of every exhibitor.

The Motion Picture News believes they will have it and takes pleasure in lending to their future work its unqualified support.

Revolutionize Holding of Trade Expositions

Manufacturers and Jobbers Hold Convention of Their Own at Dayton and Appoint Committee to Put Annual Motion Picture Showing on New Basis—Will Be Run Under Joint Auspices of Producers, Jobbers and Exhibitors on Fifty Per Cent Basis for Exhibitors

THAT the next motion picture exposition will be held under the auspices of the manufacturers and dealers of the trade is now a certainty.

The lamentable failure of the affair at Dayton crystallized the dissatisfaction which had been coming to a head for months.

How this movement was started may be told as follows:

After a preliminary meeting on Tuesday evening, which was largely attended, the great majority of manufacturers and dealers exhibiting at Dayton met on Wednesday and formed The Motion Picture Manufacturer and Jobbers Exposition Committee, whose duty it will be to formulate some practical and satisfactory method of holding future expositions for this industry.

THE Tuesday meeting was the spontaneous outgrowth of universal dissatisfaction, not alone with the exposition situation at Dayton, but more particularly with the immediately preceding conventions at Toronto, Canada, and at Wilkes-Barre, Pa.

As soon as a few leaders had definitely announced this spirit of dissatisfaction, the sentiment of the meeting was practically unanimous.

Several representatives of large film companies stated that while their personal views were entirely in accord with the meeting and its aims, they could not speak the action of their respective companies. In several other speeches, it was pointed out that in other large business the most successful expositions were those managed by corporate companies owned by the trade and its allied branches.

The result of the Tuesday meeting was the appointment of a committee to draft resolutions, consisting of H. B. Coles, of the Precision Machine Company; F. J. Rembush, of the Mirror Screen Company, and Joe Brandt, of the Universal Film Manufacturing Company.

At the Wednesday meeting this committee presented the following resolutions which were adopted:

RESOLVED, Whereas, the Motion Picture Industry is now one of the foremost in the world, it is proper that an exposition of motion picture art be held annually or semi-annually.

To serve the best interests of all concerned it is deemed advisable that

(*Continued on page 56*)



VIEW OF THE UPPER AUDITORIUM, MEMORIAL HALL, DAYTON

LEAGUE AND ASSOCIATION REUNITED AT DAYTON; APPOINT COMMITTEE OF NINE

Consolidation Ends Bitter Fight Between Factions and Paves Way for Effective Action in the Solution of Grave Problems—Pass Resolution Condemning All Kinds of Censorship, Including the Supervision by the National Board—Banquet at the Algonquin

THE most important work of the Dayton convention was accomplished on Friday, July 10, when the amalgamation of the International Motion Picture Association and the Motion Picture Exhibitors League of America became an accomplished fact.

It was made possible by the League allowing the other organization, a representation of four men on its executive board, which as now constituted, consists of nine members.

The second matter of importance was the sweeping stand taken against censorship, state, federal, local or even supervision by the National Board of Censorship. The resolution condemning all these forms was passed during the Friday session, the resolution being presented through M. A. Corey, of California, chairman of the committee appointed the day before to consider this matter for presentation before the convention delegates.

The International Motion Picture Association members appointed to serve on the new board are:

JUDGE A. P. TUGWELL, of Los Angeles; William J. Sweeney, of Chicago; Charles H. Phillips, of Milwaukee, and Fulton Brylawski, of Washington, D. C.

Representatives of both bodies had been in session on Wednesday to consider feasible means for bringing the two organizations under one head. The International Association men declared that the members of the Association would agree to merge with the League, provided that the International Association could have a representation of four on the executive board, which should be increased from seven to nine.

The plan was presented to the convention the next day in the form of a resolution, and met with considerable opposition. After a hot fight the resolution was rejected by the League men. An amendment was passed which provided for the instruction of the president to select two from those of the association men who should apply for reinstatement, for service on the executive board.

The seven harmony delegates of the Association, however, refused to consider any such plan when the terms of the resolution became known to them, and it looked as if the consolidation became known to them, and it looked as if the consolidation of the two organizations was hopelessly lost.

THE Association man felt that the amendment meant a lessening of the dignity of the body they represented.

On Friday, the deadlock was broken. The Association men held a conference, at which it was decided to ask the League to reconsider the action of the previous session. They did not recede from their demand for a representation of four delegates, however, and made it clear to the League members that any other proposition would be impossible of acceptance on behalf of the large body they represented.

A general debate followed on the floor of the convention, and the arguments of the International Association men made a favorable impression on the League delegates from Ohio and Michigan, who saw that the chance of harmony would be lost if the deadlock continued.



MARION S. PEARCE
President of the Motion Picture Exhibitors League of America

The Ohio and Michigan delegates then took up the cudgels in behalf of the Association men and led in the fight for their demand for a representation of four on the League board.

FINALLY opposition on the part of the dissenting League delegates was overcome, and the Association proposal was confirmed. After the spirited fight ended, even those who had opposed the resolution were glad that the convention had acceded to the demands of the Association delegates.

A different feeling among the members was immediately discernible. All showed by their manner a universal feeling that the convention had at last accomplished something, and that the meeting had not been a fizzle. Men collected in knots after the session and discussed the prospects of harmony which is now in sight.

On every hand were heard expressions of satisfaction over the accomplishment of the peace party which had succeeded at last in bringing the warring factions together in harmonious relations.

The sentiment of the delegates found expression in the words of Sam Trigger, who exclaimed:

"Amalgamation means the formation of the biggest and most prosperous trade league in the world."

THE delegates saw in the consolidation of the two organizations the way paved for the solution of other problems which have confronted the members of the industry since its infancy.

Some of the delegates declared that with all the exhibitors in the two organizations now in a position to act in harmony on all questions, they will be able to accomplish something without experiencing any of the deplorable delay which had made concerted action since the severance of the two bodies some time ago impossible.



NATIONAL OFFICERS OF THE MOTION PICTURE EXHIBITORS' LEAGUE OF AMERICA
Left to right, T. P. Finnegan, First Vice President; Marion L. Pearce. President; Peter Jeup, Treasurer; M. E. Cory, Second Vice President; W. R. Wilson, Secretary.

At the time the censorship resolution was passed, another resolution pledging the moral support of the League to the humane and other social agencies that are opposing cruelty to animals as inflicted in the production of certain films, was adopted.

Exhibitors are asked by the terms of the resolution not to display pictures depicting cruelty to animals.

Thursday morning was devoted to the parade, plans for which had been in active preparation during the fore part of the week.

The line was formed at Memorial Hall at 10:30. A long string of gaily decorated automobiles, some almost covered with flags and colored bunting, wended its way behind a large band through the streets of the city.

The parade impressed the throng with its picturesque appearance. One of the features of the event was a flying squadron of riders, whose horses were elaborately caparisoned for the occasion.

At the conclusion of the parade, judges awarded numerous prizes. Mr. Rabery, of Dayton, received the prize for the tallest exhibitor attending the convention; for the fattest exhibitor, G. W. Hill, of Cincinnati; the shortest, S. B. Potter; the lightest, T. P. Finnegan, Jr., of Dallas, Texas; and the oldest, J. J. Reider, of Jackson, Mich.

Many of the visiting exhibitors went out to see the Soldiers Home, in the afternoon, while others made a trip to Lakeside Park, the amusement resort of the city.

A large crowd assembled here to meet the Essanay players, who had come on from Chicago in the morning. The representatives of the company were Gerda Holmes, Jack Travers, and Wallace Beery. This was not their first greeting for the day on the part of numerous admirers, as they had been already warmly received at Memorial Hall in the morning.

AT the Friday session it was decided to leave the selection of the next convention city to the discretion of the executive committee. There was no intimation as to the city likely to be picked out for the convention of 1915, though a few tentative suggestions were made by a few members in informal discussion of league matters after the adjournment of the convention. Judge Tugwell thought that Los Angeles or San Francisco might find favor, at least with exhibitors west of the Mississippi.

A banquet was held on the roof of the Algonquin Hotel, Friday night. The attendance was small, there being only seventy-five exhibitors present. This was due to the fact that many of the visitors were obliged to return home on account of the pressure of business affairs in their respective cities.

Those who did attend, however, made up in enthusiasm for the lack of numbers. The roof was tastefully and appropriately decorated for the occasion, and the visitors sat down to a spread that did credit to the committee having this part of the week's entertainment in charge.



EXHIBITORS AND THEIR WIVES ON THE STEPS OF THE CONVENTION BUILDING, DAYTON

Governor James M. Cox, of Ohio, was the principal speaker. He spoke of the universal harmony which now seemed to prevail among the reunited associations, sentiments which made a strong appeal to the members of both organizations, who had agreed to bury the hatchet and henceforth sit down in peace.

THE governor touched on another matter which, however, was not so acceptable to the listeners. This was censorship. He declared that state and local censorship was necessary for the uplift of the industry, using in substance the arguments which the retiring president, M. A. Neff, had advanced on all possible occasions during his regime.

The governor's remarks were answered by Joe Farnham, of the All-Star Company, who confuted them with facts and logic. Outburst of applause greeted his remarks.

Governor Cox, however, with the adroitness of the skilled politician, sauvely retracted his own views. His second address was a credit to his ability to trim his sails to every veering wind rather than any real conversion to his opponent's opinions.

At the Friday session of the convention the seven harmony delegates representing the International Motion Picture Association were granted the privilege of the floor, and addressed the assembly.

JUDGE TUGWELL made a stirring speech in favor of amalgamation, and his remarks were greeted with rounds of applause. He thought that with consolidation assured, the future of the organization would bring forth untold benefits to not only members of the Association and League but every man connected with the industry.

He declared that this forward movement now in order would see the promotion of harmonious relations far reaching in the general welfare of the business.

In the days of convention week following the plan, discussed on Tuesday, for holding the next exposition under the auspices of manufacturers instead of exhibitors, considerable variance of opinion found expression.

Some of the exhibitors were in favor of the move, feeling that an exhibition under the sole management of manufacturers might bring about an enlargement of the scope of the work attempted at previous expositions.

THE exhibitors in favor of this proposed move also expressed the view that the proposition designed to interest manufacturers not represented at the Dayton convention would undoubtedly prove the means of making the next trade exposition larger and better than any in the history of the motion picture business.

Details of this proposal to have manufacturers manage future conventions appear on another page.

Visitors left Dayton feeling that the intention of the Association to discourage the use of premiums for promoting patronage was another move in the right direction; and the resolution urging exhibitors to charge ten cents admission whenever practicable was another matter which made a strong appeal. The recommendation which had been made for all exhibitors to make their programs uniform for the purpose of avoiding ruthless and ruinous competition occupied the attention of the returning delegates.

The work of perfecting the amalgamation of the two organizations, so that harmonious and effective progress toward the ends the exhibitors have in view, will go forward at once.

It is expected that steps will be taken before long to push the National Board of Trade idea further, which on account of the other immediate matters before the convention was relegated for future consideration.



A GROUP OF OFFICERS AND DELEGATES AT MEMORIAL HALL, DAYTON

Conventionalities

Side Lights on Exposition Personalities—Some of the Well-Known Men of the Industry Who Were Seen on the Floor—The Trials of a Speech-Maker—Joe Farnham's Name Spelled Three Different Ways in Dailies Reporting His Address

FOR the first time in all his film experience Joe Brandt was not the human dynamo he always is at a convention. He did not get out a Universal daily. Joe was in active evidence, however. He made some rattling speeches before the exhibitors and manufacturers, and was generally in the center of every convention group.

Also in prominence as a speaker was Joe Farnham, the All-Star representative. There was no mistaking Joe's presence, but the local papers did miscall his name—as Joe Farnheim, of New York; Joe Foreman, of Chicago; and Joe For'em, of Indianapolis. His speech at the banquet, in which he made Governor Cox backwater on censorship, was the hit of the convention.

Harry Reisenbach, representing Lasky Features, pulled down the publicity laurels of the convention—in fact, of this or any previous convention. His prize beauty contest kept the Lasky name and fame on the first page of the Dayton "Herald" throughout the entire convention, and for a week following.



GEORGE H. WILEY IN ACTION AT DAYTON

Judge Tugwell, of Los Angeles, Cal., one of the International delegates at Dayton, has traveled over 14,000 miles since June 1, to be present at the New York and Dayton conventions. For genuine exhibitor and organization interest this makes the record.

PROMINENT Oklahoma exhibitors present were: Tom H. Boland, Empress Theatre, Oklahoma City, and L. W. Brophy, president Yale Theatre Company, Muskogee.

In the Illinois delegation were G. M. Luttrell, of Jacksonville, Ill., president of the Illinois State Branch No. 2; W. W. Watts, of Springfield, treasurer; and Thomas W. Leonard, of Johnson City, first vice-president. Included in the Illinois delegation are: C. J. Law, of Paine, Ill., and Edward Kunz, Springfield, delegates, and D. Robinson, Peoria, national vice-president.

The Famous Players' booth excited much favorable comment for its artistic and interesting exhibit. Beautiful enlargements of photos and paintings of Famous Players' stars had been specially prepared by the Afrida Studios, New York. William Burlock was in charge.

P. S. Lewis, of New York, who is with the Warner Feature Film Company branch at Lexington, Ky., had a booth at the exposition. Warner's features are shown at the Ada Mead Theatre in Lexington, managed by J. Orrin Donovan, a Dayton man who was formerly manager of the Colonial Theatre. Donovan was in that city attending the exposition events.

Mrs. Virginia E. Yard, a delegate from Wellston, Ohio, owns a theatre with a seating capacity of 1,000.

Four years ago Mrs. Yard took charge of one theatre in Wellston. Her husband had operated it up to the time of his death. During summer and between dates with road attractions, she runs it as a motion picture house.

ALMOST interesting exhibit was the huge, solid brass frame made on special order by George W. Armstrong, president of the Theatre Specialty Manufacturing Company, of Cleveland. It stood at the entrance of the hall and excited much comment for its workmanship and attractive appearance.

The Bartola Musical Instrument Company deserves untold credit for its enterprice. Its separate entertainment, run on the Kaiserhof roof garden, was an exposition all in itself. No convention event was more steadily attended or more enjoyed. The Bartola toy balloons were in evidence everywhere.

A crowd of enthusiastic Pearce boosters at the convention included: Dr. W. A. Herbst, president of the District of Columbia League; H. M. Crandall, J. P. Morgan, Maurice Davis, Fulton Brylawski and John Payette.

Fulton Brylawski, of Washington, D. C., was strong for harmony and for holding out the olive brance to the International League.

An active and enthusiastic exhibitor present was Mrs. Thorpe, of Richmond, Ind. A photo and description of her new $40,000 theatre will shortly appear in these pages.

The Mott-LeGaige Animated Advertising Company did a rushing business at the exposition. Representative Harry Levey sold state rights for Ohio to the Columbus Theatre Equipment Company, and for Michigan to George Weeks, of the Universal Film Exchange, Detroit.

C. L. HULL, who had charge of the Selig display, made his thoroughgoing showman experience count during the convention. The Dayton papers carried full-page advertisements of "The Spoilers," and the city was posted from end to end with handsome lithos.

Al Lichtman stopped at Dayton on his way to St. Louis, and greeted his many friends among exhibitors and manufacturers alike.

New York exhibitors prominent at the convention were William Hilkemeier, Grant W. Anson, Adolph Weiss, R. L. McNabb and S. H. Trigger.

Clyde A. Morrison, general manager of the American Motion Picture Directory Company, of Chicago, was one of the most active and successful workers present. His fat bunch of advertising contracts and his long rolls of subscriptions appear sufficient to seal the Directory's success. . The opinion generally expressed is that such a book is a necessity within and without the entire trade.

Thomas T. Wiley, the able representative of the Novelty Slide Company, played a prominent part both in the manufacturers' meetings and with his display on the exposition floor. The latter was most varied and interesting. Novelty slides were very much to the fore.

BRINGING on the Essanay players, Gerda Holmes, Richard Travers and Wallace Berry, was by no means the only thing V. R. Day did to make prominent the exposition and the Essanay name. The local papers carried Essanay advertising and much Essanay press matter, and as for V. R. Day, he was everywhere.

E. H. Burns, of the Peerless Film Exchange, Chicago, drove to Dayton in his car and consumed a good deal of gasoline entertaining throughout the convention. He reports excellent business throughout his territory.

The hot weather in Dayton gave to Ernst Glantzberg an excellent opportunity. His Typhoon fans cooled and ventilated the entire exposition hall, besides making one of the sightliest and largest exhibits. The big twelve-foot Typhoon fan attracted general attention.

E. E. Fulton, who has the rare knack of never forgetting a face and name, was about greeting his many friends. Mr. Fulton's big supply house in Chicago is one of the best expressions of the picture industry and its growth.

H. J., or "Baron" Hoffman, manager of the Ernemann Photo-Kino Works, was an active exhibitor and entertainer. The Imperator projection machine excited much interest, as did also his display of cameras and accessories.

The Nicholas Power booth, one of the largest in the accessory division, was well looked after by Herbert Griffen, B. Bohannon and F. Sweet, the well-known traveling representatives.

O. F. Spahr, general manager of the Enterprise Optical Company, reported excellent business in 1914 model Motiographs, also the probable closing of an important quantity order.

W. C. Kunzman was present, representing the motion picture department of the National Carbon Company, of Cleveland.

F. O. Nielsen, proprietor of the Parkway Theatre, Chicago, and one of the leading state rights buyers in the country, made his genial presence felt throughout the convention.

Among the Washington, D. C., motion picture men who enjoyed the Dayton convention were Dr. William P. Herbst, president of the District of Columbia Exhibitors League; Harry Crandall, president of the Crandall Amusement Company and secretary of the local Screen Club; Joe Morgan, manager of the Princess; and Morris Davis, manager of the M Street Theatre.

George Blair, of the Eastman Company was, as usual, quietly but omnipresently in evidence, with his urbane and good-fellowship ways.

The Rudolph Wurlitzer Company, not only occupied the center of the stage at the exposition, but all the stage. The $10,000 Hope-Jones Unit Orchestra was the big exhibit at the convention, and furnished the only music in the main hall. In addition there were six kinds of smaller Wurlitzer instruments.

S. B. Kramer, F. E. Hammer and H. Charnas looked actively and ably after the interests of Warner's Features. Some current features were shown.

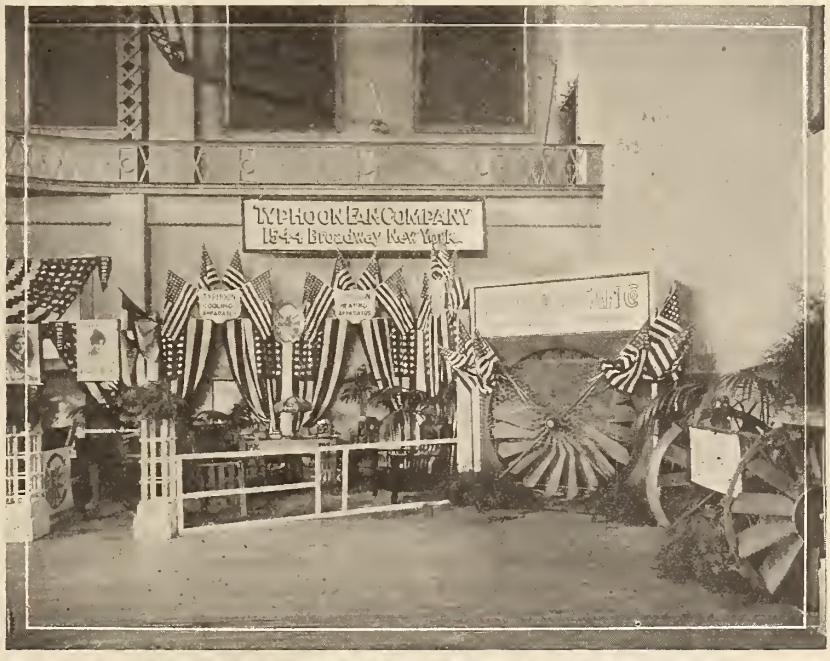
The new Rex Film Renovator machine was shown in action, cleaning films to the top notch of newness. This machine has sold almost on sight since recently put on the market. R. D. Hanish and W. C. Moore were in charge.

Sales Manager H. B. Coles and Traveling Representative D. F. Cowan had charge of the Simplex booth, in which were displayed Simplex 1914 models and some new attachments such as aluminum pedestals, etc.

John Pelzer, at the Pathé booth, distributed handsome celluloid covered memo books and photo cards. This booth was also shared by the Eclair Film Company. W. R. Scales, of Chicago, assisted.

Sidney Newman had charge of the Newman Manufacturing Company booth, with a complete display of brass railings, frames and ticket choppers. The Newman Company is always prominent at conventions.

The Morgan Lithograph Company was represented by Miss L. Bruce, of Cleveland, throughout the Exposition.



THE TYPHOON FAN COMPANY'S EXHIBIT AT THE EXPOSITION

Atsco, Inc., reports a very nice volume of business. They had several of their cleverest salesmen on the job, headed by Robert T. Kane, president, and they succeeded in closing the following large orders and numerous smaller ones:

The Marion Photo Play, Marion, Ohio: Complete equipment consisting of two Simplex machines, one Radium Gold Fibre screen, one motor generator set, a brass lobby display, and one ticket chopper, etc.

Picture Theatre, Knightstown, Ind.: One Radium Gold Fibre Screen, one Simplex machine, one Compensarc, and other articles of theatre equipment which totalled to a considerable figure.

Lyric Theatre, Dayton, Ohio: One Radium Gold Fibre screen and one Drumona musical instrument to augment its musical features.

Victoria Theatre, Dayton, Ohio: Full equipment consisting of one Radium Gold Fibre screen and two Simplex machines.

(*Continued on page 59*)

SPOKANE WANTS SPOKANE-MADE PICTURES

Special to The Motion Picture News

Spokane, Wash., July 14.

Spokane-made pictures are coming into demand in the local houses and increasing numbers are being turned out to supply the call.

James McConahey, manager of the American and of the Best, who is an experienced photographer, has added news pictures to his regular bills. In addition, a monthly baby contest, which he conducts at the American, includes a provision that motion pictures of the leading contestants shall be taken and exhibited on the screen.

The Southern Sun Film Company, a new concern which has established headquarters and studio here, has completed its first reel, a news film. The Southern Sun's first posed picture, a two-reel film, is said to be nearly ready for exhibition. It is called "When Betty Marries."

Betty Thorpe, formerly a Spokane newspaper woman, is heading the feminine end of the cast. Elvo Deffenbaugh has the male lead.

"FLY-SWATTING" HELPS BUSINESS

Kansas City, Mo., July 16.

The "swat the fly" movement recently took hold of Arkansas City, Kan. And when it came E. H. Hill, manager of the Rex Theatre there, saw a chance for some worth-while advertising. So he posted notices of an afternoon matinee especially for boys and girls. The admission price was to be one hundred dead flies for each child.

Boys and girls trampled over one another in their efforts to have their flies counted first on the day of the matinee and it was, of course, a busy one for the fly swatters. The number of flies presented at the doors was 25,000.

Mr. Hill is planning a continuance of the experiment—both for the sake of the health of the town and the free advertising that is in the scheme.

SUES OMAHA LEAGUE HEAD FOR $10,000

Special to The Motion Picture News

Omaha, Neb., July 15.

Because he reported to the Social Service Board, which regulates motion picture houses with the co-operation of the exhibitors themselves, that Joseph Koehlburg, proprietor of the Palm Theatre at 1320 Douglas street, was using too sensational pictures, Samuel Goldberg, president of the local branch of the M. P. E. L. A., has been sued for $10,000.

Mr. Koehlburg alleges he was harmed $10,000 worth by the objections raised by the board after Mr. Goldberg had reported him. The case will come up for trial in September.

I. M. P. A. Harmony Delegates Submit Report

Inform Members of the Means by Which Consolidation Was Brought About—Predict Membership of Ten Thousand—Board of Trade in Sight

THE seven harmony delegates of the International Motion Picture Association, elected at the New York convention last month for the purpose of attending the session of the Motion Picture Exhibitors League of America in Dayton, with a view to healing the breach between the severed organizations, have, now that their work is successfully accomplished, submitted a report to the members of the Association, outlining the scope of their efforts while representing the body in Dayton.

It follows:

To the Members of the International Motion Picture Association.

Pursuant to a resolution passed at the New York Convention, the members of your committee elected with full power to bring about an amalgamation of the two national organizations, met at the Dayton Convention of the M. P. E. L. of America, on Monday, July 6, and proceeded with the business in hand, with the following members present:

Samuel H. Trigger, N. Y., chairman; F. J. Rembusch, Indiana; Sam Bullock, Ohio; Judge Tugwell, California; Fred J. Herrington, Pennsylvania; and William J. Sweeney, Illinois.

Chas. H. Phillips, president of the I. M. P. A., ex-officio of the committee, made up the full committee of seven—Delegate Thomas Furniss, of Minnesota, being delayed in transit.

A proposition was made at the first joint committee meeting with the M. P. E. L. of A. committee in the form of a resolution presented by Delegate Bullock that this committee cannot amalgamate with any organization under the terms of the resolution by which we were elected, unless the said organization is opposed to all forms of legalized censorship.

The second resolution by Delegate Herrington provided "That it be to the best interests of all concerned that we recommend that the only method of amalgamation possible will be by the elimination of the officers of both the organizations; and the control of the amalgamated forces should be vested in a national executive board comprising the membership of the executive boards of both organizations."

The above resolution opened the way for consideration of amalgamation plans by the convention body, and after several days earnest effort by the committee with counter propositions from the convention it was decided to "stand pat" for four representations upon the executive board of the M. P. E. L. of A. and recommend a cessation of hostilities between the two bodies.

This proposition was rejected and accompanied by an offer of two representatives to be appointed by the incoming president. This proposition was in turn promptly rejected by your committee and at a final meeting on Thursday, previous to the departure of delegates Herrington and Furniss, it was agreed to "stand pat" for four representatives or no amalgamation. This was finally agreed to by the convention body on Friday, and our committee nominations for the new executive board of the M. P. E. L. of A. were accepted by unanimous acclimation by the convention. They are as follows:

Charles H. Phillips, Wisconsin; Wm. J. Sweeney, Illinois; Judge Tugwell, California; and Fulton Brylawski, Washington, D. C.

Messrs. Herrington and Furniss stated before leaving that they had no desire to serve, but agreed to a "stand pat" for four "propositions." Chairman Trigger said New York did not seek any honors.

The committee succeeded in having the convention endorse the principle measures passed at the I. M. P. A. convention including the National Board of Censorship resolutions, and every member of the new executive board of nine is a staunch supporter of the New York National Board.

The result of the work of your committee and the convention body at Dayton means that the object for which we have fought so long has been accomplished. "Principles, not Individuals" is our future watchword. From now on we get a new deal in everything. It is no longer "Let's get together." We *are* together, and such being the case, legalized censorship is doomed; a national board of trade is in sight and a membership of *ten thousand* united exhibitors is quite possible by the time the next annual convention is held. Let every friend of the cause put his shoulder to the wheel. There is no longer any excuse or reason for remaining out of the parent body, or unattached. Let us again unite, co-operate and fight against the common enemy.

Sam Bullock,
Secretary of Committe on Amalgamation.

BAN ON THE COUNTRY STORE

Special to The Motion Picture News.

Syracuse, N. Y., July 16.

Police Censor Edward Smith has received orders from Chief of Police Martin Cadin to the effect that arrests will follow the attempt to use coupon tickets and give away prizes.

The country store has, therefore, passed into oblivion in Syracuse, but in its stead exhibitors have introduced the "voting contest."

The Happy Hour Theatre just ended a voting contest in which Manager Fitzer gave away a Maxwell touring car and a runabout to the successful contestants.

NEW PENNSYLVANIA BUILDING CODE IS READY

Rules Are Immediately Effective—Theatres Over One Story in Height Must Be Fireproof—Standing-Room Provisions—Obstructions in Lobbies Forbidden—Electricity Must Be Used for Lighting—Portable Booths Prohibited—Will Submit Code to Legislature this Winter

Special to THE MOTION PICTURE NEWS

Harrisburg, Pa., July 16.

RADICAL restrictions for the construction of all future motion picture theatres in Pennsylvania, it is announced by Professor John Price Jackson, head of the Department of Labor and Industry, were adopted by the State Industrial Board at a meeting here Wednesday, July 8.

The Industrial Board is a commission created by an Act of the Legislature and appointed by Governor John K. Tener, with authority to make rules and regulations for the government of the construction of motion picture theatres, as well as industrial enterprises, and to prescribe means of enforcing such provisions.

The adoption of the rules for the construction of motion picture theatres had been awaited with intense interest by prospective builders, and it removed much doubt that stood in the way of a great deal of theatre construction work, for theatres are being built now at the rate of 1,000 to 1,200 a year in Pennsylvania. The builders had been eager to get specific instructions as to what the Industrial Board requires.

THE rules adopted are immediately effective. They cover twenty closely printed pages and are selected from recommendations made by a committee of twenty men representing various film companies, theatre owners and kindred interests throughout the state. The rules are not all of them necessarily mandatory, but more in the nature of recommendations to builders, outlining as they do what the Board's ideas are regarding safe theatre construction.

They will be placed in the hands of theatre men throughout the state and the latter will have an opportunity to raise any objections they may see fit between now and the date of the next meeting of the Industrial Board, soon to be announced, at which the Board will prepare a more concise code, which will probably be made mandatory by enactment in the session of the legislature to be held in the winter.

Some of the most important features of the rules adopted and which, though characterized as "recommendations," will hardly be ignored by builders, have been culled by the correspondent of THE MOTION PICTURE NEWS from the long list, and stripped of their technical verbiage. It is pointed out by Commissioner Jackson that these rules apply to all theatres to be erected hereafter, and not to theatres already in existence save when the latter are altered or remodeled at a cost of half of the original expense of construction exclusive of the cost of foundations.

THE rules provide that *no theatre of other than fire-proof construction may be more than one story in height. In no motion picture theatre will balconies be allowed.* Steps and stairways are prohibited in all cases except when they lead to an office, smoking-room, check-room or retiring-room. In this connection the rules say:

"Differences in levels shall be overcome by inclines having a rise of not more than one foot in ten."

Mirrors are *absolutely banned* in any part of the theatre, save the lobby, and there they must be not larger than 300 square inches. No architectural feature to give the appearance of a doorway, windows, corridors, hallway or passageway, where none exists, is permitted.

It is further prescribed that *"the floor level of the highest row of seats shall not be more than five feet above the sidewalk level and the floor level of the lowest row of seats shall be not more than six feet below the level of the same sidewalk."*

Standing room is not to be absolutely barred in the motion picture theatres in Pennsylvania. A rule says:

"No person except the necessary attendants shall be allowed to stand in or occupy any aisle, corridor, hallway, passageway or exit while such building is open to the public; *but a space may be reserved back of the last row of seats in which not more than twenty percent of the total seating capacity will be permitted to stand, provided that there shall be at least three square feet of floor area for each person standing.* Such space, however, shall be separated from main aisles by approved railings and shall be directly accessible to at least two nearby exits."

ANOTHER regulation prescribes that *"the principal entrance corridor shall be unobstructed by booths, easels or obstructions or impediments of any kind,* except that ticket booths will be permitted provided they do not obstruct or reduce the required exit space.

Pictures or lithographs may be hung on the walls of the principal entrance corridor, provided that they do not project *more than six inches* into the corridor and that they do not project into the required width of the entrance corridor. In addition unframed lithographs may be suspended from above, provided that the lower edges do not come within seven feet of the floor.

A platform will be permitted in lieu of a stage of not more than eight feet in depth, but no movable scenery can be employed in such a case.

It is specified that *all fuses and switches shall be enclosed in boxes surrounded by two thicknesses of fire-proof material.* All electrical equipment shall be installed subject to the approval of the Department of Labor and Industry. *No lights of any kind save electricity may be employed* in a theatre, and *all wiring shall be carried in properly grounded conduits.*

AN interesting regulation is that every part of a theatre *"shall be lighted during all exhibitions and until the entire audience has left the premises* so that a person with normal eyesight shall be able to read Snellem's Standard Test Type (40) at a distance of 20 feet, and type (30) at a distance of 10 feet; normal eyesight meaning ability to read type (20) at a distance of 20 feet in daylight. Theatre men are wondering whether this means the lights cannot be turned out during the display of a picture. Cards showing types 20, 30 and 40 shall be displayed in the principal corridor or hallway, together with a copy of this regulation."

Portable motion picture machine booths will not be permitted in any theatres in Pennsylvania. Specific regulations are made governing the number of exits, fire prevention devices and so forth, and detailed technical instructions are given for the guidance of architects in planning practically all features of theatre construction. Only hot water or steam heating systems will be permitted and there are specific instructions as to width of aisles, numbers of exits and arrangement of courts on the lot on which a theatre is built.

One provision which is practically certain to be made mandatory is: "Before work shall be commenced on the erection of any motion picture theatre, the owner shall submit to the Department of Labor and Industry at Harrisburg, two complete sets of plans from architect's drawings, and such plans shall be approved by the department before such work shall be commenced. Where all information as to the character of the work and materials is not indicated on the plans, separate specifications shall accompany the plans.

"All plans not accompanied by details drawn to a scale of at least three-eighths shall be drawn to a scale of at least one-eighth of an inch, and shall

show accurately and clearly the location and dimensions of the building and of the lot upon which it is situated, and the location and dimensions of all the exits, aisles, passageways and standing space; the length and width of each part of the building; all elevations showing inclines and floor pitch; the arrangement of the seats showing the number of rows and the number of seats in a row, together with the dimensions of the seats and distance between rows; also the dimensions of floor beams and wall supports." All radiators and projections in side walls shall be clearly indicated, and also the location and construction of the heating plant, motion picture machine booth, lighting apparatus and electric wiring, and all fire equipment.

"WHEN any theatre shall have been completed and ready for occupancy, before it may be opened to the public it shall be the duty of the owner, agent, lessee or proprietor to first file with the department of Harrisburg an affidavit stating that such theatre has been erected in accordance with the plans as approved by the department."

The Industrial Board consists of: George S. Comstock, Mechanicsburg; James C. Cronin, Philadelphia; John P. Wood, Philadelphia; Mrs. Samuel Semple, Titusville; John Price Jackson, chairman, and Louis A. Irwin, acting secretary.

The members of the committee who made the recommendations on which the new rules are based, are: Edgar A. Wiemer, president, Pennsylvania State Building Code Commission, Lebanon; Edwin Clark, chief, Bureau of Building Inspection, Philadelphia; S. A. Dies, chief, Bureau of Building Inspection, Pittsburgh; W. Clarence Beatty, 347 Fifth avenue, Pittsburgh; L. W. Rittenhouse, president, Pittsburgh Exhibitors League Protective Association, Pittsburgh; James Delves, secretary, Motion Picture Exhibitors Association, Pittsburgh; George W. Bennethum, Inter-State Film Company, Reading; Samuel F. Wheeler, Philadelphia Exhibitors League Protective Association, Philadelphia; M. H. Hite, Pennsylvania Federation of Labor, Harrisburg; W. T. Stewart, American Seating Company, Philadelphia; C. Harry Kain, architect, Harrisburg; William H. Hoffman, The Hoffman Company, architects, Philadelphia; J. S. Mallory, fire marshal, Philadelphia; J. William Morgan, deputy state fire marshal, Harrisburg; Wm. Walter Johnston, supervising expert, Pennsylvania State Building Code Commission, Lebanon; R. M. Pennock, mechanical engineer, Department of Labor and Industry, Harrisburg; J. H. Walker, civil engineer, department of Labor and Industry, Harrisburg; Lew R. Palmer, chairman, chief inspector, Department of Labor and Industry, Harrisburg.

V. H. BERGHAUS, JR.

Edison Wrecks Trains for Thriller

WHEN Charles Brabin, the Edison director, set out for Long Island a few days ago with his three cameramen and a group of Edison players to film a train wreck scene for a multiple release, "The President's Special," his one thought was of the enormous and unprofitable expense that would be incurred if his plans should in any way become frustrated. But Brabin was relieved of all worry after a beautiful take had been made of one of the most thrilling train wrecks ever reproduced on film.



THE WRECK FOR "THE PRESIDENT'S SPECIAL," EDISON MULTIPLE

The engineers, jumping into prepared beds along the tracks while the two trains were speeding at the rate of forty miles an hour toward each other, the collision and the splintered fragments flying in all directions, were all gotten by the cameramen. Fortunately, no one was injured, not even Gertrude McCoy, who shot down the side of a mountain in her automobile and along an unleveled road at breakneck speed in a race with the train in a vain effort to avert the collision. When the machine struck a bump in the road it bounded six feet in the air and upon reaching the ground was heading straight for a tree. With her indomitable nerve and presence of mind Miss McCoy clung to the wheel and steered the machine back on the road to continue the race.

Miss McCoy is reputed to be a daring autoist, and manages her car through congested sections of the city with skill.

Rochester Expects Harmony With Neff Out

W. A. Hubbard, Mentioned for Secretaryship at Dayton, Considers Organization Prospects Bright—His City Stayed with the Parent Association

Special to THE MOTION PICTURE NEWS.

Rochester, N. Y., July 15.

W. A. HUBBARD, one of the representatives of Rochester at the national gathering of motion picture men, has returned to his home well pleased at many of the things accomplished at the recent Dayton convention.

Mr. Hubbard was mentioned for the office of secretary, after the man who was elected to that place declined to serve, but pressure was brought to bear on the man honored with that office, and he, at length, gave his consent to accept the nomination for the office.

The election of a candidate, to whom those opposed to M. A. Neff can have no objection, is expected to work wonders toward bringing all the factions together, so that they can work in harmony for the good of the business.

Raising the suspension on those who left the New York state body is expected to bring these men back into line.

"It remains to be seen what can be accomplished," said Mr. Hubbard, "but I think the prospects are bright for a year of harmony, in view of the action of the convention."

Rochester is one of the cities of the state whose motion picture men all remained with the parent organization, and who refused to side with the bolters. Anything that may tend to bring the two factions together will be welcomed by them, and they look for much good to come from the action of the convention in electing a new set of officers.

ARTHUR R. TUCKER.

MONTANA EXHIBITORS HOLD FIRST CONVENTION

Drop "Theatrical" from Official Title, Change Name to "Montana Exhibitors League" and Will Apply for Admission to National Body—Last Year's Officers Re-elected—Will Treat with Film Exchanges on Questions of Rebating

Special to THE MOTION PICTURE NEWS

Butte, Mont., July 15.

LAST year's officers were re-elected at the first annual convention of the Montana Theatrical and Exhibitors League. They are as follows: President, Philip Levy, of the Ansonia Amusement Company, Butte; vice-president, A. Heinecke, of the Bijou Theatre, Lewistown; secretary treasurer, C. W. Eckhardt, of the Lyric Theatre, Butte; directors at large, Frank N. Jones, Star Theatre, Billings; E. P. White, Alcazar Theatre, Livingston; H. E. Rehfield, Miles Theatre, Miles City, and H. O. Clark, Alcazar Theatre, Great Falls.

President Levy offered his resigna tion, but it was refused and he was unanimously re-elected.

Mr. Eckhardt, who has been acting secretary during the convention in the absence of William Cutts, the first secretary-treasurer, was confirmed in office.

The convention closed with a banquet given Monday night, July 8, by Mr. Levy and W. S. Woody, manager of the General Film Company in this state, at the Silver Bow Club to the exhibitors and their wives.

THE name of the league was changed. It will in future be known as the Montana Exhibitors League.

The word "Theatrical" was dropped from the old name because it had prevented affiliation with the Motion Picture Exhibitors League of America, the national body.

Mr. Levy will make application for a charter without delay to President Pearce, of Baltimore, Md.

Later Mr. Levy will appoint a committee to consult the coming state legislature on laws to govern exhibitors and protect the public. A field man to bring all exhibitors in the state into the league will be appointed.

Co-operation with film exchanges to secure rebates on the cost of the regular service during the showing of feature subjects was decided on.

FOLLOWING the banquet the visitors were entertained at the Empress, the Ansonia and the American theatres. The banquet opened at 7 o'clock, and was purely informal.

The two-day convention, which is the first annual in Montana, opened at 2 o'clock, July 7, when Philip Levy, incumbent president, made his annual address. In the course of it Mr. Levy said:

"I bid you all a hearty welcome to our city, and, on behalf of the citizens of this community, extend to you during your visit a cordial invitation to enjoy the freedom of the city of Butte.

"In extending this welcome to you I cannot help but make a few suggestions which I trust may be of some assistance and guidance to you in your deliberations.

"Our organization is about to celebrate its first annual convention. While we are only in existence since October last, we haven't had time to accomplish very much; however, I think a great deal of good has been done which is evident by the proper spirit which you have shown.

"In passing, I think it is but fitting to observe that, since our last meeting, our secretary and treasurer, William Cutts, has left the city and is now a resident of Spokane. I trust his residence there is only temporary, as he was a faithful worker while here and aided considerably in endeavoring to fulfil all objects for which our league was organized. Let us hope that he will be with us again, but, in the meantime, it is incumbent upon us to elect a new secretary and treasurer, as well as a new president, as I do not feel that I am in any position to again serve you in that capacity.

"I BELIEVE at this time we should take some steps for the election of men to the legislature and to the various municipal bodies in the state who will aid in securing the passage of laws looking to the betterment of conditions generally as regards moving picture shows.

"There is much legislation which should be enacted which will affect both the moving picture exhibitor and the public, and will result in the betterment of conditions generally if enacted. Without discussing the matter of those laws, I sincerely trust you will take some action along those lines at this time.

"Another thing which I think should



MONTANA LEAGUE AND STATE ASSOCIATION MEN AT BUTTE CONVENTION

From left to right: G. H. Howard, of Big Timber, Mont.; Philip Levy, president of State League; C. W. Eckhardt, secretary-treasurer; A. Heinecke, vice-president; Lewis E. Freeman, Great Falls.

be considered at this time is the question of less confusion, less conflict, and more harmony among the various exhibitors in the state. This is a matter which should and can be easily remedied. All that is necessary is for each of us to indulge in the 'give-and-take' spirit.

"Forget all ideas of trying to outdo your competitors; forget all ideas of trying to make the public believe that you are the only exhibitor in the community who is showing moving pictures well worth the money and proceed upon the theory that your competitor is giving 'value received' the same as you are, and that you are all engaged in trying to uplift the moving picture business, as well as trying to give something to the public which will add to their amusement. Make this your motto: 'Be a competitor, but not a fighter, with you fellow-exhibitors.'

"In extending this welcome to you it was not and is not my intention to make a speech, but these observations occurred to me while extending to you this welcome, and I deem them of sufficient interest to make these few suggestions at this time. Again I assure you that the freedom of the city is yours and that it is with the greatest degree of pleasure that I welcome you."

PLACING THE BLAME

Special to The Motion Picture News.

Syracuse, July 16.

In many quarters it has become a habit to attribute a fire in the neighborhood of a motion picture theatre to the ignition of films. But if a thorough investigation were conducted in the majority of such cases, no doubt the people always so ready to lay the blame on picture theatres would find that the accidents were frequently due to other causes.

Edward Smith, the local police censor of motion pictures, while passing the big Crescent Theatre building, on South Salina street, noticed smoke pouring from the windows of a tailoring place on the second floor front.

Running upstairs, he got a small boy, lifted him over the transom, and instructed him to open the door.

Someone had left the current turned on in an electric flatiron and the table caught fire.

SHOW FIRST RUNS OF SERIALS

Special to The Motion Picture News.

Syracuse, N. Y., July 16.

The Savoy Theatre is showing all of the big serials and first-run at that, with the exception of the "Million Dollar Mystery" which is showing at the Eckel Theatre first.

Harold MacGrath, author of the series, attended the first showing of the "Million Dollar Mystery" at the Savoy and it was necessary to use force in order to handle the crowds.

Los Angeles Censor Wants Federal Board

Chairman of Municipal Board Advocates Federal Control—Thinks Men and Women Should be Appointed Through Civil Service

Special to The Motion Picture News

Los Angeles, July 13.

CENSORSHIP of all films by a national board under supervision of the federal government is urged as the necessity of the present time and the future by Mrs. E. K. Foster, who has been chairman of the Los Angeles municipal board of censors, since its organization three years ago.

"Place sufficient power in the hands of one disinterested body of men and women appointed by civil service and with recommendations as to their fitness, and the question of censorship will be solved," are the views of this censor.

The conditions of the present day, because of no head, causes unnecessary expense and duplication of work which could be reduced to a mere nothing if cared for by a federal board, Mrs. Foster believes.

"In Los Angeles is a body of seven who take turns about viewing films, and then all get together and look over and discuss what should be eliminated," the Los Angeles chairman said concerning the work of the censor board. "Elimination of all that is bad, in our opinions, we recommend. If the exchange people refuse we can then take the matter up with the city prosecutor who has the power, under the ordinance, to order the section taken out. In very few cases has the prosecutor been called upon, as we have at all times tried to work in harmony with the film men and they have always been very courteous and obliging.

"But it takes a lot of time to look over on the average of twenty reels of pictures each day, and some of the members have suffered from eye strain, and all for the sake of insuring the public that they will see no immoral, sordid, or horrible films. With the exception of the secretary, who receives seventy-five dollars per month which must include cost of stationery, postage, and other minor expenses, the members of the board serve without pay. Another disagreeable feature is that exhibitors, film exchange men, and the public do not look at all matters pertaining to the work in the same light, and consequently the censor board rooms have proven a clearing house for objections of all.

"This censorship work is a thankless task, necessary because of the absence of a state or federal body with power for the rightful supervision of motion pictures."

Mrs. Foster and Judge A. P. Tugwell, president of the Southern California Motion Picture Men's Association, and national vice-president of the International Motion Picture Association, are the only members of the board who have served since its organization. Judge Tugwell is interested in a local film exchange.

The other members are: Miss Florence Moore, secretary; Mrs. P. G. Hubert, and Mrs. Mary N. Whipple, prominent in matters pertaining to civic improvement, education, and women's clubs; E. T. Jorgensen, whose duties as reporter on an afternoon newspaper prevent him from attending meetings; and E. T. Parsons, a retired business man who cannot serve regularly because of defective sight.

J. G. Jessen.

Union Musicians Cause Trouble in Elizabeth

Fred Ritz, Jr., Engages Two, and Hires a Non-Union Piano Player When One Fails to Appear— Laborites Object

Special to The Motion Picture News.

Elizabeth, N. J., July 16.

FRED RITZ, Jr., manager of the Roof Garden Theatre, at 51-53 Broad street, has been experiencing some trouble with the musicians' union. Recently Mr. Ritz engaged a union orchestra to entertain the audiences in the garden on the roof of his theatre, but it was found that the orchestra was not appreciated as much as the piano alone, so it was eliminated. Then the manager tried to get two union piano players.

One was hired and he promised to get another, but at the eleventh hour the second man failed to show up and a hurry call for another player was sent to New York. The result was that a woman was engaged and she was not a member of the union. The union ordered the male player to quit and he obeyed orders. Then a non-union man was hired to succeed him. Now, further action on the part of the union is being awaited.

Mr. Ritz says he is perfectly willing to hire union players but if these can't be secured, he is not going to cut out music from his program altogether just to oblige organized labor interests. John M. Hawkins.

FILM NEWS FROM FOREIGN PARTS

American Cowboy Pictures Popular with Spanish Audiences—No Educational Subjects Except in Conjunction with College Lectures—Admission Fee Low in Malaga—Local Exhibitors Rent All Films —Same Condition Prevails in Basel, Switzerland—The Swiss Like Indian and Wild West Plots

WITH the fullness and accuracy which characterize the investigations conducted by the United States government, the subject of the motion picture industry abroad has lately been under the scrutiny of American consuls in Europe. Three men, representatives of the trained commercial observers employed in our consular service, stationed at Madrid and Malaga, Spain, and Basel, Switzerland, respectively, have made a thorough investigation of the situation in their localities and forwarded reports to the Bureau of Foreign and Domestic Commerce, Washington, D. C.

The information, comprising data carefully obtained by men whose duty it is to give home manufacturers and reporters accurate accounts of trade conditions abroad, appears in the current issue of the "Daily Consular Reports," published by the United States government. The motion picture articles follow:

MOTION picture theatres in the Madrid district usually have a seating capacity of 600 to 700, although there are two in this city which seat 1,000. In addition, when the regular theatres of Madrid have any week or period of time for which no plays are booked, they fill in with a special motion picture show, says Consul F. T. F. Dumont, Madrid, Spain.

We are told by the managers of motion picture theatres that they endeavor to show from 3,000 to 3,500 meters (9,800 to 11,500 feet) at each performance when but two a day are given. This amount of films may be made up of several plays or may be one play in several acts.

If there are but two sessions per day the afternoon performance begins at 5 to 5:30 and the evening at 10 to 11:30; otherwise a continuous performance beginning at 5:30 in the afternoon and running with slight intermissions to 1 a. m. is given.

In a several-film program, about 1,000 meters of film is new each day. Scenes from the new films are shown on billboards outside the theatre and along the streets in order to draw patronage, but always on colored posters.

Favored Subjects—Local Producers

The films most in favor are those made up from historical novels or incidents, such as "Quo Vadis?" "The Three Musketeers," "Spartacus," etc., following which come war, cowboy (American), detective, and intrigue films, then scenic, comic, educational, chases, etc.

The reading matter and announcements must always be in Spanish. Many makes of films from Europe and the United States are in use, but the French and Italian predominate. The only American films in great favor are those showing Far-West scenes with cowboys and particularly Indians.

Spanish children, who form half of the audiences, are extremely fond of Indian scenes. Other American films such as comic, drama, etc., are considered crude in gestures and actions compared with similar films from European manufacturers. Films showing weekly current events all over the world usually have one or two American scenes.

Educational films are little used. At the great universities occasional exhibitions are given by some lecturer, but none at the public schools.

There are no trade papers devoted to motion picture interests, and but two manufacturers of films in this consular district, which comprises nearly half of Spain. Of the two, Pathé Frères take Spanish scenes of all kinds, while the Union Cinematografica takes bullfights only.

Prices—Customs Duty

Most of the films shown are second hand, and prices for these are fixed by agreement according to the condition of the film. As to new films, the usual price for one 400 meters (1,300 feet) or less in length is 1 cent per meter (3.28 feet) the first three days and one-half of this amount after that time. For films over 400 meters in length, 3 or 4 cents (according to importance) the first three days, 2 cents per meter the next three, and after that time 1.6, 1.4 or 1.2 cents per meter according to agreement. The price for seats in the theatres is very low even for films like "Quo Vadis?" etc.

We are informed by the director of the Spanish customs that films either old or new are dutiable at 2 pesetas per kilo (about $0.175 per pound) net weight, while motion picture machines are dutiable as follows: The table at 0.50 pesetas per kilo or $0.0438 per pound, net weight; the optical part or parts at 10 pesetas per kilo, or $0.875 per pound, net weight; the balance of the machine at 3 pesetas per kilo or $0.263 per pound, net weight.

Films should be packed in tin boxes to arrive in good condition. No drawback is allowed on films re-exported.

Low Admission Fee at Malaga

THERE are three permanent motion picture theatres established in Malaga providing a combined total seating capacity for about 1,400 people, a new cinematograph theatre under construction which is expected to be opened in a month, and three theatres which are occasionally used for motion picture shows, says Vice-Consul Thomas R. Geary, Malaga, Spain. All these use electricity.

Performances commence at 8 o'clock every night, including Sunday, and last until about midnight. Matinee performances are given on Sundays and holidays and are well attended. The standard prices for the best seats in the Malaga theatres is 30 centimos (about 6 cents); general admissions are 15 centimos (3 cents), while soldiers and children are admitted for 10 centimos (about 2 cents).

Higher prices are charged when colored films of great length or high artistic merit are exhibited. Among the films of this class recently shown, and which proved very popular, may be mentioned "Quo Vadis?" Spartacus," and "Antony and Cleopatra."

The films which have become most popular here of late are those which represent plays of a romantic or melodramatic nature. Local performances generally consist of three, four, or five short films of a varied nature followed by one or two longer romantic or melodramatic plays.

Some of the latter are shown in parts and continue for weeks or even months. From 1,800 to 2,000 meters (5,900 to 6,560 feet) of rented film are shown at each performance and approximately one-half of the program is changed daily; at one theatre a complete new program is a daily feature. The language reading on the films is always in Spanish.

Films are Uncensored

In the order of popularity the kinds of film shown at Malaga are historical, tragic, intrigue, war, love, spectacular, magic, comic, scenic, and manners and customs.

The Pathé Weekly Gazette is one of the most popular regular films shown here. Presentations of robberies, deeds of violence, and conflict between criminals and the police are frequently shown, there being no board of censors in this district. Edu-

cational and industrial films are exhibited from time to time and are reported to be fairly popular.

Films are seldom developed locally, as there is a lack of facilities for doing the work. Operators are sent by the larger producing companies to take pictures for local theatres whenever anything of special interest occurs.

Bullfight films, showing well-known toreadores, are among the most popular films depicting events of national or local interest. As the local theatre owners can not afford to purchase films outright all their reels are rented from French, Italian, German, or the few Spanish houses engaged in film production. The owners of the local theatres state that their weekly program costs from $160 to $180.

Films of French manufacture are more in evidence than any other make, and among these Pathé, Gaumont, and Nordisk are considered the best.

The Italian films exhibited here are produced by Pasquali and Aqulla Selig. American films produced by the Edison Company, the American Vitagraph, the Biograph, and American Kinema are frequently seen and very well received, although they can not be shown as often as theatre owners would like on account of the heavy expense involved in getting them.

Practically all Films Rented

BASEL, a city of 145,000 population, has eight motion picture theatres, all private enterprises, according to Consul Philip E. Holland, Basel, Switzerland. The daily programs consist of 5,250 to 5,900 feet of films, the performance opening at 2:30 p. m. and closing at 10:30 p. m., with changes weekly either on Thursday or Saturday. Machines and lights are operated by electricity.

Practically all films shown in Basel are rented from agencies in Zurich, Geneva, or Berlin. As most of the theatres are conducted by men who own like theatres in other cities rental contracts for films are usually made to run for several weeks.

Some of those owning several theatres occasionally buy films for their own use and afterwards sell or rent them to smaller concerns. The larger picture theatres are also agents for, or dealers in, complete motion picture outfits.

The best patronized films are those with detective plots or American Indian and Wild West themes. These are usually American films. Others come in favor in the following order: magic, scenic, comic, and love and intrigue. While the Swiss enjoys to the fullest extent the tragic in music he likes the melodramatic in motion pictures least of all. No American films are received direct, but are obtained through European agencies. The film language should be in German.

Weekly Rental Charges

Makes of films now being shown are Gaumont, Pathé, Eclipse, Pasquali, Bioscope, Edison, Imp, Eiko, Meester, and Projektion. Rental prices for films vary. For the better grade of films 4 cents a foot is paid for the first week, with a declining scale to one-fourth of 1 cent a foot for the last week.

The average lease for a film is for 10 weeks, 15 weeks being the maximum. In some cases where there is a demand for special features as much as 10 to 15 cents a foot is paid per week for films.

There are a few private owners of motion picture cameras in Basel, who occasionally take special local features such as carnivals, pageants, festivals, sports, etc.

Motion pictures have not been generally introduced into schools and other educational institutions except in cases of medical and geographical demonstrations. A cantonal law is being prepared restricting the admittance of children to motion picture theatres.

Some Swiss Cantons have already enacted restrictive measures. One theatre in Basel censors its own films and does not permit children to see pictures indiscriminately.

Motion picture cameras are sold in Basel only by the managers of the theatres who act as agents.

Lists of names of theatres and of renting agencies that accompanied the foregoing reports may be had from the Bureau of Foreign and Domestic Commerce and its branch offices in Washington, D. C.

"Evangeline" Pageant Should Tempt Film Men

Direct Descendents of the Acadians Will Take Part in the Production a Year Hence—Will Have Nova Scotia Local Color.

Special to The Motion Picture News.

New Orleans, July 15.

A SPLENDID opportunity for some motion picture concern to make a film of the story of "Evangeline" at little expense is to be offered at a great celebration to be held at Lafayette, La., next year to commemorate the one hundred and sixtieth anniversary of the expulsion of the Acadians from Nova Scotia by the English. The celebration will be held in the latter part of May or the early part of June, 1915, in connection with the closing exercises of the Louisiana Industrial Institute.

At a meeting of the leading Acadians of the parish—which corresponds to a county in other states—and of other parishes through Louisiana, there has been organized the Acadian Pageant Company, which will have control of the festival. The company has been capitalized at $1,200 and 400 shares will be sold at $3 each to pay the preliminary expenses of the pageants.

The following men compose the board of directors: E. L. Gilchrist, Dr. E. L. Stephens, Judge William Campbell, Major P. L. DeCluet, Julian Mouton, C. O. Mouton, C. M. Parkerson, Dave Pelletier, J. P Colomb, Dr. F. E. Girard, Dr. R. D. Voorhies, Florent Sontag, Dr. N. P. Moss, B. F. Martin, T. M. Boissat, R H. Broussard, J. Sosthene Martin, Louis Chopin, A. A. McBride, F. G. Mouton, R. C. Creig, Judge R. W. Elliot, George Crouchet, Dr. H. L. Ducrocq, and Jerome Mouton.

The board elected the following officers: President, Dr. E. L. Stephens; vice-president, P. L. DeCluet; secretary-treasurer, J. J. Fournet.

An artist has already been sent to Nova Scotia to study carefully the scenes so that the local color of the pageant will be produced correctly. It is the aim of the men interested to employ only direct descendants of the Acadians in the pageants, and so far as possible the various characters will be represented by those in direct line. The production being by amateurs, it is not expected that the cost of production will be great, beyond the employment of a director.

THOSE who have not read Longfellow's great poem for a long time have probably forgotten that the story is a true one and that Evangeline and the Acadians did seek refuge in the then French Louisiana, after the English had defeated the French and they were driven from their Acadian homes. The southern center of Louisiana was settled by them and three of the parishes, Evangeline, Acadia and Terrebonne (good land) and dozens of towns have the names they brought with them.

It is proposed that this series of pageants shall picture the life of the people from their days in Acadia through the dramatic events of their expulsion, their journey through the wilderness and down the Mississippi to Louisiana and portray their loyalty and courage in the face of disaster and their final success. Evangeline will of course be the central figure and the story will have all of its dramatic features.

R. E. Pritchard.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

President Pearce Replies

Maryland State Branch No. 36 of the Motion Picture Exhibitors League of America

Baltimore, Md., July 13.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—It has just been my pleasure to read (in your editorial column of the issue of July 18) your comments on the recent election in Dayton, Ohio, and especially to note the good wishes, and offers of unstinted support of THE MOTION PICTURE NEWS for the new officers of the league.

I want you to know that the spirit and attitude expressed in these paragraphs are appreciated to the fullest degree, by each and every one of the newly elected officers, and I want to thank you for myself, and in their behalf.

You surely struck the keynote of the situation when you say that what "we should have, is the undivided, whole-souled co-operation of every exhibitor" and by the same token, wish to express our sincere thanks for your proffered assistance along the lines indicated by you.

With best wishes, I remain,

Yours truly,

MARION S. PEARCE,

President Motion Picture Exhibitors League of America.

High Time for Organization

THE following letter, which has been forwarded to us through the courtesy of Samuel Trigger, is printed as an evidence of the necessity of exhibitor organization, the one thing which is able to cope with just such emergencies.

The exhibitor needs such service badly. We believe the new national organization and the new kind of state organization to be, will be fully able to render such assistance as this incident demands:

Mr. Samuel Trigger,
New York City.

Dear Sir:—You no doubt will be surprised on receipt of this letter, but we are in trouble and we need your assistance.

We have been open Sundays in Binghamton for the past ten months, and now the mayor has notified us to close up Sundays on the advice of his corporation counsel. We have decided to fight the authorities and are determined to keep open. We are willing to do all we can as a unit, hut don't you think that the league ought to be willing to come along and help us fight this hattle, as you know if we win this, it will mean a victory for the exhibitors of the whole state; and if we lose it will mean a loss to all the exhibitors of the state.

Kindly advise on receipt of this letter what your league will he willing to do; as this is your opportunity to show the actual henefit of the league. Kindly advise me if you would care to come down to Binghamton or would you want me to come down to see you and what can he done in regard to this matter.

Please do not delay in answering as this Sunday we will be forced to close up, and we have to get right in the harness and try to do what we can to stop them from interfering with our husiness.

Very truly yours,

NED KORNBLITE.

The Symphony Theatre Company of Binghamton, N. Y.

Proud to be a Leaguer Now

Editor, The Motion Picture News,
New York City.

Dear Sir:—Up to now, I have been one of the most lukewarm exhibitors in the Motion Picture Exhibitors League of America, and even proud of my indifference to an organization I thought could do no one in it any good.

To-day I am equally proud to say that I am all enthusiasm over the future of the league, now that we are one united and truly national organization once more. We are strong where we were weak, and able to carry our wishes and desires into effect, and provide for our needs as exhibitors, instead of passing resolutions that weren't worth the paper they were written on, so far as bringing the desired result about went.

Three cheers for the men who made it possible to evolve harmony out of discord and order out of chaos.

Three cheers for the "harmony apostles!" three cheers for the league executive committee!

And three cheers for ex-President Neff! He may have been forced to retire as he did, but all honor to him for yielding with good grace when the moment of necessity came, instead of carrying the fight on, and possibly shattering the league to a thousand bits.

Another year should see us powerful, prosperous and pushing forward to big things. I believe we can now look the censorship bugaboo in the face and send it packing.

We are now a body that the manufacturers will respect and the public as well.

Once more, I say I am proud to-day to be an exhibitor and a member of the Motion Picture Exhibitors League of America.

Truly yours,

A DOUBTING THOMAS.

Rochester License Examinations Severe

Nearly Fifty Per Cent of the Applicants Fail to Pass Tests for Operating Projection Machines—Other Tests to Be Held

Special to THE MOTION PICTURE NEWS
Rochester, N. Y., July 16.

THAT the requirements for obtaining a license to operate motion picture machines in this city are strict, and that many of those who have been operating machines are unable to meet them, is shown by the report of the new commission, recently appointed by Mayor H. H. Edgerton to examine applicants. About fifty per cent of those who tried the first examination failed.

The ratings have been sent out by Fire Marshal Wheeler, who conducted the examination. Thirty-three candidates tried the first test held by the commission, and of that number but seventeen succeeded in passing.

Those who failed will be given other opportunities to try the examination and to obtain licenses.

So far as is known, the commission has not required anyone formerly operating a machine to give up his position because of a failure to pass the examination. After one or two more tests have been held, and the candidates given every opportunity to obtain licenses, it is likely that those who have found it impossible to pass the examination satisfactorily will be barred from operating machines.

ARTHUR R. TUCKER.

INCREASES CAPITAL STOCK

The Eagle Feature Film Company, which has just been reorganized has increased its capital stock from $3,000 to $32,000.

The following officers were elected: Chas. H. Stremer, president; Chas. J. Swan, treasurer, and G. R. Linderman, secretary.

THANHOUSER SERIAL A HIT IN CAPITAL

Special to The Motion Picture News

Washington, D. C., July 16.

"The Million Dollar Mystery" is making a big hit in Washington. The story is running in the "Times," and so great was the demand for the initial installments that the papers were exhausted long before the demand for copies could be supplied.

In order to satisfy the motion picture fans, The "Times" generously printed thousands of copies of the first two installments, which were given free to those applying at the office of the paper or at any newsstand. This was done to give the Washington public as much chance as possible to win that $10,000 prize.

Gardner Mack, the motion picture editor of the "Times," is adding stimulation and encouragement in his editorials. It was only a few weeks ago that some of the Thanhouser players were in Washington taking some scenes of "The Million Dollar Mystery." The picture and the prize have certainly caught the fans of Washington.

WILL HANDLE "CABIRIA" IN AUSTRALIA

J. D. Williams, recently appointed general American representative of the Hugh D. McIntosh enterprises, has closed a deal by which his company will handle "Cabiria" in Australia.

This is a rather auspicious beginning for Mr. Williams. "Quo Vadis?" is said to have cleared more than $100,000 for its Australian promoter.

The new McIntosh offices in the Strand Building are at present the scene of great activity among film men. At present plans are under way for creating an international film circuit which will take in the biggest film men of this country, Canada, England, the Continent, and Australia.

KLEINE WITHDRAWAL RUMOR UNFOUNDED

The withdrawal from the General Film Company of George Kleine, reported from Washington, D. C., two weeks ago and since circulated throughout the trade with the rapidity characteristic of mere rumor, has no foundation in fact.

Instead of contemplating any such move, Mr. Kleine is planning to release all his productions through the General Film exchanges.

RAY WINS RECOGNITION

Charles Ray, of the N. Y. M. P. Company, is winning recognition for his varied delineations of character. He has been playing leads ever since he went into pictures.

Goldfish Predicts Passing of the Features

Declares that in Europe as Well as America Small Exhibitors will be Compelled to Use Diversified Program

"FEATURES will cease to exist. Productions are the thing of the future."

That, and other sentiments prophesying radical changes in the film market, were recently expressed by Samuel Goldfish, of the Jesse L. Lasky Film Company, upon his return from a business trip through Europe.

Abroad Mr. Goldfish worked to successful completion plans for a new and more sound comercial system of film distribution among European exhibitors. The chief feature of this new method of marketing films abroad consists of renting the prints through foreign agencies representing the American firm, instead of selling the films outright.

"This radical departure," Mr. Goldfish explained, "is made with a view to the best interests of the business generally. Heretofore, manufacturers have been content to dispose of prints outright to European buyers. That ended their responsibility. We propose to share the full burden of care in the exhibition of all our productions.

"The European market in many respects is similar to that in the United States. There is a surplus of so-called features. What Europe needs are productions. Exhibitors there constantly pay for alleged features, of from three to five and six reels in length, telling a story that could easily be depicted in one reel, or two at the most.

"The time is close at hand when the exhibitor with the small theatre will find himself in financial straits.

"The general trend of the market, from present indications, will eventually compel the exhibitor with the small theatre to confine himself almost exclusively to a diversified program of one and two reel subjects. This will give him a big advantage over the feature houses. The class of people preferring diversity in entertainment will patronize him. Those seeking a certain uniformity in a show will go to the big theatres presenting the bigger productions. This same evolution was experienced in both the vaudeville and legitimate fields some years ago. We now have vaudeville at two dollars a seat, with 'big time' acts, and a parallel show at ten and fifteen cents.

"European film conditions in many respects reflect the trend of the American market. There is the same gluttonous calibre of 'fly-by-nights,' who book anything and everything in any theatre they can, caring nothing for the welfare of the exhibitor; the same lack of solid commercial judgment; the same competition between large and small theatres, and just as keen and hard-fought as here.

"Art and quality will finally triumph in this, as in other businesses. After the final struggle between quantity and quality, the survivors—the real business men—will make faster progress and enjoy greater prosperity than ever before."

Milwaukee Fans Balk at Quarter Admission

Features Not Popular at Advanced Prices—Hard Fight to Keep the Orpheum Opened

Special to The Motion Picture News

Milwaukee, July 14.

THE Saxe Brothers have at last given up their losing fight to establish a twenty-five-cent picture house in Milwaukee. Sunday sees their Orpheum Theatre, which since spring has been housing some of the biggest feature-film attractions, go back to continuous vaudeville at ten cents.

Though heavily advertised and boosted in every possible way, the feature films did not seem to go, and though the house had a wonderfully successful opening in "The Drug Terror," which held them out to the street all week, succeeding weeks did not hold up, and it looks very much as though the oft-repeated prediction that Milwaukee would not pay "two bits" for its pictures has come true.

This passing of the Orpheum as a feature house, following close upon the heels of the Davidson, is rather a blow to the feature men, who figured on reaping a rich harvest in Milwaukee this year.

One thing the experiment at the Orpheum Theatre did demonstrate very forcibly, and that was that Milwaukee does not take to the big spectacular productions any longer.

J. W. Martin.

INSTALL POWERS MACHINES

The Crescent Theatre, on Salina street, Kansas City, has just installed two Powers 6-A motor-drive machines.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

CLEVER LOBBY DISPLAY

THE Crescent Theatre, Syracuse, N. Y., is running the big Kalem masterpiece, "The Boer War," and Manager John Breslin conceived a clever lobby display which has attracted the attention of large crowds on the main street all day.

From a local decorating and flag company he borrowed about fifty flags of different nations, which he strung from the border of the marquise and which give a very pleasing effect as they blow back and forth.

In the very front of the lobby is stationed a mammoth big Gatling gun of the very latest type, loaned by the local militia, and around it on both sides and in the rear are stacked Mauser rifles, flags, canteens and other war implements.

Everybody stops, looks at the death-dealing instruments and then turn toward the posters to see just what it all means.

LIVE WIRE OPERATORS

THE dictagraph has been put to many novel uses since it was first brought into fame by a certain well-known detective, but probably none as unusual as that to which Operators Frank Paradise and George Essmay, of the Alhambra Theatre, Milwaukee, Wis., have put it. The Alhambra Theatre is Milwaukee's largest playhouse and the "coop" is located away up in the back of the top balcony, so far from the stage that it is impossible for the boys at the machines to hear what the fifteen-piece orchestra is playing.

All the music at the Alhambra is carefully selected to fit the particular scene that is being shown on the screen.

It was found, however, that the music lost much of its effectiveness if the film was run through the machine a bit faster or slower than the music, as all of the figures on the screen would be out of time. This proved an unsurmountable difficulty until the dictagraph was hit upon. Now, with one end on the stage and the other clamped over the operator's head, the pictures parade on and off the screen in perfect accord with the music.

SNATCHING VICTORY FROM DEFEAT

MANAGER NEWBURG, of the Forest Park Theatre, New York City, tells an interesting story of business building. The Forest Park Theatre opened up about six months ago at 1118 Jamaica avenue, under the ownership of J. Linker, J. Herlin, and J. Weber.

"At first," said Mr. Newburg, "we did a good business; but very quickly the receipts began to drop off until we found ourselves barely making expenses. Our seating capacity is 600 and we were showing to a monotonously large proportion of empty seats.

"Competition was heavy. We were surrounded by motion picture theatres, some of them much larger than ours. We simply couldn't overcome their lead on us.

"After nearly five months had passed without improvement the proprietors began to feel discouraged. One night Jaques Spiegel dropped in, and suggested to Mr. Linker that something might be done by raising the standard of our program. Mr. Linker was skeptical, but finally decided to give the service offered by Warner's Features a trial.

"We accordingly arranged to exhibit a number of Warner's Features. We made good use of the helps furnished with each feature—heralds, lobby displays, slides, lithographs.



TYPICAL POSTER DISPLAY AT THE FOREST PARK THEATRE, NEW YORK

and so forth—showing them conspicuously and letting our public know what we had. From the first day we played to a constantly increasing attendance. Now, six weeks later, instead of having empty seats, we are turning patrons away. Our house is crowded to capacity at almost every performance.

"Our box-office figures, show that our business has increased 70 per cent since we booked Warner's Features."

LOCAL FILM CROWDS HOUSE

A MASTER stroke for getting business was executed recently by J. A. Ludington, manager of the Rex Theatre, at 921 Main street, Boise, Idaho, when he put on several films of local pictures in addition to the regular program. The pictures marked important events in the history of the city this spring, the first dealing with the dedication of Lincoln Hall at the Soldiers Home; the second Easter Sunday at the First Methodist church; third, the high school field day and track meet, and last the May Day festival at Cody Park, in which 1,200 children took part.

Advertising the event as a special attraction in the newspapers and on a tiny goat team which is driven about the streets giving the attractions at the Rex, certainly brought out the crowd, and for the three nights the local pictures were exhibited the theatre was crowded to its limit every performance. Each event had special interest to a special class, and so good were the pictures that they lined up their friends and took them on the second and even the third night, as many times the same faces were seen at the performances.

Mr. Luddington had contracted for all the local pictures made by C. E. Harvey, the Boise photographer, who recently engaged in the motion picture photography and whose pictures are to be shown at the Panama-Pacific Exposition in the Idaho building.

NEW SUBURBAN THEATRE FOR MILWAUKEE

Special to The Motion Picture News

Milwaukee, Wis., July 16

Dr. Oscar Strauss is planning the erection of a motion picture theatre at the corner of Third and Center streets. The house, which will seat 850, will be one of the most elaborate of the outskirt houses, it is said. The front will be finished in ornamental marble and terra cotta trimmings, with ornamental windows and stained glass marquise over the front entrance. Martin Tulgren & Sons are the architects.

Famous Players Will Produce Jones Dramas

Company Has Arranged to Bring Out Four of His Greatest Successes—American Concern Given Preference Over European Manufacturers.

SIR HENRY ARTHUR JONES, the celebrated English playwright, who arrived from London a few days ago, presumably for the purpose of making a study of dramatic conditions in America, recently visited the studios of the Famous Players Film Company, which will shortly release in feature film a number of Sir Henry's more noted successes.

The distinguished dramatist, who singled out the Famous Players from a number of other film producing concerns for the privilege of filming his works, took a keen interest in the activities at the West Twenty-sixth street studio, and became enthusiastic over a scene in the course of production from "Behind the Scenes," a play of theatrical life by Margaret Mayo, in the film version of which Mary Pickford will play the leading role.

He was taken through the various departments of the studio and factory, and expressed amazement at the wonderful manner in which the intricate mechanical agencies were correlated with the artistic branch of the hugh plant.

Sir Henry has for the past year been besieged by the leading producers of the world for the film rights of his famous successes. As under similar conditions in the cases of Charles Frohman and Henry W. Savage, the Famous Players finally succeeded, on the strength of the pretentious standard of its program, in securing these works.

It is a notable fact that an American concern should have obtained these plays of England's foremost dramatist, in the face of competing offers from the greatest foreign film producers.



SIR HENRY ARTHUR JONES AND DANIEL FROHMAN DISCUSSING THE FUTURE OF PHOTOPLAY

Among the plays by Henry Arthur Jones that will be produced in motion pictures by the Famous Players Film Company are "The Masquerader," "Saints and Sinners," "The Dancing Girl," and the most celebrated of all his works, "The Silver King," which has just been given a command performance before the King of England, and the film version of which is now being produced in that country under the direction of Edwin S. Porter and Hugh Ford.

TRENTON OPERATORS BALKED

Special to The Motion Picture News

Trenton, N. J., July 16

The strike of the operators here is almost at a standstill, because the leaders of the movement have been unable to close down the small houses. The leading theatres have complied with requests of the organization under the promise that the smaller theatres would be obliged to abide by the same ruling of paying $18 a week. But the leaders have been unable to force the issue with the smaller places.

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For Releases see Pages 74, 76, 78, 80
For Buyers Guide See Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. X July 25, 1914 No. 3

An Important Movement

THE several meetings at Dayton, out of which grew the Motion Picture Manufacturers and Jobbers Exposition Committee, must not be misunderstood, nor should the movement be taken lightly.

Elsewhere in this issue the facts are given and the growth of the idea is explained.

The action was spontaneous.

Open dissatisfaction with the Dayton Exposition, coming, as it did, right after the Toronto fizzle, simply brought to the surface a feeling that had existed for at least two years; namely, the exposition and conventions, as they are now held, are *extremely unprofitable for, and unduly burdensome upon, the man who pays for floor space.*

* * *

EVERY one must admit that the manufacturer has been optimistic. Every state convention and national exposition has been overpromoted thus far.

The organizers were unintentionally over-confident—undoubtedly.

But the result was that the space-buyer overprinted and over-prepared himself generally, and in the end found he had paid the freight—and got very little in the way of delivery.

THE only answer is that something is decidedly wrong with the present method of holding expositions.

It should be stated here that the dissatisfaction expressed by the manufacturers deals rather with the state convention and not with the two big New York expositions.

The last New York exposition was very ably handled by those New York exhibitors, who gave freely of their time and energy and got practically nothing material in return.

They state frankly that some mistakes were made.

They have learned by the past and are now fully fitted to hold a successful business show.

And there was something to the good-natured remarks of an exhibitor at Dayton, when he said to the manufacturers:

"Now, gentlemen, you mustn't be poor losers. We're all in the show business. We exhibitors have to take chances, too."

* * *

BUT why take chances when it is unnecessary? Expositions as they are now run are of profit neither to exhibitor or manufacturer.

If these is any chance for profit, the outsider gets it.

Other industries are holding expositions of profit and satisfaction to all concerned—to retailers, jobbers and manufacturer. Why not in this industry?

* * *

THIS is how the manufacturers and dealers feel. They know that they must co-operate with the exhibitor.

They feel that they *can* co-operate and that they can secure space much cheaper and at the same time make a handsome profit out of the show for the exhibitors' organization.

* * *

ONLY one criticism was leveled at this movement at Dayton and that was inconsequential—namely that the meeting was not representative of the big film manufacturers. This is absurd.

It was fully representative of the manufacturers present at Dayton—a national exposition; and at any rate it was only held forth as a nucleus of a movement. Judging from the determination expressed by those present, it will be made general. Why not?

* * *

THE MOTION PICTURE NEWS believes that the ultimate solution of such difficulties will be through a National Board of Trade. *But at least this step at Dayton is an important move toward sane and business-like co-operation.*

A Regretted Departure

MERRITT CRAWFORD, who has been managing editor of this publication for several months, and whose able and faithful work has been visible in these pages, leaves us for new fields.

With him go our best wishes, our sincere appreciation and regrets which, we are proud to say, are mutually felt.

EGAN LEAVES ECLAIR TO JOIN RAMO

John S. Egan, manager of the Kineclair and educational departments for the Eclair Film Company, Inc., leaves Eclair Monday, July 20, to take up the duties of a new position as manager



JOHN S. EGAN

with the Ramo Film Exchanges in Montreal and Quebec.

Mr. Egan has established an enviable reputation for himself while with the Eclair company, and he has had much to do with getting their Kineclair Home Projector in salable shape and has established Eclair educational films on a solid basis of popularity in America.

Mr. Egan will make his headquarters for Ramo films in Montreal and will have under his wing both that office and the exchange at Quebec, and it is expected through his energy and proven ability that Ramo productions will go through with a rush in the Canadian territory. The new Ramo exchange manager is a brother of Mrs. Agnes Egan Cobb.

WHISKEY MANUFACTURE IN PICTURES

Produced by the Industrial Moving Picture Company, Chicago, under the direction of J. Law Siple, the firm of E. H. Taylor, Jr. and Sons, of Frankfort, Kentucky, is dramatizing a play in connection with its exhibition of the Old Taylor plant.

As it is a well-known fact that Col. E. H. Taylor never does things by halves, it is expected that this film will attract considerable attention, as E. H. Taylor, Jr. and Sons are recognized throughout the country as extensive advertisers.

Horsley Prepares "Il Trovatore" for Screen

Making Special Sets for Elaborate Production—J. E. Pinto, Well Known Scenic Artist, Has Charge of Their Construction

THE announcement made in last week's issue of David Horsley's plan to produce seven one-reel comedies a week, to be released through twenty-nine special exchanges, was only a partial explanation of the activities of the Centaur studio at Bayonne, N. J., since the first of the year.

This work has been in charge of J. E. Pinto, the Italian scenic artist and sculptor, whose productions at the Scala, Milan, San Carlos, Naples, and later for certain Italian film concerns, have made him famous the world over. In some of these scenes, notably the Battle of Pelilla, as many as 600 people and 180 horses were used.



SCENE FROM "IL TROVATORE," NOW BEING PRODUCED IN SIX REELS BY THE CENTAUR FILM COMPANY

It now develops that a pretentious six-reel production of "Il Trovatore" has been in process of manufacture. The scenario of "Il Trovatore" is founded upon the original drama, "Leonora of Savilla," by Gatteres, and upon the famous Verdi opera, the libretto of which was written by Cammanaro. It was written by Charles Simone, under whose sole direction the picture is being made.

Perhaps the most notable among the many features of the production will be the elaborate and ponderous "interior-exteriors." It has long been one of David Horsley's ideas that more striking effects and a more accurate and concentrated unfolding of the plot can be obtained from skilfully planned artificial sets than from remote "natural" scenes and buildings. It is difficult, and often impossible, to get the proper arrangements of ready-made entrances, exits, backgrounds and sub-sets.

With this in mind, the Centaur studio and workshops have been busy since the first of the year building substantial castles, churches, convents, battlements, etc., and constructing accurate properties and costumes of the period, the early Sixteenth Century.

The cast of "Il Trovatore" consists of Jean Thrall, Agnes Mapes, Morgia Litton, Georgette Leland, Julia Hurley, Carolyn French, Lorma Russell, Grace Renard, Charles Trici, Frank Holland, Fred Loomis, George Bancroft, M. E. Hannafy and others. The picture is expected to be ready for release on August 1.

FRONTIER DAY CELEBRATION ON THE SCREEN

A company of Eclair players left the Western studio at Tucson, Ariz., on Friday, July 3, for Prescott, Ariz., to attend what is known as "Frontier Day Celebration," which is held each year during this month. This event annually draws thousands of people from all parts of California, Arizona and Texas. Among the Eclair players who journeyed to Prescott were Mildred Bright, Edna Payne, Joe Ryan, Herbert A. Myles and Hal Wilson. They took a complete motion picture of the doings during Frontier Day Celebration.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*
Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest PATENT AND TRADE-MARK News

Patents and Trade-Marks Registered or Allowed Recently:

United States: Patents

1,101,629. Arc-Control Mechanism for Projectors. John L. Hall.

1,101,760. Mechanism for Exhibiting Illustrations, etc. Henry Seeman.

1,101,916. Motion Picture Machine, Harry L. Fischer.

1,101,948. Stereoscope. John J. Murphy.

1,102,028. Process of Making Colored Photographs. Rudolph Fischer.

1,102,030. Fire-Extinguishing Device. H. Fleming and T. Fleming.

1,102,172. Method for Taking Kinematographic Pictures. Carlo Sciamengo.

United States: Trade Marks

71,407. "Cineocolor" Moving Picture Machines, Kinetoscopes, Cameras, films, etc. Frederick W. Hochstetter.

France: Patents

469,575. Film. K. Windauer.

469,596. Film Manipulating Device. C. Bardou.

469,600. Tripods. E. Held and Werchnow.

469,775. Film Cooler. Aktiebolaget Ingeniors Filma. Fritz Egnell.

18969-438,374. Optical Device. Carl Zeiss.

18949-442,395. Safety Door. Rodrigues Gauthier et Cie.

469,880. Printing Process. A. Roth.

469,836. Focusing Device. T. Markwardt.

469,943. Color Cinematography. L. Boudreaux and L. Semat.

469,968. Optical Compensation in Cinematographs. Carl Zeiss.

470,028. Projection Apparatus. Ernemann.

470,038. Protecting Screen or Shutter. C. D. Weakly and A. A. Hughes.

470,057. Cinematograph. The Fenning Film.

470,085. Cinematograph. L. Kamm.

470,102. Cooler. Gaumont.

470,138. Cinematograph. H. Weinstock.

469,925. Plastic Products.

470,176. Color Cinematography. F. W. Donisthorpe.

18980—458,040. Color Cinematography. M. Audibert.

France: Trade Marks

491. "Lumina." Combined with a drawing. Cinematographic Films. Mazet and Georgerens.

155,999. "Odéon" Films, Cinematographic Apparatus, etc. Félix Jacobi.

156,038. "Film André Antoine" Films. Félix Jacobi.

156,039. "Film Antoine" Films. Félix Jacobi.

156,040. "Film Théatre Libre" Films. Félix Jacobi.

Great Britain: Patents

5437. Cinematographs. W. C. Vinten.

5440. Cinematographs. J. Campbell.

5535. Cinematographs. W. C. Vinten.

5538. Theatrical Appliances. L. McCormick.

5551. Film. J. Blondel.

5602. Toning, Intensifying. R. Fischer.

Germany: Patents

274,028. Cinematography. Huebner Bleistein Patents Company.

275,683. Color Cinematography. T. A. Mills.

275,551. Color Cinematography. J. E. Thornton.

274,192. Cinematography. Albert Sanders.

Trade Notes

New Trade Magazine

A new publication will shortly appear in Torino, Italy, under the name of "La Tecnica Cinematographica." It will be devoted mainly to questions of a technical character interesting the exhibitor and others in the trade.

Russian Customs Duty

Films are considered in Russia as manufactured articles of celluloid, and are therefore taxed 0.70 kopek a pound; in other words, about 20 cents per hundred feet, which amount is rather cheap if we consider that Russian film would have to pay about five times as much when entering the United States.

Change of Policy in French Trade Press

The French trade papers have recently adopted a double system of reviewing films. Besides the usual reviews, an expert analyzes every film, in the most simple language, but his plain words mean a great deal to the producer and also to the exhibitor.

The "Courrier" has among its staff one of the most interesting reviewers in the trade, Mr. E. Floury, who has been himself on the job for years, and who naturally knows what he is talking about. His criticism bears on all angles of the film production which are of practical interest.

Film Industry in Egypt

A new company has been organized in Alexandria by M. M. Ariz and Dorès for the production of films which will appear under the trademark "Oriental Film."

We invite the company in question to investigate, as the words oriental and film have already been employed as a trade-mark by Pathé Frères. I

am told that it is a hard matter to find new words, and that in certain European countries people who are apt to invent new words belong to the National Academy and are considered Immortals.

German Film Companies Increase Capital

The "Projektions A. G. Union" of Berlin, which recently absorbed the Vitascope, is making efforts to increase its capital to 700,000 marks.

The "Deutsche Bioscope" raised the capital of the company from 340,000 to 550,000 marks. Mr. Lippmann, of Charlottenburg, is entrusted with the responsible direction of the company.

Interesting Educational Film

The Agricultural Department of Dusseldorf (Germany) which supervises more than fifty local schools, has placed an order with a German film company for a film which is to represent all types of agricultural machines employed for the last hundred years. The film will have to be ready before the opening of the exhibition, which will take place at Dusseldorf in 1915, when the film in question will be shown for the first time.

No Military Scenes for Germany

A German exhibitor of Wurzburg has been imprisoned for showing a film representing a military scene. The film had nothing immoral. It is said that the action was taken in accordance with the new German law, which considers the exhibitor who shows soldiers on the screen a military spy. The film has been confiscated.

No Religious Films in Germany

The Prefect of Police, Mr. von Jagow, of Berlin, having prevented the projection of a well-established and sincere religious film, the producers appealed to the Supreme Court in the hope of having the Prefect's decision reversed. The judges have unfortunately confirmed the Prefect's action, basing their decision on the fact that in 1913 a certain ruling decided that the only authority in similar cases was the Department of the Police.

Fifteen Theatres Closed in Germany

Fifteen theatres, all belonging to the "U. T." have closed doors. It is said that several others will do the same thing. Business seems extremely dull in Germany, and manufacturers as well as film producers and exchanges have suffered as much as the exhibitor.

Animated Weekly Is Forging Ahead

IN the past few months the "Universal Animated Weekly" has been developed to a high degree of thoroughness and efficiency.

A considerable amount of credit for this is due to Jack Cohn, editor and manager of the "Animated," with offices at the company's New York Imp studios. While Mr. Cohn is comparatively a young man, he is one of the oldest in the film game.

The above is a photograph of Mr. Cohn and his cameramen working in and around the East. Reading from left to right they are: Eugene Cugnet, cameraman; John Cohn, editor; W. R. Goodwyn, who has just returned from Mexico after six months' service with Carranza; U. K. Whipple, head cameraman; Joseph Rucker, who has just returned from Vera Cruz after passage down there on a U. S. battleship and witnessing and securing pictures of the first encounter with the Mexicans; Edmund Starring, for many years connected with European weeklies and now a star "animated" cameraman.



THE "REPORTERS" OF THE ANIMATED WEEKLY

Community Theatres Still Open to Children

Head of Omaha Social Service Board Declines to Ask for Ordinance Excluding Young People After Dark—Victory for Exhibitors

Special to THE MOTION PICTURE NEWS.

Omaha, Neb., July 15.

AN attempt to prevent children attending motion picture shows alone at night in Omaha was a failure before it started. Another attempt, while possible, is not expected soon.

T. F. Sturgess, head of the Social Service Board of Omaha, a civic betterment organization which includes the regulation of motion picture theatres among its duties, was asked to use his influence to get an ordinance passed which will forbid children attending the theatres alone at night. He has declined to ask for such an ordinance.

Although he runs a downtown theatre, where a child is seldom among the night spectators, Samuel Goldberg, president of the local branch of the M. P. E. L. A., has taken up the fight in behalf of the community exhibitors. In a long private discussion with Mr. Sturgess he used the following arguments:

"When I came to this downtown theatre I saw dozens of boys about the streets. I'll venture to say the reason they are not loafing about my place and about the street now is that they are either at home or at the community houses. Instead of being in mischief, associating with all kinds of characters, and learning harmful things instead of good, they are in the theatre 'around the corner' from their homes, being entertained, keeping out of trouble,

"When parents want to leave their children of school age while they go out some evening, they can let them go to the community theatre and then call for them when they return, confident the children have been in no harm, have been learning worth while, and have been entertained.

"I'll venture to say very few children ever start for a motion picture show and then go somewhere else. I'm a pretty good judge of the natures of children, and I know how they like to see motion pictures."

G. P. LEAVITT.

How Exhibitors Advertise

ADVERTISING THAT PAYS

THE Princess Theatre, Windsor, Ont., just across the border from Detroit, is alive to every opportunity for business-getting. C. Lou Flash is manager of the house. He carries a daily ad in the Windsor "Record," usually two columns by five inches deep, sometimes more. In this ad he announces the program for the day, featuring the stars in the display lines where they are popular and the title of the play where it is a sensation or the star is little known.

A recent advertisement contained this announcement: "Lucille Love, the Girl of Mystery," who is to appear in the famous series had the pleasure of greeting 700 patrons of the Princess Theatre last night. Miss Love will present the ladies with carnations to-day."

Mr. Flash clipped his ad from a number of copies of the newspaper and pinned it to the paper in front of his house. He also twined a lot of carnations about his display and carried on the front a stenciled announcement in letters two inches high, "Carnations to the ladies to-day."

Another stenciled announcement read, "Free Photo of Ford Sterling To-night." And pinned along the Ford Sterling paper were a dozen or more post-card pictures of this star. Before the evening was over, the supply inside was exhausted and Mr. Flash had to take down those in his display for distribution. Below the Sterling announcement was another, "To-morrow J. Warren Kerrigan."

Mr. Flash distributes pictures as he gets them. Sometimes he will give a set of four to each patron of the house on a given evening. Another device for house distribution is this little card reading

"LUCILLE LOVE"
The Girl of Mystery
At Princess Theatre, June 22, 1914.

A BELIEVER IN BIG POSTERS

TOM CORBY, manager of the Gayety Theatre, Cincinnati, burlesque house which is being devoted to motion pictures during the summer, has been showing three-day features at ten cents to large audiences. Mr. Corby in his advertising has used the largest posters ever seen in a theatre in this city.

The house has played "Daughters of Men" and "The Gamblers." The posters, depicting the principal scenes in each of these pictures, have covered the side walls of the lobby.

EXTENDING HIS SPHERE OF INFLUENCE

A FEW months ago F. E. Hook, of Detroit, Mich., took over Your Theatre, corner of Forest and Mt. Elliot avenues, to protect himself in a business deal. He found he had a loser on his hands and set out to make it a winner.

Now Mr. Hook is an insurance man, not a showman, but he applied systematic methods to his new venture and set out to find what the people of that section of the city wanted. Mr. Hook has associated with him in the theatre venture H. F. Falk, who is connected with the Photo-Show Repair and Supply Company, 305 Equity Building, Detroit.

They secured a mailing list of 5,000 names all included within an area of seven blocks in each direction from the theatre. A circular letter was sent to each of the names on this list, and enclosed with the letter was a complimentary ticket to the theatre. On each ticket were lined up the types of photodrama shown, comedy, Western, society, educational, etc.

Each ticket-holder was asked to visit the theatre and present the complimentary ticket with a check mark opposite the type of production preferred, and his name and address on the ticket. Now a strange thing is that but 680 of these 5,000 tickets were used, and most of those returned came from the furthermost limits of the territory the theatre draws from. However, they gave an indication of the class of production wanted by the people one would think hardest for the house to hold.

A program was built up accordingly. The preferences shown were in the following order: Comedy, Western or sensational, society.

Each week the theatre gets out 1,000 little folder programs. Instead of dismissing the program with the mere announcement of the title and the star, Mr. Hook writes from one to three or four catchy lines about each play for the entire week. A little more space is given to a big feature.

In addition to these programs, 4,000 handbills, 9x12 are distributed about the neighborhood. These give more briefly the program and dwell more on the feature of the week. Program and handbill carry two or three little notes about the theatre in addition to the program titles.

A voting contest for a toy automobile was conducted by the theatre, but Mr. Hook did not deem this a success because the auto was not what he expected it to be from the agent's description.

"If we had put the $42 it cost us into a diamond ring we would have had all the girls working for it and packed the house every night," he said.

The basis of the auto contest was this: For each $1 worth of tickets sold the boy received 100 votes. The contest closed July 2, and the boy who received the most votes got the car.

Mr. Hook has a seating of 850. The house is tastily decorated, and he is about to install an air-cooling and ventilating device. When this is in, the ceiling will be trellised to represent an arbor.

Your Theatre doesn't hesitate to buy a feature when it looks like a winner, and runs from two to three a week.

"We are giving them the best we can get," he says. "The people are learning this and we have them coming our way."

A TRIPLE PLAY IN NOVELTY ADVERTISING

ATHENS GEORGE, proprietor of the Victoria, 223 Market street, Harrisburg, Pa., has just ended an automobile and diamond ring contest as a means of bringing in new business.

Mr. George offered an automobile and two rings to the three persons selling the largest numbers of books of tickets of admittance to his theatre, each book containing twenty tickets "good until used," and each book costing one dollar. The contestants all received a commission on their sales. The contest continued for three weeks and resulted in the sale of several thousand books.

Mr. George says that the large amount of money he paid for the prizes made the contest hardly a paying proposition so far as immediate returns were concerned. He believes, however, that by reason of the large number of persons induced to buy tickets who never before patronized his theatre but who are likely now to continue to visit the Victoria even after their first ticket books are used up, he ultimately will reap returns far in excess of the original outlay for this form of advertising.

H. O. BODINE READY FOR EXTENDED EUROPEAN TRIP

H. Oliver Bodine became interested in photography twelve years ago, doing special photographic work for national publications and large corporations in the Middle West.

For three years located and built up one of the largest photo supply



H. O. BODINE

businesses in the country out in Racine, Wis., a city of 40,000. He was three years in charge of the advertising and sales of the Wollensak Optical Company at Rochester, N. Y., manufacturers of photographic lenses and shutters, and has been in charge of sales and advertising of the Raw Film Supply Company for the past six months.

He is thoroughly posted on photographic chemistry, and has a large acquaintance in the photographic trades. He is the author of many articles on the various branches of photography. He leaves shortly for an extended trip through Europe, taking up while there the technical end of the motion picture industry. Upon his return to the United States he will be thoroughly posted on all branches of the business, technical and practical.

NEW WARNER SINGLE REEL COMEDIES

Warner's Features, Inc., is about to add to its program special single-reel comedies.

The present plan is to release three comedies a week. These features will be selected with special care, only those that measure up to a high standard of quality being accepted.

Several well-known studios are now at work on the first productions. Early announcements of the initial releases will be made.

Roskam Studies Foreign Film Situation

4,000 Feet the Maximum Length European Exhibitors Will Purchase—Europeans Keen on Picking Flaws in Pictures

EDWARD M. ROSKAM, president of the Life Photo Film Corporation, on his return from an European trip recently declared that American manufacturers have invaded the English film market.

He says that the offices of the majority of film manufacturers and feature film buyers are small and unpretentious looking, although the amount of business transacted is enormous. While in the British capital he met the heads of the following companies: Walturdaw, Ruffles, Cines, Gaumont, Pathé, Hepworth, Motograph, Chas. Urban Trading Company, J. Frank Brockliss, Mr. Jury, and Mr. Smith, of the Vitagraph Company

Mr. Jury related an unusual experience with an American representative, who threatened to open up his own exchanges and theatres and put Jury, as well as the other film exchanges in Great Britain, out of business if the English film men refused to use this firm's productions.

The same man stated that it was ridiculous for the foreign trade to demand that five, six and seven eight-reel subjects be cut down to three or at the very most four thousand feet. This, however, was not the sort of "invasion" that impressed Mr. Roskam.

Although he received numerous cash offers for the Great Britain and continental rights on "The Banker's Daughter," "The Greyhound" and "Northern Lights," he did not accept any one of them. But he closed with the American and Continental Film Company, of 7 Rupert Court, London, for the exclusive European agency of all his other productions.

Englishmen and Frenchmen are particularly keen in picking out inconsistencies and defects that would at times escape the eye or judgment of the American critic, according to Mr. Roskam.

He spent four weeks studying the foreign market to become conversant with the kind of productions England and the continent want. The length of a subject depends upon the story, but 4,000 feet is the maximum length that they will buy.

The Life Photo Film Corporation has entered into a contract with the American and Continental Film Company, whereby the English firm will secure suitable American subjects which will be sold and distributed through the American and Continental Film Company.

A low estimate of the amount of prints that can be sold in England and on the continent is twenty-four at the rate of eight cents a foot for sixteen and six cents a foot for the balance of the prints, which are sold in Germany, Italy and South Africa.

Upon Mr. Roskam's return he was more than surprised to find that the studios and laboratory at 102 West 101st street were no more. The fire department was not all to blame, however, as the building had been condemned over two years ago. Twenty-four hours after the eviction all the firm's machinery, studio equipment and negatives were safely stored in its new building at Grantwood, N. J. The laboratories will be running to full capacity by August 1, and construction on the new 60x75 foot studio adjoining the laboratory has already been started.

Operators Walk Out at Shreveport

Boys "Cripple" Amusement Places When "Second Man in Booth" Is Taken Away—Agreements Reached Within a Few Hours.

Special to THE MOTION PICTURE NEWS.

Shreveport, La., July 16.

AN agreement reached by representatives of the employers and the union a few hours after it occurred to end the strike of several members of the operators' local I. A. T. S. E., No. 222 who walked out of the theatres where they were employed, at 7 p. m., a few nights ago.

The walk-out resulted in the closing for the night of the Gem, Palace and Queen Theatres, all controlled by the Saenger Amusement Company, but the Majestic, Crystal and Rex Theatres were not affected by the walk-out as they met all of the demands of the union.

Following the walk-out the Hippodrome, Dreamland and Saenger theatres secured other licensed operators and continued their performances.

The "boys" struck after having "the second man in the booth" taken away, following the installation of motors to drive machines. The union and the managers only came to a settlement in this respect following the walk-out.

With a temporary agreement reached they resumed their duties at noon the next day. No further difficulties are anticipated by either side of the controversy.

H. A. PETERMAN, JR.

"THE LAND OF THE LOST"

(Sterling Camera and Film Company—Four Reels)
REVIEWED BY PETER MILNE

NOT one slow moment in the entire four reels; fine acting from beginning to end; replete with thrilling incidents, and, above all, excellent photography. In other words, a picture that is worthy to be classed with the best, and one that any audience will enjoy. It would



THE STRUGGLE BETWEEN GILBERT AND THE BARON

be hard to find a picture that is more beautifully photographed. Not one glaring white scene appears. The whole film is tinted with a pretty brown color, pleasing to look upon, and, moreover, it does not strain the eyes.

Thrills follow one another in such rapid succession that the excitement and interest of the audience are always kept at the highest point. An excellent fire scene appears, in which a yacht is seen burning. The party on board are all forced to take to the water, and only three live to tell the tale. These three, hero, heroine and heavy, are cast on a desert island, and the later part of the picture shows their lives on this island.

Baron De Coverly, a role interpreted by Arthur Donaldson, tries in countless ways and manners to end the life of Gilbert (James Vincent). While this gentleman is crossing a canyon hand over hand by means of a rope, the baron cuts the rope and Gilbert is precipitated to the rocks many feet below. His fall is most realistic, and this act of the Baron's causes all to sympathize with Gilbert throughout the picture. Naturally, one is supposed to sympathize with the hero in all stories, but in some the producer has neglected to make the hero gain the spectators' sympathy. Here he has, and this constitutes one of the picture's many merits.

Miss Violet Stuart gives a fine characterization of Miriam Bradley, the girl whom the two men are at odds about. Roy Sheldon, as the hermit whom the survivors find on the island, plays a part which calls for a great deal of hard acting, but Mr. Sheldon carries his part off well, as do the rest of the cast.

In the last scene it is obvious that the island is not uninhabited, but this fact may not be noticed by all, and if it is, the fault is not glaring enough to be severely criticised. As a whole, the picture is an excellent offering.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Two Reels)
REVIEWED BY A. DANSON MICHELL

REELS seven and eight, making the fourth episode in the Thanhouser serial. It is entitled "The Top Floor Flat," and vividly describes poor Florence's adventures in the grip of the Black Hundred, and her miraculous escape from their clutches.

The last instalment depicted principally the work of Florence's friend Norton, the reporter, and his round-up of the dock thieves by a clever coup. Florence had very little to do with this, and only appeared once or twice. But in these two reels Norton has very little to say, the action being principally carried forward by Florence and the conspirators.

The mystery grows deeper and deeper as the story proceeds. Just who has the million dollars? There are a great many people all over the world who are asking that question. As a clever publicity stunt the Thanhouser Company has engaged the services of an eminent detective who has written an article telling how he would proceed to unravel such a mystery.

Florence receives a letter from the conspirators, asking if she could meet her father to go with him to such a house at



FLO IN THE CONSPIRATORS' DEN

a stated time. Not knowing that it is a hoax she does not confide her errand to anyone. Arriving at the rendezvous she enters the house and flat. One of the gang disguised as her father meets her and shows her over the place. While they are talking she sees over her shoulder in the mirror she has been tricked and immediately sets to work to escape.

A large snake is introduced, adding a thrill to the scene. She is locked in a room and the gang meditate what they will do. While they are talking Florence starts to make her escape, but is cornered. Breaking a window to draw their attention she conceals herself in the large clock, and while they are looking out of the window she escapes from the building, leaving them cursing and swearing behind.

"THE SILENT BELL"

(Pasquali-American—Three Reels)
REVIEWED BY LESLEY MASON

THIS picture is, by what may seem a paradox, capable of appealing at once to the most highly cultured element and to the lowliest element in the community. One might almost say that an audience of college graduates would relish it as keenly as a house full of unlettered but patriotic countrymen of Garibaldi.

"The Silent Bell" is laid in the days when all good Italians were conspiring, at the risk of their lives, to free Italy from the Austrian yoke—when the nobles made



PRINCE PAUL IS SAVED

common cause with the bourgeoise for freedom. The struggle for Italian independence is not so remote that there is not a goodly sprinkling of people who recollect the scenes and events of that period. And those who are too young to have watched those events have imbibed the spirit of them from history and literature.

Any "highbrow," young or old, who professed to know and agree with what the Brownings and the Rosettis and Mazzini and their contemporaries thought about Italy's declaration of independence, will have more than a casual interest in this picture. Pride in his or her own intellectual attainments would not permit the aforesaid "highbrow" to be indifferent. And that "The Silent Bell" would meet with a hilarious, even uproarious reception in any theatre that catered to the Italian communities of many of our American cities, is a foregone conclusion.

The betrayal of Prince Paul, the aristocratic leader of a group of liberty-loving Italian gentlemen, and his friends, by a French secretary who is hopelessly in love with the Princess, and the Prince's deliverance by the timely signing of the peace treaty after his little son had made a brave but vain attempt to thwart his father's executioners, is the theme of the play.

There is little that is startling or original in the plot or its development, but much that is dramatic, interesting and beautiful. As in "Curfew Must Not Ring To-Night," the little boy climbs to the bell-tower and hangs upon the bell-tongue to prevent its sounding his father's death-knell.

It seems improbable so carefully nurtured a boy as the young Prince should at that age have boldness and wit enough to contrive and execute such a scheme. Had a street gamin whom the Prince befriended performed the deed—the counterpart of Gavroche in "Les Miserables," for instance—it might have enhanced the realism of the drama.

The balance of the story, however, together with the acting and the natural and architectural backgrounds, makes too fine a feature to quarrel with over such a detail.

There is a real Princess, too, in the cast—which should alone "be worth the price of admission," in the words of the old circus flier. Princess Ruspoli is as thorough an actress as she is an aristocrat, take note! Better still, the gendarmerie look and act like real soldiers, not supers dressed for the part.

"LUCILLE LOVE: GIRL OF MYSTERY"

(Gold Seal—Two Reels)
REVIEWED BY A. DANSON MICHELL

THE fourteenth instalment, and as the picture nears completion the interest is naturally enlarged. Just who will win out, or whether a compromise will be effected is very much in the dark, and there are only two reels left to clear up the whole affair.

The action in this instalment is, perhaps, the best of the whole series. Throughout the 2,000 feet it is kept up, the padding which was so noticeable in No. 13 is entirely eliminated, leaving a very desirable picture.

Another mystery was created in this instalment that will need clearing up in the finale. The butler, who has caused considerable trouble to Loubeque, is caught in that person's room. After a fight, he is subdued and apparently shot by Loubeque in cold blood. This is so out of keeping with the character of the villain Loubeque that we are doubtful whether a shot was even fired. Loubeque is seen with a revolver in his hand and smoke in the room giving the impression that the gun has been discharged.

Lieutenant Hadley, Loubeque's accomplice, sends a message to him, as agreed, by carrier pigeon. The bird, however, is caught by Lucille who reads the message, and alters



LOUBEQUE OVERCOMES THE BUTLER

the time set for the meeting. In the meantime, the butler, finding that Loubeque, is not in his room, secretes himself there, with the intention of revenging himself.

On coming into his room Loubeque notices that some one is in the room, and by holding a mirror in his hand watches the actions of the visitor. Just as he is about to perpetrate bodily harm on Loubeque he is held off at the point of an automatic revolver. Telephoning to the hotel office two detectives are sent up.

Before they arrive, however, Loubeque, for some unknown reason drags the man into Lucille's room, next door, and throws him on the floor. It is here after a struggle that the shot is supposedly fired. On the arrival of the hotel sleuths they discover Lucille in Loubeque's room and arrest her.

A humorous scene transpires in the police station. Lucille talks so much that the police cannot ask any questions. She is freed, however, upon receipt of a letter from Loubeque establishing her innocence.

SPECIAL FILM REVIEWS

"Night Hawks." (Essanay. Two reels. Friday, July 10.)—This is a melodrama of the popular crook variety. It is based upon the corrupt practices of a gang of political desperadoes and the attempts of a high-minded and honest district attorney to put an end to their evil doings. The picture does not attempt to present the inside, subtle workings of a great political machine, but it does give an idea of the bribery and the blackjack methods done under cover of darkness, which once might have kept a boss in power.

But for the present, there is too much fisticuff and flashing of pistols to be true to life, because no boss nowadays could remain long in power who depended upon such crude methods. But, relieved by the gallantry and daring of a young society man who rescues the daughter of the district attorney, first from the clutches of the gangsters, and at the same time aids the father by securing the evidence that will convict them of murder, it makes an absorbing picture. The generous impulses of the young man receive their fitting reward in the love of the plucky daughter.

Francis X. Bushman and Ruth Stonehouse play opposite each other, and a fine young couple they make. John H. Cossar makes a dignified and imposing district attorney. Rapley Holmes carries out the impression of a political chieftain made by the newspaper cartoons. M. C. Von Betz and Royal Douglas are typical ward heelers, and Lillian Drew is a fascinating adventuress and worthy co-schemer with the boss.

"The Angel of Contention." (Majestic. Two reels. Sunday, July 5.)—An excellent drama, Dorothy Gish, George Siegeman and R. A. Walsh play the leading parts. The "Angel" of the Western town is beloved by all. But a stranger succeeds in winning her even after she had accepted the sheriff. Later her husband is wrongly accused of murder. She denies the accusation and the men recall the many acts of kindness that she had performed for them and accept her at her word. The drama will be enjoyed by everyone.

"The Lights o' London." (World Film Corporation. Five parts.)—Made by the Barker company in London, following closely the famous story of George R. Sims. The first two reels are inclined to be slow for melodrama, but the last three contain much that will thrill. The atmosphere is very good as is the photography.

The plot deals with the squire's son, who is disowned, and goes to London with his future wife. Later he is accused of killing his father and jailed. He escapes, and after some time rectifies the mistake and the villain is punished.

"The Day of Reckoning." (U. S. Motion Picture Corporation. Three reels.)—A great amount of time is covered by this picture, which for this reason is most entertaining. The story starts with the Civil War and a few realistic battle scenes are shown. After this twenty years are passed over and the scene of action changes to the Wild West, at the time that it was just becoming settled. The action is rapid and absorbing from start to finish, and every scene is full of melodrama.

The plot, although somewhat complicated and a trifle hard to follow, is of a nature that appeals to all lovers of the melodramatic picture, with which class this offering will be a great success. John is told by his scheming brother that his wife is unfaithful to him. For this reason he takes his brother's place when the latter is drafted for the Union Army. His wife has a child and soon after its birth dies. Jim goes West with her and becomes a prosperous ranchman. Twenty years later John reaches the West and meets his daughter and makes himself known to her. Jim is accidentally killed and the father and daughter are happy together.

"Blue Pete's Escape." (Reliance. Two reels. Saturday, July 11.)—One of the best two-reelers released under the Reliance brand. The picture is an adaptation from George Randolph Chester's short story that appeared in Munsey's magazine. The work of a competent author is plainly visible as well as the work of an accomplished producer. Sam De Grasse, Billie West and Walter Long are the principals of the cast. Not once is the interest lost. Great attention has been paid to the minor details, which no doubt is the reason for some of the picture's charm.

A detective poses as Blue Pete in order to capture a gang of ruffians and robbers. He is greatly aided by his sweetheart, and at last succeeds in bringing the band to justice.

"A City Beautiful." (Majestic. Two reels. Sunday, July 12.)—The picture could be classed with the best of educationals. A number of views of Los Angeles are shown. Judging from the picture it certainly lives up to its appellation, "A City Beautiful." Besides these views a number of pictures are shown of the busy Majestic studio. Views of a studio will never fail to attract attention, and one learns a lot of how such a place is run from witnessing this film. The picture also contains a strong human interest story. Wallace Reid and Dorothy Gish are the two principals.



SCENE FROM "A MAN'S WAY" (AMERICAN, TWO REELS, JULY 20)

"Trinkets of Tragedy." (Essanay Two reels. Friday, July 3.)—A well-told detective story, far better than the average. Francis X. Bushman appears in his now quite familiar role of detective. A well-known cast enacts the picture, including E. H. Calvert, Charles Hitchcock, Bryant Washburn, Ruth Stonehouse, Rapley Holmes and M. C. Von Betz.

The rich art collector is in love with the daughter of the proprietor of a curio shop. He is killed by an enemy and his daughter is accused of the murder, but a detective is set to work on the case and clears up the mystery.

"Under Fire in Mexico." (U. S. Film Corporation. Three reels. Monday, July 20.)—A picture that will cause all true Americans to rise up and cheer. The scenes are laid in Mexico. The Americans are terribly oppressed by the Mexican commandant, and finally, after an enormous amount of atrocities have been committed, Jack, an American, succeeds in reaching the United States troops, who come to the rescue with flying colors.

The picture contains a large amount of shooting, and the action is rapid and absorbing all the time. Some of the escapes seem almost impossible, but this does not detract from the interest of the story.

"Mother Love." (Marion Leonard. Six reels. Monday. June 15.)—A drama of Warner's Features brand released in two parts of three reels each featuring Marion Leonard. At the outset the picture gives promise of being of a sort that is fully worthy of the brand and of the number of reels. But as the plot of the story is based on what seems to be a ridiculous idea, the rest of the story is somewhat disappointing.

The staid, to all appearances, deacon of the small country town is led to believe that his wife has disreputable friends. His conclusions are drawn from the clothes which they wear. It might have been better to make the woman's friends really of questionable character, as this conclusion seems foolish. Ever after that he is continually persecuting his wife in a most terrible manner. After she has been forced to leave her home, he pretends that her child is dead. She returns home, discovers the deception, and denounces her husband before the whole town. He dies from the accusation and she returns to the city to live with her friends.

"Deborah or a Jewish Maiden's Wrongs." (Thanhouser. Two reels. Tuesday, July 7.)—The story takes place at the time that the Jews of Austria suffered terrible persecution from the hands of the Christians. Joseph, a Christian, is led to believe that Deborah, his Jewish love, is false. He denounces her, but later, when he is married, learns the truth. Maude Fealy plays the lead. The subject of the picture is not one to be treated lightly and all will be pleased with it.

"The Renunciation." Eclair-Universal. Two reels. Wednesday, July 15.)—Photographically this picture far surpasses the average, both in tinting and clearness of the film. The scenes, the majority of which are laid in the forests and the beautiful grounds of the monastery, are fully worthy of the excellent photography, which makes the picture about perfect in these two lines.

The story that runs through the picture contains the elements of one of the best, but in producing it, a little too much has been left to the imagination, and between some scenes there seems to be no connection.

John, after he has lost his heart to a flirt, determines to enter a monastery and forget her. He does this and is living happily when another woman appears on the scene. The two fall in love and he leaves the monastery. There are numerous smaller plots all bearing on this, the main story.

"The Severed Hand." (Powers. Three reels. July 17.)—The story is conventional in many ways, possessing a melodramatic plot that will be appreciated in certain audiences, but will make but little impression in others. Cleo Madison plays the lead.

Nan becomes a member of the rector's family after his nephew had saved her from her father. Her father is killed by the Severed Hand Society, but the rector and his family blame Nan for the deed, causing her to fly with members of the gang. Years later she becomes a wealthy woman, and in stealing some papers again meets the nephew, whom she loves. On recognition reconciliation follows.



SCENE FROM "THE RENUNCIATION"
For the coming Eclair two-part Western, featuring Bob Frazer and Edna Payne. Released July 15.

PARSONS WILL HANDLE PATHE POSTERS

P. A. Parsons, for some time identified with the advertising department of Pathé as the head of that branch of the business, will hereafter devote himself exclusively to the poster department of the big firm.

Mr. Parsons has heretofore been handling both in a measure, but the poster department has lately acquired such a scope that it demanded the exclusive attention of one expert, and Mr. Parsons resolved to confine himself entirely to that end of the business.

He will be missed from the advertising chair of Pathé by the many who have enjoyed the cordial relations which Mr. Parsons knows how to maintain with all who have occasion to deal with him.

PICTURE MACHINE FIRM FAILS

The American Moving Picture Machine Company, of 101 Beekman street, New York City, has filed bankruptcy schedules showing liabilities of $292,665, of which $155,254 are secured, and nominal assets of $94,249, consisting of stock, $29,800; machinery, $48,839; patents, $10,000; accounts, $4,095; claims, $958; cash in bank, $382; office fixtures, $100, and notes, $75.

Among the creditors are Morison Bros., $143,004, secured; Andrew P. Morison, president of the company, $77,016; George Bancroft, $10,000, secured; U. S. Moving Picture Machine Agency, $10,182, and R. L. Moffat, $5,000.

Live News of the Week

W. D. Ward, manager of the Detroit exchange of the Mutual Film Corporation for the past year, and with that exchange since its formation, has resigned his position. Mr. Ward is not ready to announce his future line of activity but he is considering several propositions and will probably continue in the business. It could not be learned who will be Mr. Ward's successor.

Archer MacMacken, for four years with the Essanay company at their Chicago studio, has taken charge of the scenario department of the Albuquerque Film Company, and will assist G. P. Hamilton, director.

Grace McHugh, who was recently drowned while appearing before the camera, was the leading lady of the Colorado Motion Picture Company. The last picture which she appeared in, "Across the Border," was completed when the producer thought that the scene in which Miss McHugh forded the swift Arkansas River needed to be retaken.



GRACE McHUGH

While in the middle of the river Miss McHugh was carried off her horse and swept down the stream. The cameraman swam to her rescue. He reached her in safety and both gained what was thought to be a sand bar but which turned out to be quicksand.

Before anyone reached them both had perished.

Christy Mathewson, Big Six of the New York Giants and the world's most famous baseball pitcher, has signed with the Universal to appear exclusively in a series of comedies and dramas expected to give an intimate study of Matty. The pictures will carry out logical stories, rated to amuse and grip, with Big Six playing the lead. It is said that Matty will write some of the scenarios.

Harry Pollard will begin the production of "A Mid-Summer Love Tangle" written especially for the Beauty brand by Isobel M. Reynolds,



MARGARITA FISCHER

of New York. The major part of the work will devolve upon Margarita Fischer.

J. Warren Kerrigan will shortly be seen in the role of a prosecuting attorney in the story entitled, "Weights and Measures." Vera Sisson and George Periolat play principal parts in the production. Jacques Jaccard is the director.

The Pathé Daily News became at once popular on its introduction in the national capital. Several of the theatres use the service.

The General Film Company announces that the release date for George Kleine's big feature "Vendetta," from the novel by Marie Corelli, has been set for Tuesday, September 1.

Among those sailing Saturday, July 11, for Europe on the "Kaiserin Augusta Victoria" is Gene Gauntier, the star of the G. G. brand of Feature



GENE GAUNTIER

Films (Warner's releases). Miss Gauntier's trip is taken upon advice of her physician, and her destination is Lykorna, Sweden, the beautiful summer home of Mlle. Marguerite Gauntier, her talented sister and prima donna at the Royal Opera, Stockholm.

During her absence the studio will release a number of comedies featuring Jack J. Clark, supported by a selected cast of comedy players.

Philip Dwyer, well known on the legitimate stage for his portrayal of various animals, is now appearing in the role of the dog Tige for Edison in the "Buster Brown" series.

William Bechtel is back in harness at the Edison studio after a four weeks' stay at Mt. Clemens, Michigan, where he was recovering from a severe attack of rheumatic trouble.

Harry Eytinge, the Edison heavy, is planning a large celebration for the opening of his new summer home at Rye Beach.

Charles A. Burcham, cashier at the Laemmle exchange in Omaha, is on his vacation.

The Princess Ruspoli, the Roman society leader, has signed a contract with Pasquali and Company, of Italy, to take the leading part in a startling war drama, "The Silent Bell," which



PRINCESS RUSPOLI

the Pasquali American Company is soon to release in this country.

Her action has created a fervor of speculation in Roman society circles and the drama is eagerly awaited by all her friends in Rome and Paris.

A. F. Dittman, owner of the Dittman Theatre, Brownsville, Tex., was a called at the office of THE MOTION PICTURE NEWS on his way home from the Dayton convention.

Mr. Dittman voices the demands of exhibitors in general on two important points. Regarding conventions he says he is perfectly willing to make the long journey from Texas, provided the conventions are of real business value and not political meetings only. He prefers San Francisco for 1915.

As an exhibitor he wants more good comedies of the Keystone quality and good features, but he wants them in one service which will be complete for his purposes.

Al Lichtman, of the Alco Company, made a trip to St. Louis, Detroit and Cleveland for the purpose of perfecting plans for his new concern, after taking in the Dayton convention.

Dolly Simmonitti is playing the lead in "Gypsy Love," the recent release of the G. W. Feature Film Company.

The popularity of the California Rodeo has led the G. W. Feature Film Company to maintain its faith in Cowboy pictures. The Rodeo release has drawn crowds everywhere.

Manager Fred Van Husan, of the Laemmle exchange in Omaha, has arranged to take the entire output of the Universal service. It is out of the ordinary for such arrangements to be made during what is called the "dull season," he says.

Charlotte Burton will assume the leading role in "Lodgings for a Night," the one-reel subject now being produced by Tom Ricketts. Winifred Greenwood was cast for the lead, but owing to the accident she met with recently, will not appear in the production.

Don A. Meany has resigned as head of the publicity department of the Essanay, after two years of successful press exploitation for that company. He will be succeeded by Victor Eubank, formerly connected with the Associated Press.



DON A. MEANY

Out of the ninety-six releases featuring the well-known Broncho Billy series, ninety of them were advertised by Mr. Meany. The popularity of Alkali Ike dolls, and the song entitled "Broncho Billy," is the result of his live-wire publicity methods.

Ernest Shipman has disposed of all his interests in the Pan-American Film Company and resigned as general manager of that firm.

Hugh D. McIntosh has been appointed exclusive representative of the Atsco Inc. for Australia. The James McEnnery Syndicate represents Atsco in England and on the Continent.

Arthur. Rosenbach, sales manager of the Excelsior Feature Film Company, Inc., reports that he is closing several desirable deals on "The Toll of Mammon" in four parts, featuring Octavia Handworth.

Barry O'Moore has about terminated his contract with the Edison company. He expects to retire to his farm at Shandakin, Ulster County,



BARRY O'MOORE

New York, after August 1, for a long needed rest, on the completion of the last three "Octavius" pictures.

Albert W. Hale has become associated with the Kalem Santa Monica studio as producing director, and will exercise general supervision over all the films at that branch of the company.

The engagement is announced of Benjamin N. Judell, manager of the Minneapolis Mutual office, and Clara Borchovitz, of that city.

Le Roy B. Reinert has purchased the Savoy Theatre in Reading, Pa., and will show licensed films and special features.

A. E. Siegel has sold his interest in the Poem-O-Graph Company to N. P. Fleischer, who will be located in Cleveland in the future. Mr. Siegel will retain his office at 516 Columbia Building, the same city.

Winfield R. Sheehan, general manager of the Box Office Attractions, was in Syracuse, N. Y., recently to assist Chas. Briggs in arranging for the opening of a big exchange in the new Eckel Theatre building.

F. F. Proctor has contracted to use all the local films taken by the company recently former in Albany.

Carlyle Blackwell, the photoplay star, in resigning from the Famous Players Company will manufacture his own films.

About three months ago Mr. Blackwell left the Kalem Company, with whom he had associated for over three years, to go with the Famous Players. He appeared in "The Spit-Fire," which was brought out by that company.

Mr. Blackwell intends to produce a three-reel feature once a month with himself in the leading role. The subjects will be the works of famous authors. He has extensive plans in



CARLYLE BLACKWELL

connection with his newly formed producing company which will be announced shortly.

Mr. Blackwell's productions will be released through the newly formed Alco Film Company, of which Al Lichtman, former sales manager of the Famous Players, is president and general manager.

Sol Lesser is in New York conferring with the manufacturers of some of the famous productions for exhibition rights in the eleven western states in which he has booking offices. Mr. Lesser reports conditions on the Coast as being such that only the fittest can survive. The Coast exhibitors have developed keen appraising abilities and with them the day of picture ten per cent and paper ninety per cent is past.

Mr. Lesser will continue his policy of keeping a New York office with George D. MacIntyre in charge, with instructions to buy only those features which will stand up on their merits with the thermometer at blood heat.

"The Black Triangle," first of the Webb Detective Series, was his first purchase.

C. J. Marley, who has been in the contract departments of local film exchanges for the past three years, has resigned from the California Film Exchange, Inc., which has exclusive booking of the Universal program and features, and he is now with the General Film Company.

King Baggot, leading man for the Imp Universal Company, and president of the Screen Club, was presented with a ten-pound baby boy recently by his wife. Mr. Baggot was married in December, 1912.

At what is said to be the highest price ever paid for limited territory on a motion picture on a pure rental basis, exhibition rights of "Cabiria," the Itala Films' Torino masterpiece, have been sold by Harry R. Raver to Frank Rogers, of Knoxville, Tenn., for fourteen Southern states. The price is in excess of $50,000. The states are Virginia, West Virginia, North Carolina, South Carolina, Kentucky, Tennessee, Georgia, Florida, Mississippi, Louisiana, Alabama, Texas, Oklahoma and Arkansas.

A. Danson Michell, connected with THE MOTION PICTURE NEWS editorial staff for some time, has resigned to take charge of the publicity department of the Excelsior Feature Film Company, Inc.

Among the party of Eclair players who recently arrived in Tucson, Ariz., where the Eclair Film Company, Inc., has erected a new studio, was Robert W. Frazer. It is the intention of the company to feature Mr. Frazer in a series of realistic Westerns.



This Eclair player needs no introduction to photoplay fans, as he has been playing leads before the camera for the last three years. His motion picture career has been interrupted two or three times by calls from the legitimate stage, during which period he played the lead in "The Million" and more recently was with the Cecil Spooner Stock Company. It is taken for granted, however, that he is now a screen devotee for good.



"WHAT A WONDERFUL LOVE THAT WOULD BE!"
Scene from one of Imperial Moving Picture Company's Animated Songs for July.

Revolutionize Holding of Expositions

(*Continued from page* 26)

this exposition shall be conducted under the joint auspices of exhibitors, manufacturers and jobbers.

In view of the above it is resolved by the various representatives of the manufacturers, distributors and jobbers at the Dayton convention that—

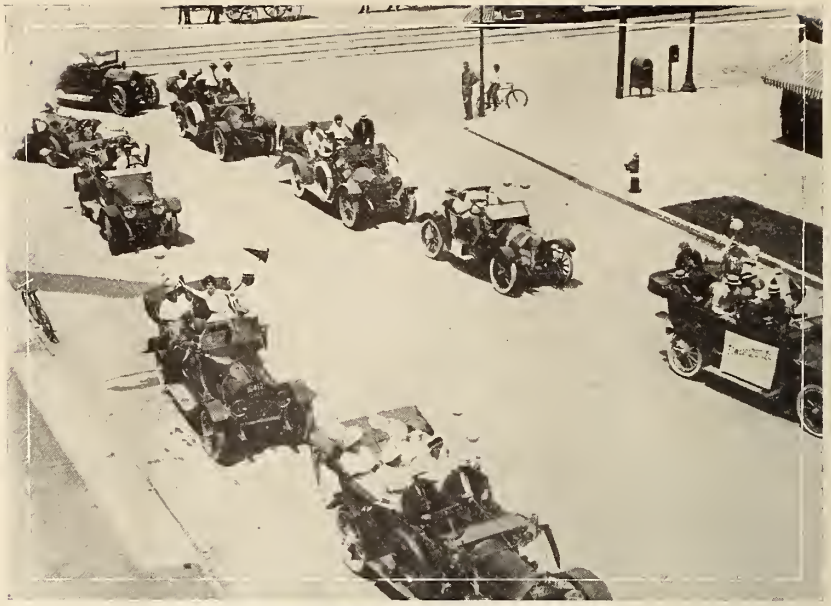
An organization be formed for the purpose of conducting an annual or semi-annual exposition of motion picture art.

At such exposition organization shall be composed of the various manufacturers, distributors, jobbers and representatives of all allied lines of trade to the motion picture industry, as a whole, and also of the motion picture exhibitors, either as a national body or individual.

That in the perfection of the plans for such an organization and in order to bring about the successful promotion of an annual or semi-annual exposition, we desire the co-operation of any and all exhibitors collectively or individually; granting to them the fullest rights and privileges in the promotion and conducting of these expositions.

That a corporation shall be formed for the purpose of conducting these expositions, incorporated at a nominal figure and each manufacture or jobber or distributor shall be entitled to purchase not more than one share of the stock, the balance being deposited as treasury stock.

That such exposition company desires the exhibitions to hold the national conventions or meetings at the place selected for such exposition, and that the profits from a block of the treasury stock of not more than 50 per cent shall be devoted to the reception and entertainment of the exhibitors at such conventions. Further, that a portion of the net profits or a block of treasury stock of not more than 50 per cent shall be given to the national leagues or associations.



THE AUTOMOBILE PARADE AT DAYTON

THE following committee was appointed with Frank J. Rembush as permanent chairman, A. H. Byrd as secretary, and Wm. A. Johnston, treasurer; F. J. Rembush, Mirror Screen Company; E. E. Fulton, Chicago; H. B. Coles, Precision Machine Company; Ernest Glantzberg, Typhoon Fan Company; Joe Brandt, Universal Film Manufacturing Company; A. H. Byrd, Wyanoak Publishing Company; Robert Kane, Atsco, Inc.; W. S. Maxey, Bartola Musical Instrument Company; Wm. A. Johnston, THE MOTION PICTURE NEWS.

After some discussion the name decided upon was the Motion Picture Manufacturers and Jobbers Exposition Committee. An assessment of $10 each was levied upon the manufacturers for committee expenses.

The need of exhibitor co-operation was strongly urged by several, and as a result it was decided to hold another meeting the same evening, inviting the seven delegates of the I. M. P. E. L. and the following committee of the M. P. E. L.; L. H. Ramsey, Kentucky; Carter, Arkansas; W. W. Watts, Illinois; T. P. Finnegan, Texas; W. R. Wilson, Ohio; Marion Pearce, Maryland; Peter Jeup, Michigan; M. E. Cory, California, and Fulton Brylawski, Washington, D. C.

At this meeting a spirited discussion arose which ended, however, in more or less harmony. Among the manufacturers and dealers present were: E. E. Fulton, Chicago; H. B. Coles, New York; Ernest Glantzberg, of the Typhoon Fan Company, New York; Joe Brandt, of the Universal Film Company, New York; A. H. Byrd, of the Wyanoak Publishing Company; F. J. Rembush, Shelbyville, Ind.; Robert Kane, of the Atsco Company, New York.



GROUP OF WOMEN AT THE EXPOSITION

Left to right: Miss Charlotte Knecht, of Dayton; Mrs. J. E. Ward, Wellston; Miss S. M. Breen, Cincinnati; Mrs. H. E. Cook, Baltimore; Mrs. E. H. Painter.

In and Out of Los Angeles Studios

Special to THE MOTION PCIUTRE NEWS.
Los Angeles, July 13.

PERHAPS in no other city are the film exchanges so located to the advantage of the exhibitor as in Los Angeles, where many are hunched on what is termed "Film Row," and none are more than two blocks from this location. The first to open on Olive street, hetween Seventh and Eighth streets, was the California.

Then one by one came the Mutual, the World Film Corporation, Golden Gate, and now the Los Angeles branch of the Union Film and Supply Company, of San Francisco, is moving from the Pacific Electric Building to the room adjoining the World Film Corporation. Just around the corner in one direction from the row is the Warner office, and in the opposite direction the General, Eclectic, and Progressive. The Kleine office is located in the Majestic Theatre building, ahout three hlocks distance.

"From tbe Seeding to the Serving," will prohably be the title for a series of pictures heing made for the Southern California Panama-Pacific commission. Frank Morris, formerly of the Pathé Weekly staff, has charge of the photography, and ahout 50,000 feet of film will be made for exbibition at the San Francisco and San Diego expositions.

New Animal Comedy

The E-r Jungle Film Company, a very recent organization, of Los Angeles, has completed its first feature picture of three reels, "Frightened into Sohriety." The company is composed of S. Edwards, owner of a wild animal museum in Los Angeles, and John Rounan, also of that city. Paul Matchette is director for the company and will look after the animal comedies, in which thirty-six varieties of monkeys, snakes, and water fowls will he used.

In the future tbe Selig Poloscope Company will make all pictures at the Los Angeles studios, and the principal effects of the Chicago studio, recently closed, have heen forwarded to the Selig property in Los Angeles.

Reginald Barker and a company of New York motion picture players, including W. S. Hart who was specially engaged, have returned from a trip to the Grand Canyon, where a feature picture was filmed.

Installs Artificial Interior Lighting

J. J. Rohhins, president of the Robbins Photoplay Company, with a studio at Twenty-ninth street and Central avenue, Los Angeles, has returned from New York where he contracted for three subjects to he delivered weekly, commencing August 1. The releases will consist of one, two and three ree's each. Mr. Rohbins was formerly with Essanay at the Chicago and also Niles, Cal., studio. The studio here is the first one on the coast to install artificial lighting for all interior settings.

David Hartford, for many years connected with Oliver Morosco in directing, has heen in charge of one of the Robbins companies and will take the players to Catalina Islands where several suhjects will be made. Mr. Hartford will remain with the Robhins company until the latter part of July, when he will go to Chicago to assist in staging "The Bird of Paradise" at the Cort Theatre for Mr. Morosco.

London Back in Los Angeles

Mr. and Mrs. Jack London have arrived in Los Angeles for a brief stay, while on their way to their home at Glen Ellen, from Vera Cruz, where Mr. London secured material for a numher of magazine articles and photoplay scenarios. While here he was entertained by Mr. and Mrs. Hobart Bosworth, of the motion picture firm of Bosworth, Inc., and Monday evening for the first time witnessed the picture "The Valley of the Moon," shown for the first time in California, at the Tally Broadway Theatre.

Mr. London assisted Director Bosworth in the selection of the exterior scenes for the picture, and one, that of the "Valley of the Moon," was taken from Mr. London's home, which overlooks the valley.

Memhers of the Western Lubin company, with a studio at South Pasadena, Cal., are spending a week in the vicinity of New Hall, Cal., where a Western drama is being filmed.

Takes Stock Company Into Films

Capt. Wilbert Melville, managing director of the Western Luhin studio, has made an attempt to form a monopoly of former writers. Mr. Melville was for years Washington correspondent for the American Press Association, and now associated with him he has Paul Powell, former political writer and city editor of the Los Angeles "Express"; W. M. Dunhar, former city editor of various metropolitan newspapers; and his latest addition is Robert A. Rinehart, formerly of the New York "Sun."

E. H. Roth, owner of the Portola and other theatres in San Francisco, recently spent several days in Los Angeles, visiting studios and theatres in search of new business-getting methods and films.

The latest addition to the motion picture industry of Los Angeles is the Circulating and Comedy Motion Picture Company, composed of Elmer E. Smith, of San Francisco, president; Arthur Haynes, vice-president; N. B. Taylor, secretary and treasurer, and Robert Fargo, producer and manager; all of Los Angeles. Mr. Fargo has heen manager of the Century Theatre, of Los Angeles, and closed the stock company engagement there Saturday, June 27, when he took the company, beaded hy Jules Mandel, into motion pictures. The company will manufacture educational pictures and comedies only. Quarters have been leased at the Zodiac studio, Hill and Court streets, Los Angeles.

Peggy, the mascot at the Jesse Lasky studio at Hollywood, spoiled a scene when the "Man on the Box" was being filmed, hy rushing in and getting a hold with her teeth in the rear of Richard La Reno, who was playing the role of chef. He had just dashed all the cooking utensils from a kitchen cabinet to the floor, when angered at an order, which caused Peggy to pull off the stunt. As long as La Reno retained the make-up the dog had to he held. The scene was retaken.

Thrills Not in the Script

A regular circus, complete even to red lemonade, pop corn and peanuts, was staged and filmed hy the Sterling Company during the past week under the direction of George Nichols. When completed it will consist of two reels of farce comedy.

By an accident Porter Strong, of the R-B Film Corporation Comedy Company, was run over hy an automohile. According to the script, there was to he an explosion, the hood of the machine flying off. Strong, who was standing in the machine, should fall forward onto the radiator; and the machine start forward. Everything worked out correctly, except the fall by Strong, who went on over and could not get out of the way of the machine. The fly-wheel caught on Strong's clothing, and for a moment—while the auto was passing over him—members of the company thought it would be necessary to pick him up in a market basket. Aside from hruises he was not injured.

Burton King, managing director of the Usona Film Company, with studio at Glenda'e, Cal., has departed for New York City, where he will spend a vacation of three weeks.

Leaves Brady for Lasky

Mrs. Lewis McCord, who played on Orpheum time for a numher of years, together with her hushand, has been contracted for pictures with the Jesse Lasky company, and is delighted with her new work. To accept the offer of Director Cecil de Mille, of the Lasky company, Mrs. McCord gave up an excellent engagement with W. H. Brady.

The players of the R-B Film Corporation, recently organized, are busy producing comedies under the direction of Harry Revier. Belford Forrest, formerly of the Glendale Kalem company, and Carrie Clark Ward are playing leads. It is the intention of the director to organize another company the first of the coming month for the filming of three, four and five reel features. Two subjects, "When Women Rule," in two reels, and "Only a Dream," have heen completed. This new company will release through Pathé.

Harry B. Warner and Miss Rita Stanwood, are recent arrivals from New York City, and will play leads in the Jesse Lasky production of "The Ghost Breaker." hy Paul Dickie and Charles Goddard. The film will he made under the direction of Oscar Apfel.

The impromptu cafateria installed at the new Universal ranch to provide food for the hundreds of extra people used in the "Damon and Pythias" Feature, heing filmed under the direction of Otis Turner, for speed is a marvel, as 720 were served in forty minutes, the other day when 1,800 people were used in tbe picture, or at the rate of 20 per minute.

Majestic Director Eddie Dillon is now filming the third of the series of "Bill tbe Copy Boy," from the stories by Paul West. "Tammany" Young continues before the camera in the title role with all the kiddishness of his younger days, when he was the original "Bill" in the New York "World" office.

Two hundred and fifty members of the Uniform Rank, Knights of Pythias, and 200 memhers of the California National Guard and naval reserves, took part in the filming of the Universal picture, "Damon and Pythias."

Replacing Lubin Films

As the result of the Lubin fire recently, in which a numher of negative films of the Majestic Motion Picture Company were destroyed, tbe actors, actresses and directors at tbe Los Angeles studio are working every minute during sunlight, in order to remake the pictures and keep up witb their releases. Director Donald Crisp is reproducing "The Tavern of Tragedy," a two-reel feature with F. A. Turner in the role of the tavern-keeper, and supported by Miss Dorothy Gish and Vester Pegg. Another picture heing made is that of "The Idiot," from a prize scenario, selected by Director-General D. W. Griffith, of the Majestic. Rohert Harron is featured in the title role of the latter picture.

Managing Director Marshal Neilan, of the Hollywood Kalem studio, accompanied by Miss Ruth Roland, Chance Ward, Loyd Hamilton and others, is spending a week making Roman interior and Western scenes in the vicinity of Santa Barhara, Cal., 130 miles north of Los Angeles. During the absence of the company John Brennon is taking a vacation.

One of the Reliance companies, under direction of F. A. Kelsey, is this week filming "McCarn Plays Fate," from the story hy Henry Oyen, wbicb appeared in the "Magazine of Adventure." The scenario is hy Russell Smith. Miss Irene Hunt is heing featured.

Beranger in Bad Accident

G. A. Beranger, assistant to D. W. Griffitb, of the Majestic Company, at the Hollywood, Cal., studio, is heing termed the hero by all members of the company, as the result of an accident, while riding his new Indian motorcycle, on the speedway at Venice, Cal., with a side-car attached, in which were three girls of the company. To prevent the side car from being hit hy an auto, Beranger ran into an automohile on his left. His foot was hadly mashed and a piece of the pedal penetrated the instep fully one inch.

"The Second Mrs. Tanqueray" was staged at the Little Theatre, in Los Angeles, on the evenings of June 29, 30 and July 1, by Constance Crawley, and Arthur Maud, of the Loftus Feature Film Company, of Los Angeles, and a company of English players, who are spending the summer at mountain resorts. Max Figman and Lolita Rohertson, who are with the Jesse Lasky players, will he the next attraction at the theatre.

Members of the Alhuquerque Film Company, photoplayers, under the direction of Gilbert P. Hamilton, are filming a fisherman picture at Catalina Islands. The scenario is hy Dot Farley, leading woman of the company.

The western studio of the Famous Players Company is soon to hc built on a site in Hollywood, purchased by Adolph Zukor and Edwin S. Porter, of the company, when they were in California in April.

Los Angeles is the first city to have a traffic policewoman, and Miss Peggy Hart, of Pathé Frères comedy company, has the distinction of being that woman. For almost an hour Miss Hart, playing lead in a picture, stood in the center of congested Spring street, at the corner of Fourth, and by the single or double hlasts of the whistle directed cars, autos, vans and pedestrians. When a film jag attempted to flirt with her she towed him to a patrol hox and held him until the gasoline goat arrived.

Actress Has Narrow Escape

In the filming of "Even Unto Death," at Catalina Islands, this week, Miss Dot Farley, leading woman of the Albuquerque Film Company, was washed off a large rock by a big swell at an unexpected moment, and when the motor boat captain near by at the time refused to drive his craft among the seal rocks, fearing it would be dashed to pieces, Director Gilbert P. Hamilton jumped in and rescued the popular picture star. Miss Farley was unconscious for some time after being rescued, and by members of the company it is considered marvelous that she was rescued because of the whirlpools between the rocks and the strong undertow.

Twice Mr. Hamilton was sucked down in whirlpools, and both times was battered against rocks. As a result his legs were badly bruised and cut in a number of places.

The accident happened about one-third of a mile from the rock covered shore, where the water is fully three hundred feet deep. No pictures were secured, for the eamera man was too excited to grind the camera.

Robert Thurman, of the Balboa Feature Film Company, was fined $65 for driving his Mercer at the rate of 65 miles per hour, and the next day was taxed the maximum—$50 and cost—for a similar offence in Los Angeles.

Production at the Loftus Feature Film Company studio in Hollywood has been suspended until a new laboratory shall be completed.

Abeles Scheduled for "Ready Money"

J. Murdock MacQuarrie, who is playing the lead in the series of pictures from the Francois Villon stories which appeared in the Century Magazine, has come to the conclusion that the men who of yore wore mail and armour were some athletes, for he has found the wearing of real mail and papier mache armour, covered with light tin, a most arduous task; even for a few minutes at a time.

The suit worn by Mr. MacQuarrie weighs eighty pounds, and he estimates that if made of steel it would weigh twice as much. The first of the series, "The Romance of the Rose," of three reels, includes the first two stories of the series, and has been completed.

The other stories to be filmed in two reels each are "The Higher Law," "Monsier Blue Beard," and "The Ninety Black Foes of Bishop Ballou." For these pictures a very interesting village covering five acres has been built at the new Universal ranch. For the buildings old wood cuts and early descriptions of scenes in Paris and of the French Bastile before the French revolution were used to secure the correct settings.

Edward Abeles, who appeared in the Lasky film of "Brewster's Millions," is now on his way to Los Angeles, from the East, and will play the lead in the motion picture of "Ready Money," to be made by the Jesse Lasky company.

A Japanese Producing Firm

The Japanese-American Film Company, with offices in Los Angeles, and distributing exchanges in Japan, have taken up the production of comedies and dramas in which Americanized Japanese will play all parts. Heretofore the company has been making only educational pictures of industries in Southern California, but have taken up the making of photoplays because of the demand in Japan for "Japanese actors who impersonate correctly the Japanese."

Frank Shaw, formerly an assistant director at the Selig studio, will have charge of the directing. For the past week the company has been making exteriors at Casa Verduga, Cal., and interiors at one of the local commercial studios.

Three seals have been added to the Universal zoo, the first to come to Los Angeles motion picture makers. The three were captured near Santa Barbara.

Balboa's Fox Steals Chickens

Calls for police to aid in the capture of chicken thieves have been turned in during the past few days in large numbers, at Long Beach, and the thief—the fox of the Balboa Feature Films studio—is still at large. When the door was left unfastened a few evenings ago, the fox made his escape, together with a coyote.

For a day or two the police of the beach city thought some "culled" population had been making a raid, until one of the chicken fanciers saw the fox disappearing down an alley with his thoroughbred Orpington. The coyote returned to his cage after two days wandering.

D. D. Horkheimer, of the Balboa Amusement Company, Long Beach, is in London, to spend a week with the company's selling agent.

Changing Reels With Chaney

The present "psyehological depression" has been the subject of much discussion, but the thing of most interest at this time, speaking from the operators point of view, is the present "physiologieal depression."

The health of the public has been well taken care of insofar as the motion picture theatre is concerned, but the health and welfare of the operator has been a subjeet of very little consideration.

It is true that there are a few operating rooms in the city, but the great majority are not deserving of such a name, and are really dignified when anyone refers to them as "eoops."

A coop is generally considered a place to keep chickens in, but no self-respecting chicken would be caught in some of the so-called operating rooms of this city.

As a matter of fact, if an animal of any kind were compelled to exist under the same conditions that the average New York operator is obliged to endure, there would be a hue and cry raised by the S. P. C. A. that could be heard to high heaven.

The public, of course, does not know, and probably would not be interested, in the life and lot of the motion picture operator, for if it were generally known there would be no operators' schools in business.

It is not generally known, for instance, that there are hundreds of operators in this city who are chronic sufferers from many different diseases and complaints that are the direct result of being confined in an operating room from seven to ten hours daily, without one minute of intermission.

Is there any other trade or craft that you can mention, where the victim eannot get time enough to eat?

Is there any wonder that so many operators are dyspeptics when they practically live on sandwiches from one year's end to the other?

Is there any other occupation you can name where, if a man leaves a machine under his care for even so much as five minutes he not only loses his position, but his license as well? And if for any reason he was compelled to stop the show two or three times in one day, he would lose his job, anyhow?

Now, just for instance, can you name any other trade on earth wherc a man is married to a machine?

MANHATTAN MEANDERINGS

Brothers Ben Turner and George Burns, at the Strand, are making quite a reputation for themselves, owing to the fact that the Strand is noted for the excellence of the projection shown there.

The new Empire Theatre at 161st street and Westchester avenue, is expected to open in the next few days, and I understand that Brothers Eddie Fitz Gerald and M. Klapholz are to work there.

Brother Fitz Gerald deserves this position owing to the fact that his work for the George Kleine Company was favorably known wherever "Quo Vadis?" was shown, by the company he happened to be playing with.

In fact, I had the pleasure of working "Quo Vadis?" with Brother Fitz, and I know him for a first-class operator and a "bully" good pal.

Brother Bill Foley is at present engaged at the offiee of the Titan Feature Company and from all accounts is satisfied with his job. He must be a wonder if he is satisfied, for I never knew of Bill being satisfied before.

I am informed by Brother Spellbring of Washington, D. C., that the Baltimore boys are scheduled to play another game of baseball against the Washington team on July 26, at Washington.

I certainly hope that it is not stopped in the fourth inning this time. I understand that the sheriff was more or less interested in their last game at Baltimore. How about it boys?

Brother Spell says that his team was the personification of respeetability, but I have heard nothing from Baltimore.

Brother Thomas Costello is working for the Photo Play Productions Company, or at least, is getting paid for it, and from all accounts their first feature is going big.

Of course, everybody knows that "The Littlest Rebel" ought to go good, and it is doing so under the able management of Frank Tichenor. Every one knows the "Big Fellow."

FILM FLASHES FROM VARIOUS PARTS

I have received a lot of news notes from Philadelphia, and they were all written in red.

I have always maintained that Philadelphia was a swift town if you knew the ropes, and this proves that I was right, for everywhere I have ever been red meant speed. Even on the Renfax synchronizer.

Brother William Hurley left town for the road several days ago, and opens in Cleveland with the Rainey pictures. We will all miss Bill, but hope he has a long run.

I met Brother Joe McAree on Broadway the other day on his return from a long season with the Lyman H. Howe Company. He expects to be leaving again in a short time. A Lyman Howe job is all right for anyone who has a true appreciation of hard work.

It is funny how many old-timers you meet in a day's walk around town, and all appear to be doing well. Very few of them are operating, however.

Some are in the feature game, while some are managing theatres. Well, you can't keep a squirrel on the ground.

Brother Morris Rotker is the latest victim of "the marriage game," having been married a short time ago to a Yorkville Belle, so I am informed. The wedding was attended by several notables in the film world, among them his employer.

Well, here is hoping for the best luck in the world for the happy bride and groom, and may they never find a ground on their circuit.

Brother Fred Stoffregen has again returned to his old love, and is once more grinding them out at Proctor's Fifth Avenue Theatre.

Received a letter from Richmond, Va., not long ago, and while it contained no news of any kind, I was very glad to hear that my old friend Louis Traferi was doing well. Also to hear that Brother W. Ware was still holding down a job at the old stand.

Good luck boys, and may your shadows never grow shorter, but why don't you write to a fellow onee in a while?

Heard in the Lobbies

The New Regent Theatre, Syracuse, N. Y., is about completed, and when Syracuse University opens in the fall it will find the magnificent photoplay house in full operation with the latest and last word in pictures.

The buildings on the sitc of the New Strand Theatre have just been razed and the bids will soon be opened for the building of the biggest theatre in Syracuse.

Edward Hayes, of the exclusive department of the General Film Company at Buffalo, is in Syracuse, N. Y., and has booked all of the big special productions for showing at the Crescent Theatre, which went into pictures last week. Mr. Hayes states that the General Film exclusive department has arranged to release all of the old numbers of Mary Pickford pictures and that they will total about eighty reels.

The following theatres in Syracuse have closed for the summer: The Olympic, on Oxford street; the Princess, on North Salina street, and the Playhouse, on Westcott street, as well as the Colonial, on Montgomery street.

Walter Peters has sold the Mound City Theatre, corner of Copername and Second streets, Gretna, New Orleans, to N. J. Zimmer and Robert Evans. This theatre in the Jefferson parish suburb of New Orleans, does good business as a ten-cent admission house, and the new management plans a number of improvements.

The contents of the Algiers Theatre, located on Patterson street near Vallette, Algiers, La., has been sold at auction to satisfy a judgment of John Kleinkepmer against H. W. Levy. Mr. Kleinkepmer, who owns the property, bought the equipment over several other bidders for $825.

Charles Stheale, former owner of the Cozy, at Merrill, Wisconsin, has disposed of that house and taken over the Columbia Theatre at Kenosha. Mr. Stheale expects to introduce a number of new features into his new house and is planning an aggressive campaign to build up the business.

Bradley Bros., the owners of a string of moving picture shows in the small towns near Warsaw, Ky., have leased and are remodeling a large business building there, in which they will open a new motion picture theatre.

Conventionalities

(*Continued from page 31*)

A. E. Thorp, Richmond, Va.: One Drumona (musical instrument).

Fred M. Tynes, Portsmouth, Ohio: Complete equipment.

This firm also closed with the National Cash Register for a number of Radium Gold Fibre screens, and succeeded in signing up for screens for the Soldiers Home. The one at Dayton is the largest in the country.

The Drumona, invented by Samuel Lapin, attracted much attention and favorable comment.

THE busiest man at exposition and convention alike was Frank J. Rembush, manufacturer of the Mirror Screen, exhibitor owning four theatres, chairman of the new exposition committee, etc., etc. He was always in the thick of every rumpus with his ready smile, clean logic and his declaration, "Let's thrash this out, gentlemen. Remember, you can't make me mad!"

A. M. Beatty, of the Maggard-Bradley Company, Morehead, Ky., was present, representing the Cosmograph.

The Enterprise Optical Manufacturing Company, of Chicago, was on the job every minute during the recent Dayton convention. O. F. Spahr, general manager, and A. F. Sass, demonstrator, were on a visiting tour of the Dayton theatres. Two motor-driven 1914 model Motiographs were installed in the Midget Theatre, one of Dayton's most popular theatres.

Mr. Nielson, who is one of the best known exhibitors of Chicago, and whose theatre, the Parkway, at Clark street and Diversey boulevard, is recognized as being one of the best appointed in the city, has purchased the rights of the "Spoilers" for five states.

The booth of the Peerless Film Exchange, 201 West Randolph street, Chicago, which was a gathering place for a number of well-known men in the trade during convention week, was in charge of E. H. Brient. The Peerless firm has bought the state rights on "Atlantis" for Illinois, Indiana, Iowa and Kentucky.

"WHEN THE WORLD WAS SILENT"

(Imp—Three Reels)
REVIEWED BY PETER MILNE

FULL worthy of three reels, better than many of greater length, and quite equal to any of the same extent, is the verdict that may be pronounced with the heartiest sincerity on this production. It is very seldom that one has the good fortune to witness such a delightful dramatic offering. It outdoes all in regard to unconventionality, which constitutes one of its many commendable characteristics. In some pictures in trying to get away from the usual lines, the producer neglects to make the story clear, but not so in this; the story is truly wonderful, and those who love dramatic situations, a fine love story, with nothing sensational will find in this picture their ideal.

William Shay and Leah Baird head the cast, and are ably assisted by William Welsh, Arline Pretty and Hobart Henly. Jealousy causes Blanche to ruin the hearing of Fielding a great musician. The doctor declares that the unfortunate man is beyond medical aid. His fiancée forsakes him. He marries Blanche, who has relented her terrible act. Later the truth is learned and Fielding commands Blanche to leave him. They are separated for a number of years, but finally are reunited.

AMERICAN FIRMS FIGHT GERMAN FILM TAX

ALL the American motion picture film companies operating in Berlin have joined in a strike against the Berlin censor.

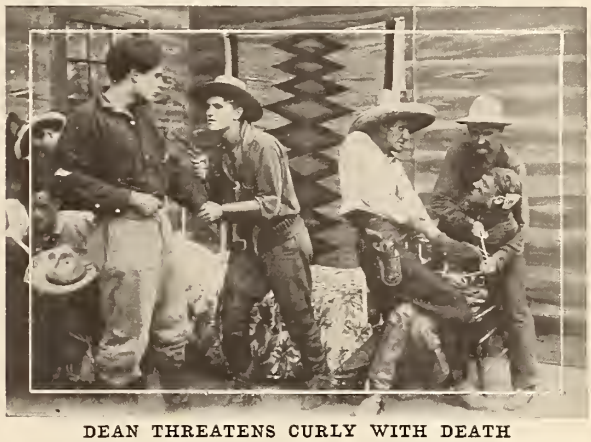
The cause of the difficulty is the tax at the rate of 1¼ cents a meter of film which is charged for censoring. The film companies have agreed not to have their films censored

"ACROSS THE BORDER"

(Colorado M. P. Company—Warner's Features—Three Reels)
REVIEWED BY PETER MILNE

IT is clear that great pains were taken in the producing of this excellent Western drama. Careful attention has been paid to every scene, and for this reason the picture can take its place with the foremost pictures of its kind. Whether one cares for the Western or not, he cannot but appreciate this picture. Its many thrilling scenes are enough to arouse even the most satiated fan.

Warner's Features controls the picture, and in their projection room, where the censors and reviewers witnessed the production, it was acclaimed without one dissenting voice "the best yet."



DEAN THREATENS CURLY WITH DEATH

One scene in particular may be singled out from all the rest. Curly Smith, the ranger, is fleeing from the Mexicans. He is on a horse, and as he comes to the top of the hill and starts to descend the other side, the animal slips, throws Curly many feet, and then rolls on down the hill. Probably the horse had to be shot, and it wouldn't be surprising if Edmond Cobb, who played Curly, was severely bruised.

Another scene which deserves more than passing notice is that in which Curly is tied to the ground by the villainous Dean, with a rattlesnake about six inches from his face. We are informed that when the leather thongs which bind the snake are wet, they will stretch and it will be able to reach his face. Fortunately, Anita discovers the villainous trick and shoots the snake.

As in all releases of this brand, the riding—even that of the meanest super—is enough to cause exclamations of admiration. Playing opposite Mr. Cobb is the late Grace McHugh, who lost her life in the retaking of one scene. Ted Hardcastle plays the heavy lead, and is assisted by Arthur S. Lewis. The rest of the cast consists of Charles Reeves, who appears in a dual role, Lieutenant C. V. Simpson, Victor Frith, Charles Williamson, R. D. Blevins, Jack Donahoo, Ray Reeves and Old Keogh.

The action and absorbing story almost cause one to forget the commendable photography. In many scenes five or six ridges of mountains are plainly visible. A large part of the action transpires many feet from the camera, but the figures are always plainly discernible. The film was exposed in the brightest sunlight, which accounts for the clearness of the distant views.

The story: Curly Smith, the ranger, is told to watch out for the men who are smuggling ammunition into Mexico. He discovers the offenders, and in tracking them to their camp is captured. Dean, the American smuggler, desires to kill him but is prevented by Anita, the daughter of a Mexican. Later she aids in his escape by riding for the United States troops, who arrive and bring about his rescue. Curly and Anita are married. The date of release is set for August 17.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Heart and Circulation of the Blood." (Pathé. Mon., July 6.)—From the standpoint of a layman this picture is very interesting. It shows the blood under a powerful microscope and the action of the heart of a turtle and an ox. On the same reel with "Modes of Travel in Japan."

"Modes of Travel in Japan." (Pathé. Mon., July 6.)—On the same reel as "The Heart and Circulation of the Blood." Rickshaws, palanquins and the old-fashioned methods of hauling up rivers are shown and compared with more modern equipages.

"A Tiger Hunt." (Pathé. Tues., July 7.)—The scenes in this educational release were taken in Indo-China. A good picture of the killing of one of these ferocious beasts. On the same reel as "The Ice and Snow."

"The Ice and Snow." (Pathé. Tues., July 7.)—Why ice melts in water, why it floats and why it becomes hard, etc., are vividly described. A good picture.

Pathé's Weekly No. 44. (Pathé. Wed., July 8.)—A magnificent picture of the Salem fire is shown in this reel, part of which was taken at night. A picture of the race on the Hudson when Columbia defeated her powerful rivals leads the reel. A number of minor events are interesting.

"Through Bosnia and Dalmatia (Southern Austria). (Pathé. Split reel. Mon., July 13.)—On the same reel with "The Tombs of the Ancient Japanese Emperors, Annam," and "Waterfalls at Argonia, Spain." A number of entertaining views of this Austrian town, which one belonged to Turkey, are shown.

"The Tombs of the Ancient Japanese Emperors, Annam." (Pathé. Split reel. Mon., July 13.)—On the same reel with "Through Bosnia and Dalmatia" and "Waterfalls at Argonia, Spain." A pretty picture of these ancient tombs. A fine scenic.

"Waterfalls at Argonia, Spain." (Pathé. Split reel. Mon., July 13.)—On the same reel with "The Tombs of the Ancient Japanese Emperors, Annam," and "Through Bosnia and Dalmatia." Waterfalls never fail to make a most beautiful scenic and this picture is no exception to the rule. It would be hard to find a prettier picture.

"A Russian Boar Hunt." (Pathé. Split reel. Tues., July 14.)—On the same reel with "The Wine Industry, Marsala, Sicily." The Russians are shown pursuing the deer and boar. Some excellent views of the beasts swimming have been obtained.

"The Wine Industry, Marsala, Sicily." (Pathé. Split reel. Tues., July 14.)—On the same reel with "A Russian Boar Hunt." Gathering the grapes is first shown, then the processes which they undergo before becoming wine, which includes the crushing of the grapes by treading on them.

"Slippery Slim—Diplomat." (Essanay. Thurs., July 9.)—Another one of Essanay's rollicking Western comedies with Victor Potel and Margaret Joselin in the leading roles. Slim is postmaster and holds up a letter from Sophie, inviting all the boys to a birthday party. He goes himself and wins her. Next day the boys get the letter and come that night only to find that Slim has married Sophie.

"Hearst-Selig News Pictorial," No. 38. (Selig. Thurs., July 9.)—An excellent view of the *William J. Gaynor*, New York's newest and best fireboat is shown here. Perhaps the styles in summer bathing suits for women and the pleasant views of the beaches that go along with them are the next in line in regard to interest. A large number of minor events are shown.

"He Was Bad." Lubin reel. Tues., July 14.)—A comedy of negro character, performed with understanding by John and Mattie Edwards. They are two excellent fun-makers and given such typical negro scenes as a crap game, a free-for-all fight, and a preparation for a colored ball, there cannot but be plenty of mirth. It is on the same reel with "Tough Luck."

"Tough Luck." (Lubin. Split reel. Tues., July 14.)—The trouble and confusion which a cook causes who has been taken down with the smallpox is shown in this film. Mr. Boggs starts the day with a grouch and ends by finding his house filled with his wife's guests and quarantined for four weeks. This would be enough to cause the death of any man through sheer desperation, but Boggs manages to live through it all, to the infinite amusement of all who see the picture. It is shown on the same reel with "He Was Bad."

"Fogg's Millions." (Vitagraph. Two reels. Tues., July 14.)—The adventuress has not been very often seen in motion pictures compared with her frequent appearances on the stage. But in this picture she comes into her own as a trouble-maker. She breaks up the engagement of a young heiress and man-about-town by setting her traps for the wealthy grandfather. After the latter's death she marries the young man, who was her former lover. But her first husband steps in to mar what seemed to the couple a bed of roses. Admirably acted and presented with finished detail.

"At the Foot of the Hill." (Essanay. Tues., July 14.)—An old veteran, living with his daughter and her husband, lives too much back in the days of '61-65 to suit them. Hurt and mortified, the old man feels that he has passed his days of usefulness, but proves that he is still a hero when he rescues his two little grandchildren from the flames. Then life opens with new light to all the family. The old grandfather is intensely human and easily wins smypathy.

"An Egyptian Princess." (Selig. Tues., July 14.)—To the surprise of all, an old crank of a chemist, searching for the elixir of life, really seems to have brought an old mummy to life, and the complications that this causes can easily be imagined, especially when the chemist has a jealous wife, and there is a handsome young artist living in the house, to whose studio the re-animated mummy flees. But she is only a modern Egyptian dancer who got into the mummy-case. The idea is a clever one and it is developed with skill.

"That Boy From the Poorhouse." (Biograph. Mon., July 13.)—When a boy gets into the country in the summertime, of course he does not want to chop wood and hoe corn. This little lad didn't like to work for the old farmer who took him from the poorhouse any more than any other boy would. This got him into serious difficulties until he found a friend in the neighborhood, a banker's son, whom he saved from drowning; and the banker then took him into his family.

"The Soul of Luigi." (Vitagraph. Mon., July 13.)—An intensely dramatic story and effectively acted by James Morrison as Luigi and Dorothy Kelly as Nedda, his wife. It is the always touching portrayal of a man's soul dying through lost affection and then being regained through love. Nedda deserted Luigi and he became a miser. Finally his heart was kindled with love for the daughter of his wife and new life opened to him.

Hearst-Selig News Pictorial, No. 39. (Selig. Mon., July 13.—This issue contains some uncommonly interesting views of current events. The Royal Ascot races are pictured with society present in full force; also the rescue boat sent out in search of the Stefansson Arctic party, with photographs of the Norwegian's three vessels caught in a sea of ice; the sane Fourth of July celebration in New York; and the opening of the bathing beaches in California, with beauty and bathing suits parading in automobiles.

"Accused." (Kalem. Tues., July 14.)—A pretty love story is told in this reel. The picture contains several new twists which are quite refreshing. Bert believes that the father of his fiancee is a thief, but it develops that he is innocent. Irene Boyle and Robert Ellis are the principals.

"A Diamond in the Rough." (Kalem. Two reels. Mon., July 13.)—Guy Coombs and Anna Nilsson plays the leads. A little too much is left to the imagination by the producer of this drama and some of the acting (not that of the principals), is poor. Valeria marries Jack, a self-made man, and immediately after the wedding takes a dislike to him. After quite a while she learns to love him.

"The Express Messenger." (Kalem. Two reels. Wed., July 15.)—One of the Kalem railroad stories that deserves to be ranked with the best. In the last reel there is an exciting chase. The train robbers are escaping from the police, but finally are caught. Some fierce hand-to-hand fighting ensues. Two of the combatants fall through a skylight. This last scene is a thriller. Helen Holmes is featured, but plays a small part. The rest of the cast is composed of G. A. Williams, M. K. Wilson, Leo D. Maloney, William Brunton and Edward Lewis.

"The Fate of a Squaw." (Kalem. Sat., July 18.)—An Indian story of average interest. An Indian girl loves a white man. When he is knocked senseless by one of the band, he thinks he loves her. But when his mind is restored he returns to his former love. The Indian girl is sold to the leader of another band. Mona Darkfeather and Charles Bartlett play the leads.

"Wanted—An Heir." (Kalem. Fri., July 17.)—Ruth Roland is the principal character. If it were not for a few humorous parts in the comedy, the picture would pass as one of the best dramas. An old millionaire doesn't know which of his relatives deserves his fortune. Most of them are snobs, but he discovers one, a girl, that is worthy and bestows his millions on her.

"The Ever Gallant Marquis." (Edison. Split reel. Wed., July 15.)—On the same reel with "An Up-To-Day Courtship." Harry Beaumont plays the lead. French ideas don't go in America and the Marquis is forced into a duel. He thinks he has killed his opponent and flees. The comedy will amuse all.

"An Up-To-Date Courtship." (Edison. Split reel. Wed., July 15.)—On the same reel with "The Ever-Gallant Marquis." Two hayseeds are rivals in love. One gets a carriage and takes the girl for a ride. The other gets a motorcycle and replaces his rival. The other retaliates with an automobile which blows up. Neither is accepted.

"Meg o' the Mountains." (Edison. Two reels. Fri., July 17.)—A novel picture, but one that is somewhat difficult to understand. Only the older people will appreciate it. The photography is dark in places. Meg has been wronged by a rich country squire. She comes near ruining another man's character because her memory is poor. But the right culprit is discovered. Meg dies in the end. Mabel Trunnelle, Herbert Prior, Anne Leonard, Bigelow Cooper and Yale Benner are the main characters.

"Broncho Billy and the Sheriff." (Essanay. Sat., July 11.)—This is a Western drama of a cowardly sheriff, a resourceful cowboy and a pretty girl. The sheriff tries to make himself a hero by bribing a half-breed outlaw to allow him to capture him, but fails when the cowboy steps in and upsets the scheme. But the girl has already married the sheriff and the deputy loses what he most desired. It makes a fairly interesting picture when played by such capable artists as G. M. Anderson, Carl Stockdale, True Boardman and Marguerite Clayton.

UNIVERSAL PROGRAM

"Love and Lunch." (Sterling. Two reels. Thurs., July 23.)—This comedy, although side-splitting in parts, is not as good as some of the Sterling one-reelers. Ford Sterling plays the lead. He has to work to win his girl and gets a job as waiter behind a one-man lunch counter. Jealousy causes him to become very rambunctious and the lunch wagon starts to roll down hill. In the end it goes over a cliff.

"A Beach Romance." (Sterling. Thurs., July 16.)—Billie Jacobs supported by the other Sterling juvenile players appear in this comedy. Children will be more apt to enjoy it than older people. Billy and another are rivals for the same girl, but in the final scene affairs turn out in a favorable manner for both.

"Almost Married." (Sterling. Mon., July 13.)—The abundance of slapstick work that appears in this one reel is enough to cause any audience to roll off their seats with laughter. A man is almost married to the wrong girl, but is saved in time.

"The Ranger's Reward." (Frontier. Sun., July 19.)—An unconventional and absorbing drama. Joe Franz appears in the leading role. Jim is assigned to catch an outlaw and not to return to the town until he has done it. He gets his man, who tries to play upon his sympathies, but is unsuccessful. He turns him over to the sheriff. He is rewarded by the hand of the girl he had long desired.

"An Old Rag Doll." (Imp. Thurs., July 9.)—The temporary loss of his children who were frightened by his unruly temper, results in the reformation of the husband of the family. Leah Baird and William Shay play the leads in this drama, which all will enjoy.

"Getting Vivian Married." (Crystal. Tues., July 21.)—Neither of her parents favors Vivian's suitor, and she decides to elope with Charlie, but is caught and at last marries one of her father's friends. Charles De Forrest and Vivian Prescott appear. There is a lot of slapstick work which keeps one in a continual laugh.

"Value Received." (Victor. Two reels. Mon., July 20.)—A J. Warren Kerrigan drama which is sure to get across anywbere. A splendid finale is registered. The picture is clean throughout and has many very commendable moral points. The De Vere players arrive in town and Jack sees the girl, the wife of the manager. The latter beats her and Jack rescues her, bringing her to her own home for recuperation. The husband is killed later by the father of a girl he had ruined.

"The Polo Champions." (Joker. Sat., July 25.)—Written by Captain Leslie T. Peacocke of the Universal scenario staff. One of the very best burlesques yet seen. Tbe picture, although slapstick, has a fine sense of humor throughout. Of its class the best tbat Capt. Peacocke has produced. As a laugh producer it is a wonder.

"When Death Rode the Engine." (Eclair-Universal. Sun., July 26)—The outlaw seeks revenge on the sheriff and locks up his wife; he then sets fire to the house. She is rescued and the sheriff pursues the outlaw. He jumps on an engine and the sheriff takes another. When they near each other the sheriff jumps to the other engine wbile at full speed. The two men fight and fall off, then roll down an embankment and into a stream. The sheriff finally kills his opponent. This is a story that will keep one on edge every minute.

"An Awkward Cinderella." (Rex. Sun., July 26.)—Robert Leonard and Ella Hall play the leads. Most of the picture is comedy of the best variety. The story is tbe same as the original, only Cinderella is a servant. Everyone will be amused by the picture.

"The Sob Sister." (Rex. Two reels. Thurs., July 16.)—Tbe much heralded newspaper story played by Anna Little and Herbert Rawlinson. A number of very interesting views of the interior of the composing room of a large daily paper are shown. The sporting editor and the "sob sister" are in love with each other. The daughter of the editor runs away from school and meets with an unscrupulous man who attempts to ruin her. She is saved at the last moment by the sporting editor. The editor declares he wants the story used, but on finding out it is his own daughter, he kills the "scoop."

"Vivian's Four Beaus." (Crystal. Split reel. Tues., July 14.)—Vivian Prescott and Charlie De Forest. Three of her beaus have wigs, so naturally Vivian is suspicious of the fourth. His hair is pulled pretty hard. On the same reel with "What Pearl's Pearls Did."

"What Pearl's Pearls Did." (Crystal. Split reel. Tues., July 14.)—Pearls are mistaken for pills with disastrous results. A burlesque on a doctor's consultation. Pearl White and Chester Barnett play the leads. Same reel with "Vivian's Four Beaus."

"The Universal Kid." (Imp. July 16.)—The first of the series entitled "A Day in His Life." His life in the studio is shown, after which he telephones to go to the ball game where he meets McGraw and plays ball with the mascot of the New York Giants. Coming down Broadway he meets Annette Kellermann.

"When Eddie Went to the Front." (Nestor. Fri., July 17.)—One of Al Christie's clever comedies. The cub reporter is sent to Mexico to cover the war. He finds, however, that the Mexican is rather fond of large knives, and although the girls seem very pretty and nice, he prefers the society column.

"At the Foot of the Stairs." (Rex. Thurs., July 23.)—Robert Leonard plays the lead in this drama. The maid installed in the house to rob it brings about the reconciliation of husband and wife. Some of the action takes place in the dark, which lends a mystifying atmosphere. The plot is old, but will appeal to any audience.

"The Gateway of Regret." (Imp. Thurs., July 23.)—The picture is quite suggestive, and some, especially the women, will be displeased with it. Numerous plots add to its value. Gwendolene's mother is in a forbidden business. The girl becomes an actress and the leading man is in love with her. When he learns her connections he denounces her, but later returns.

MUTUAL PROGRAM

"Star of the North." (Domino. Two reels. July 16.)—An average Western. Black Cattle wants the hand of Star of the North and buys her from her father. She escapes from him, has an experience with a drunken white man and then returns to her true lover.

"The Sheriff of Bisbee." (Kay-Bee. Two reels. Fri., July 24.)—A novel drama, the locale of which is the West. The old sheriff is recalled, as he cares too much for his whiskey. The new sheriff offers a reward for the capture of a certain man. The old sheriff captures him, but hearing his sad story lets him go. Later he is reinstated.

"The Feud at Beaver Creek." (Kay-Bee. Two reels. Fri., July 10.)—An entertaining drama in which a long-standing feud between two families is ended by a little child. Plenty of shooting, riding and brawls occur, which stamp the picture as a true melodrama. It will be received well by those who admire this kind of a story.

"A Gentleman for a Day." (Thanhouser. Friday. July 17.)—A poor boy dreams he's rich, but on waking up prefers his own life. The contrasts between the lives of the rich and the poor are striking. Children will enjoy this comedy-drama more than grown-ups.

"Wrong All Around." (Komic. Sun., July 12.)—The mother-in-law is to visit her daughter for the purpose of chastising her wicked husband. She gets in the wrong house and attacks the wrong man. Finally matters are straightened out. This comedy is not as good as the usual Komics. Tod Browing appears as the husband and Fay Tincher as his wife.

"Youth and Art." American. Wed., July 15.)—A film picturizing Browning's poem of that name. It is rather veiled, and those who have not read the poem will hardly appreciate it. Ed Coxen and Winifred Greenwood appear in the leading roles. The picture opens with the young artist, who has attained fame and wealth. He is painting the picture of a woman he used to know when he was poor and she was poor. She is now married to a rich nobleman. She thinks of what might have been if she had married the artist.

"Love and Salt Water." (Keystone. Split reel. Sat., July 11.)—On the same reel with "The World's Oldest Living Things." One of two rivals thinks he has killed the other and a large number of comical events follow. A great deal of slapstick work appears, wbich is exceedingly humorous.

"The World's Oldest Living Things." (Keystone. Split reel. Sat., July 11.)—On the same reel with "Love and Salt Water." The giant California red wood trees form the subject of this half-reel.

"Mistakes Will Happen." (Royal. Sat., July 11.)—A number of events somewhat disconnected, but very sidesplitting occur in this reel, which furnishes amusement for all, young and old. Sam leaves a glass of milk containing, what he thinks rat poison, on the kitchen table. A hungry tramp drinks the milk and after loads of trouble it developes that sugar was in the glass instead of poison.

"A Girl of the Seasons." (Princess. Fri., July 10.)—The girl has a different beau for each season. At the end of a year they all come to propose, and she introduces them to her husband. Some very beautiful scenes appear in this reel. The picture is a new kind of comedy.

"Our Mutual Girl, No. 26." (Reliance. Mon., July 13.)—Practically all of this reel is devoted to Penrhyn Stanlaws, who draws Margaret's picture. Kid Joseph, the man who married Ada, denounces Dunbar in the presence of Margaret, but her faith in him remains unshaken.

"A Wife from the Country." (Reliance. Fri., July 10.)—A dissolute young man is given a large sum of money to marry a girl of his father's choice. He does this and falls in love with her later. She is the means of reforming him. Years later she finds his father's note asking him to marry her with the promise of the money. She thinks for a time that he doesn't love her, but he convinces her to the contrary. This is a pleasant drama, but it contains nothing unusual.

"A Joke on Jane." (Beauty. Tues., July 14.)—Hubby tries to play a joke on his frivolous wife, but he turns out to be the "goat," and his joke ends seriously. He avows never to try to fool her again. Margarita Fischer and Harry Pollard play opposite in this highly pleasing comedy-drama.

"The Defaulter." (Domino. Two reels. Thurs., July 23.)—A picture that will bold one with its lightning action and absorbing situations. Jim is a good-for-nothing, he loses his job and then robs his former employer. He deserts his wife and leaves for the West where he becomes a common crook. His wife is married happily to another man. Jim returns and attempts to rob the house in which his wife resides. She shoots him, discovers who it is, but says nothing to her husband.

"Love and Bullets." (Keystone. Sat., July 4.)—Not as good as most of the Keystones. A man is lovesick and seeks advice from a trouble mender who causes a lot of trouble without mending it. Plenty of slapstick action appears.

"A Rowboat Romance." (Keystone. Mon., July 6.)—The unwelcome and the welcome suitor form the story, told in a sidesplitting manner in one reel. The enmity of the two men leads to a general mix up in the water, and the right comes out victorious.

"How Izzy Stuck to His Post." (Reliance. Wednesday, July 15.)—Izzy is a grocer's clerk in this picture. He sits on a chair covered with glue and is unable to get up. A burglar tries to rob the store, but is caught by Izzy, so his misfortune turned out to be his good luck. Max Davidson continues in the role of Izzy. This adventure is far better and funnier than the preceding ones.

"The Old Derelict." (Majestic. Tues., July 14.)—The old father, who has wandered away from his daughter, sinks lower and lower. Many years later he meets his daughter's child. He saves him from an explosion, but is unable to get out of the way himself. He dies unidentified. Francelial Billington, Elmer Clifton and F. A. Turner play the leading parts.



Paramount

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David Belasco
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DUSTIN FARNUM.

Jesse L. Lasky Feature Play Co.

Jack London's Film Stories
Made by



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Paramount Pictures

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Program

Releases for First Three Months:

DATE	MAKER	PLAY	STAR
Monday, Aug. 31	Famous Players	"Lost Paradise"	H. B. Warner
SEPTEMBER			
Thursday, Sept. 3	Bosworth	"Odyssey of the North"	Bosworth
Monday, 7	Lasky	"Virginian"	Dustin Farnum
Thursday, 10	Famous Players	"Unwelcome Mrs. Hatch"	Henrietta Crosman
Monday, 14	Bosworth	"Burning Daylight"	Bosworth
Thursday, 17	Lasky	"Bobby Burnit"	Edward Abeles
Monday, 21	Famous Players	"Such a Little Queen"	Mary Pickford
Thursday, 24	Bosworth	"Pursuit of Phantom"	Bosworth
Monday, 28	* * * * *		
OCTOBER			
Thursday, Oct. 1	* * * * *		
Monday, 5	Famous Players	"Marta of the Lowlands"	Bertha Kalich
Thursday, 8	* * * * *		
Monday, 12	Lasky	"The Rose of the Ring"	Charles Richmond
Thursday, 15	Famous Players	"Aristocracy"	Star to be announced later
Monday, 19	Bosworth	"The Hypocrite"	Smalleys
Thursday, 22	Lasky	"The Battle"	Star to be announced later
Monday, 26	Famous Players	"County Chairman"	Maclyn Arbuckle
Thursday, 29	* * * * *		
NOVEMBER			
Monday, Nov. 2	Famous Players	"Behind the Scenes"	Mary Pickford
Thursday, 5	* * * * *		
Monday, 9	Famous Players	"Strictly Business"	John Barrymore
Thursday, 12	* * * * *		
Monday, 16	Lasky	"Rose of the Rancho"	David Belasco's Famous Success
Thursday, 19	* * * * *		
Monday, 23	Bosworth	"Chechako" or "Smoke Bellew"	Bosworth
Thursday, 26	Lasky	"Texas"	Star to be announced later
Monday, 30	Famous Players	"Wildflower"	Margaret Clark

*** This space being reserved for selections of equal quality from productions of the open markets of the world.



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"HELD FOR RANSOM"

(The I. S. P. Company—Four Reels)
REVIEWED BY J. BURROUGHS NOELL

A CONFLICT of wits between crooks and detectives has always held the attention of readers. Such a thrilling subject makes good material for the cameraman and scenario writer. There must necessarily be plenty of action, because it is action, not character or brilliant dialogue, that constitutes the backbone of a thriller. Hence it is not hard to understand why a detective plot lends itself so readily to the photographer's art. Furthermore,



THE CROOKS TAKE TO THE MOTORBOAT

this action is constantly leading the chief personages into all sorts of unusual and strange places, and here is always a chance to give freshness, variety and novelty to a film.

This new feature of the I. S. P. Company, released July 16, makes ample use of the opportunities afforded by this sort of material.

The story, in brief, records the effort of a keen and resourceful detective, appropriately named Byrnes, to capture a gang of almost equally sharp and ingenious crooks, headed by Barney Lee, who has kidnapped the daughter of a millionaire. The ruses adopted by the detective to learn the secrets of the gang, the captures, escapes, counter captures and recaptures, culminating in a nerve-racking chase up the Eiffel Tower and the drop of the gang leader from the dizzy heights of that eminence, make a picture full of suspense and excitement.

The films were made in France, and are replete with views of the beautiful landscapes to be seen only in that sun-kissed land. But the characters have been Americanized for audiences here. Even in a drama where action is the important thing and fine points of acting and facial expression might be overlooked with some excuse, there is close attention to every detail of playing. The foreign performers never for an instant forget their parts and never allow themselves to become careless in their delineation.

The producer has hit upon entirely new material so far as our knowledge goes, in utilizing the Eiffel Tower in the pursuit of a criminal. The pictures of the tower and of the surrounding country are capital, and add this to the death-defying climb, which ended in death for the criminal, and there is a most gripping spectacle placed before you.

IMPOSE NEW CONDITIONS ON EXHIBITORS

Special to The Motion Picture News.

Springfield, Ill., July 15.

THE city commissioners have before them for passage an ordinance compelling owners of motion picture theatres in residence districts to secure the consent of property owners for 400 feet on all sides before they will be permitted to open their theatres.

The action follows several complaints from residents in outlying districts where open-air picture theatres were opened early in the season. There is no particular complaint against the pictures themselves, but residents are not in favor of hearing the music of mechanical pianos all evening.

"LUCILLE LOVE: THE GIRL OF MYSTERY"

(Gold Seal—Fifteenth Instalment)
REVIEWED BY PETER MILNE

"LUCILLE LOVE, the Girl of Mystery," has had her say and she will be a thing of the past, when one has looked upon these last two reels of this popular serial. The last instalment forms a stirring finish to the twenty-eight reels that preceded it, and when the last scene disappears from the spectator's vision, he will go away wishing that there were more to come, and hoping that the next Universal "to be continued" picture will reach the high standard set by this one.

The last chapter doesn't lose any of the thrills that marked its predecessors; the lightning action is continued up to the very last moment. Hugo Loubeque, the leading villain of the story, is vanquished, and one cannot help a slight feeling of pity for the energetic heavy whose wonderful mind conceived so many contrivances to do away with Lucille. But then, the heroine won out as all heroines do, and all wished that she would be the victor. Owing to the producing of the picture one was in doubt which would come out on top. It was a fifty-fifty chance which caused the story to be all the more exciting.

At the start of the first reel Lucille is in Hugo's home, amusing herself as well as the audience, by pressing a series of stops and watching different panels slide back, floors sink down, etc. Hugo enters, the precious papers in his hand, and leans nonchalantly against a small table. Lucille presses a button and the table and the floor drop down, throwing Hugo



THOMPSON IS FOUND DEAD

into the cellar. She seizes the papers and disappears. Next she is seen in Washington where all is put aright and her father's good name restored. She then returns to San Francisco and to her lover, Lieutenant Gibson.

This young man has been having a hot encounter with Hugo in the latter's house. Swords were used and a regular duel was under way until the detectives entered. Hugo escapes by pressing a few buttons which cause the room to sink down.

If these adventures have done nothing else, they have served to give Francis Ford, Grace Cunard and Ernest Shields, the three leading players, a reputation from coast to coast. But the pictures have done much more, they have entertained hundreds of audiences, helped to establish the serial pictures on a firm basis, and have caused the name Universal to rise considerably in popularity.

"THE LITTLE GRAY LADY"

(Famous Players—Four Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

WHILE the acting of Channing Pollock's success, with Jane Gray, the creator of the Little Gray Lady in the original speaking-stage production, in the cast, is superb in the camera presentation, the picture is somewhat difficult to follow from lack of sufficient subtitles.

While the ideal film drama may be one needing no such tags to catch the threads of a plot, the time has not yet come when the average picture fan grasps all the details through pantomime.

The film is full of "punches," however, and contains numerous scenes in which the acting reaches the acme of his-



CARLYLE IS ACCUSED OF THEFT

trionic ability. With a few more subtitles it will not fail to please lovers of the "legitimate" who want to see Jane Gray in the silent drama, without any unnecessary tax on the attention.

Numerous scenes of Washington, D. C., are reproduced in the photoplay by photography of a high order.

Part of the action takes place in the Treasury Department, where the hero—whose weaknesses make him anything but heroic—has obtained a Civil Service position. The uninitiated get glimpses of departmental routine in the inspection branch of the Treasury. It is while in the performance of his duties here that Carlyle forgets the sweet face of his fiancée, Anna Grey, in the fascination for Ruth, a young lady who not only likes the expensive things of life, but forms her appraisal of men by their ability to indulge her taste for high living.

Carlyle soon gets into debt and is pressed by his creditors. To relieve himself of their importunities he raises money by pasting together pieces of mutilated bills obtained while performing his duties as inspector.

It is not long before the Secret Service men get on his tracks and he is in danger of arrest and imprisonment. But the pleadings of Anna Grey, "the little gray lady," the patient and loyal sweetheart, with the detective saves the weak culprit.

Friends arrange to send him and the girl to a South American plantation, where he begins life anew.

SEVERAL ST. LOUIS THEATRES USE BIG FEATURES

Special to The Motion Picture News.

St. Louis, July 15.

THE policy of changing a program of five one and two-reel subjects to a five or more reel feature has been adopted by two down-town theatres, The Gem, 16 South Sixth street, and the Broadway, Broadway and St. Charles street. The popularity of the large feature is on the increase in St. Louis, and many of the neighborhood theatres and airdomes have one, two and three feature nights a week.

LOCAL FIRM FORMED IN ALBANY

Albany, N. Y., July 16.

FOR the purpose of making motion pictures of local and vicinity events and showing a film of these events weekly in a local theatre, a company has been formed in this city with Howard Curtis, M. J. Sweeney as the moving spirits. That the new venture will be a success there is no doubt, as there are plenty of events taking place at different times in Albany that the Albanians would like to see screened. The first film made by the new company was the jubilee procession of Bishop Burke's. The picture made a big hit at Proctor's.

"JOHN BARLEYCORN"

(Bosworth, Inc.—Six Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

WITHOUT plot in the general acceptation of the term, this film version of Jack London's reminiscences, so astounding in the De Quincey-like frankness of their revelations, deserves and probably will receive the serious attention and approval of all audiences.

Incidents best suited to an impressive picturization of the high lights in this remarkable human document have been staged with gripping realism.

From the time the author suffers the pitiful contact with drink in the frightful experience of intoxication at the tender age of five to his later battles with a habit refusing to be easily broken, the spectator sees visualized in a wonderful panorama the constant struggle for mastery and self-respect of a strong nature with a subtle and uncompromising foe.

John Barleycorn is the personification of liquor and its misuse, and the pictures illustrating the drab and brutal moments of the narrative drive home a strong lesson for temperance.

It must not be supposed, however, from this statement that the producers intended to put on a film entitling them to honorary membership in the W. C. T. U.! The temperance lesson merely happens to be in the scenes, selected wholly for their dramatic possibilities.



LONDON'S SECOND ENCOUNTER WITH "JOHN BARLEYCORN"

"John Barleycorn" is meant primarily for entertainment—to display for less robust natures by the aid of the camera the unusual adventures of a dynamic personality. It has more genuine thrills than many a so-called "thriller."

And the film has the extraordinary quality of reaching all tastes—a matter of considerable importance to exhibitors. It will appeal to "highbrow" audiences, critical of subject and the manner in which it has been handled, as well as pleasing those who "just want to see a picture."

For some unknown reason the producers have neglected to put out any paper—at any rate, here in the East. A liberal use of heralds and one-sheets, if graphically representative of the film itself, might not be amiss. But perhaps it is thought that the picture will advertise itself without them. And very likely they are right.

Film Quality

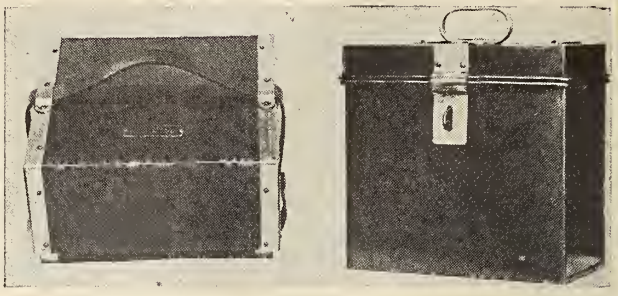
Quality in the film—quality from a technical photographic standpoint is as important to the Exhibitor as is interest in the story that the film tells.

There's one film that's recognized the world over as the standard of quality — that is always used by those whose effort it is to give the Exhibitors the very best goods and the very best service—Eastman film.

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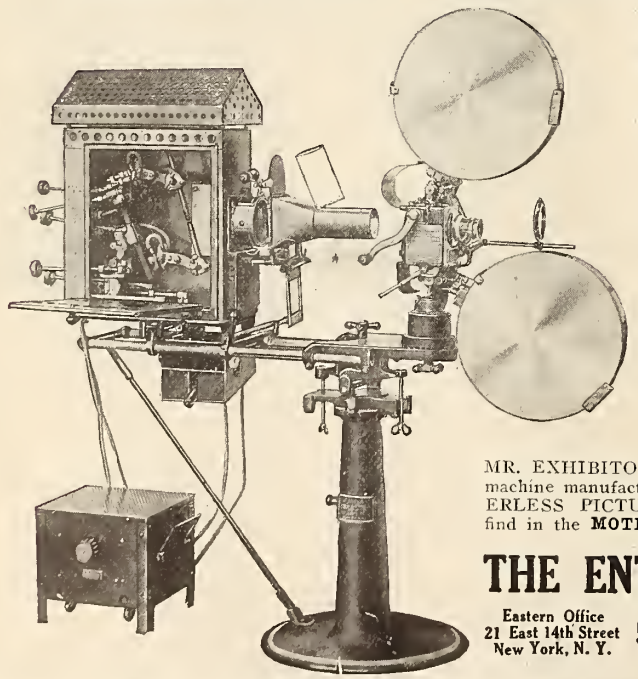
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FREE "POSTAGE" STAMPS

A new craze is sweeping the country. It has not reached every section yet, but judging by the way it has caught on in cities where it has made its appearance, it will soon embrace every city, town and hamlet.

It is the collecting of "postage stamps" bearing the latest portraits of American motion picture actors and actresses. Of course, these stamps are not actually good for postage, but otherwise they represent postage stamps. Uncle Sam will not permit an exact copy of the designs used by the United States

In some cities nearly all motion picture theatres are handing them out free, with the compliments of proprietors, to all patrons who ask for them. They have proved such a popular novelty that they are fast superseding the giving away of postal cards bearing the photoplayers' portraits and other souvenirs that have heretofore been in vogue. As stamps of different players are given on different days, it ensures a big attendance, as the fans do not want to miss the day that a stamp of their particular favorite is being distributed.







Your FREE sample set of 100 valuable stamps is ready for you, Mr. Exhibitor. Also a free stamp album.

Simply mail the coupon.

This same set is being bought by the public at one dollar.

It has cost thousands of dollars to make the steel engraved stamp dies from which these sets have been struck off.

Therefore you will appreciate receiving the valuable sample set which enables you to actually see how rich looking these beautifully colored stamps are. They have gummed backs and are of the color of real postage stamps.

Seeing is believing, and after seeing these stamps you will believe the above clippings from newspapers and trade papers which tell how the public are crowding motion picture houses, that give away only ONE of these stamps with each admission.

The Famous Star Series stamps are the only stamps obtainable bearing the latest portraits of all the most popular photoplayers, both licensed and independent. There are one hundred different stamps in this series. As every stamp bears a different portrait of a famous star, "fans" come day after day for a hundred days to get each different stamp in the series in order to complete their collection. The "fans" by showing these stamps to their friends will attract hundreds of new











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"POSTAGE" STAMPS



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A collection of these stamps will soon be of undoubted cash value, as new designs are constantly being made and the first ones will in time grow very scarce. All those who have collected postage stamps know that some series which are no longer used bring fabulous prices, as high as a thousand dollars having often been paid for an old, cancelled postage stamp by some enthusiastic collector who needed it to complete his collection and who had neglected to secure it in the days when it could have been had for the asking.

patrons. Other exhibitors have found this to be true. You will bless the day you sent for a free sample set. Or are you going to neglect this opportunity and allow your competitors to be the first to make money out of the stamp craze in your neighborhood? It is impossible to show in black and white on this page, the beauty, clearness and rich brilliancy of color of the actual stamps.

Your valuable sample set is ready for you and will be sent by return mail.

Arthur Leslie

P. S. I also wish to hear from supply houses, exchanges and others in those cities where the stamps are not already a popular craze, who wish to be the first to handle these money getting stamps in their territory. Don't wait until the Fall when the market will be flooded with stamps. Get in on the ground floor. Action. Action. Don't let procrastination or the hot weather rob you of opportunity. Surprisingly liberal terms.

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Laying the Ghost of the "Summer Slump"

(*Continued from page 20*)

Milwaukee, Wis.

THOUGH competition is as heavy as in most towns, there is still room for more exhibitors as the business grows. There is little chance of any amalgamation of either the large or small theatres, as most of the exhibitors are perfectly contented with things as they are.

The exchange men and exhibitors work hand in hand, and though the rental has been increased about twenty-five per cent during the past year and indications point to another increase of about twenty per cent in the next year, the rentals are far from excessive. The exchange men are very sanguine about the future, and, all in all, things present a very rosy appearance in this city.

Beloit, Wis.

While the rentals have increased in Beloit somewhat during the past year, the managers are not particularly disturbed. Not one of the five theatres in Beloit is a losing proposition; not even remotely so. And no theatres are changing hands without good and sufficient reasons. There are no sales of houses here because the business does not pay.

Canton, O.

Indications of the prosperity of the film houses here is shown by the number of improvements made in the last few months. Several different theatres have been remodeled and enlarged until the average seating capacity is now approximately 750. One new theatre is in course of construction which will seat over 1,200, and the Orpheum Theatre, now seating 800, is to be enlarged in the fall.

New Haven, Conn.

Under ordinary circumstances, New Haven is one of the most fruitful of the motion picture fields, and could even accommodate as many as thirty-five or forty houses. In the past, before the introduction of the feature programs, when theatres all over had programs similar in length and character no matter what the price, proprietors have done well, and in most instances have made improvements from time to time that have been in line with the movements to "elevate the moving pictures."

St. Louis, Mo.

Film business all along the line shows a good healthy growth. There is now and then a short period of depression that causes the easily discouraged and timid exhibitor to prophesy dire things for the trade, but in the main business is good, and there is every indication that the future holds progress and a steady upward climb.

New Orleans, La.

However, through the state generally the films enjoy a lucrative Sunday business. As a general rule, the towns in both states that have had the most phenomenal growth in the past two or three years owe their prosperity to the lumber business, and the theatres in those places owe their patronage to the laboring element. In these places there is little or no business done except at night, and retiring hours are so early that the theatre manager must be satisfied with getting most of his patronage with one performance.

There is not a great deal of building in prospect for the coming months. During the past year there has been a distinct tendency of the regular theatres to abandon their bookings and substitute films.

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Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., N. Y.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.
Mirror Screen Co., Inc., Shelbyville, Ind.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Ca.penter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

VENTILATION, COOLING AND HEATING

Typhoon Fan Co., 1544 Broadway, N. Y.

RIGHT OFF THE REEL

Thomas Santschi and Bessie Eyton, of Western Selig studio at Los Angeles, and a company are at the Catalina Islands for a three weeks stay. They will make marine pictures.

Manager Isadore Bernstein, of the Western Universal studios, is wearing a fine straw helmet, one of the souvenirs brought from Hawaii by the McRea 101 Bison Company, which has just completed a successful picture making trip.

The camels at the animal farm at Universal City (Calif.) were sheared recently—principally as a sanitary precaution, and the resulting camels' hair was sold for three hundred and fifty dollars.

In the Industrial parade, representing all the industries of Southern California, which took place a few days ago in Los Angeles and which was reviewed by the Mayor, city officials and prominent men of the state, the Universal occupied the place of honor; the company's representation led the march. While more than one hundred industries were represented, those having the parade in charge felt that the Universal was the leading industry of the section. Several scenes were taken of the parade and will be incorporated in the Animated Weekly.

Jack Lystone, new director of Joker comedies, with Bess Meredyth as leading woman, and Ernest Shields as leading man, is now producing a slapstick entitled "The Third Party" at the West Coast studios.

Robert Brower, of Edison, has had the pleasure of riding in the Pullman "Federal," which is the private car that Colonel Roosevelt used in all his travels.

William Clifford, leading man of the Henry McRae 101 Bison Company, which has been in the Hawaiian Islands for the past four months, has arrived home. At four o'clock on June 28 Bill was presented with a bouncing baby daughter, weight nine pounds. Everybody fine and Bill proud as a peacock.

Ethel Clayton, of the Lubin Company, received a notification from the Onyx Club, who have branches throughout the southwest, that she was awarded second prize in their Photoplay Favorite contest. She received twenty-five thousand votes. This makes the fourth club contest in which the Lubin leading lady has competed and in all four she received first or second prize.

For the staging of "When the Heart Calls," a two-reel Imp drama, Herbert Brenon, director, needed certain styles of exterior settings. Informed that Stamford, Connecticut, or the country thereabouts, could furnish what was wanted, Herbert gathered his players and took them up there.

"GYPSY LOVE"

(The G. W. Feature Film Corp.—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

THE romance and glamour associated with gypsy life make an untiring and undiminishing appeal to all ages and conditions of readers and theatre-goers. There is something mysterious about these elemental, nomadic people that has always aroused the curiosity and interest of everyone.

This picture, which is released July 20, presents a



IN THE CAMP OF THE GYPSIES

portrait of gypsy life, its strange, wild character. But we see that in spite of its roving, almost primitive characteristic, it is not without its affecting incidents, its unselfish, sweet sacrifices, and that it is not all mean and base and sordid.

Some love letters cause all the trouble in this picture. These are given over to the mayor's wife for safekeeping by another woman, a part of whose liaison with a handsome young fellow these formed. This affair is merely suggested, and not too much of it is given to offend the most Puritan sensibilities. But the mayor believes that they are his wife's love letters, and in revulsion of feeling, hands his little girl over to the gypsies.

When the horrible mistake is revealed, the daughter cannot be found. She grows to blooming young womanhood, beloved by a young gypsy named Erik. Sold to a heartless, voluptuous baron, she escapes, with Erik's aid, and the two join an acrobatic troupe. The mayor has been searching high and low for Dolly, and comes across the gypsy band again. But the chieftain palms off another girl, Azucena, for Dolly. She keeps up the pretense for a while but finally confesses. With her aid, the troupe is located, Dolly is restored to her parents, and brings into the family her gypsy husband, Erik, who is accepted as a son-in-law.

The acting throughout the five reels of this picture is excellent. Make-up, facial play and gestures are not overdone, as is often the case before the camera; but the work is restrained and at the same time free and easy. The playing of Miss Dolly Simmonditti as Dolly, Miss Emma Le Bar as Azucena, Edgar Sloan as Erik, Allan De Lature as the Mayor, and Joel La Rue as the Chieftain, is especially to be commended. But it is hardly fair to pick out individual players for praise, because the whole cast is extremely well-balanced.

The play is well calculated to entertain and amuse. Details are treated with care, and accuracy seems to characterize the entire production.

"SHORTY AND THE ARIDVILLE TERROR"

(Broncho—Two Reels)

REVIEWED BY PETER MILNE

UP to this experience of Shorty, each of the two reels has been half drama and half comedy. This picture affords a change from the previous scenes, and the drama is left out entirely. Two reels full of laughs is what this offering holds out to the exhibitor. One would have to be exceedingly pessimistic if he failed to laugh at some of the sidesplitting action that the picture contains.

The Aridville Terror is a true bad man of the Nick Carter style. He rides through the town, shooting off two pistols at once, and spreading terror among the inhabitants and laughter among the audience. Shorty had been flirting with the dentist's wife, and she administered a severe punishment on him by extracting one of his teeth. Shorty tells the Terror about the lovely woman, and he meets the same fate. The picture ends with a wild chase in which the whole town participates.

WILL SHOW MOTION PICTURES IN RAILROAD CARS

A NEW idea in the exhibition of motion pictures has come to light in Springfield, Ill., in the incorporation of the Jones Brothers Railroad Moving Picture Shows. The company is capitalized at $2,500, and is to own, operate and control railroad cars for the purpose of exhibiting motion pictures therein. The incorporators are Edward B. Jones, Anna M. Jones and Ralph C. Jones.

Edward B. Jones, who heads the new company, has secured a copyright on his idea and proposes to offer the latest novelty in the exhibiting of motion pictures.

The first car of the new company will start out within six weeks, and it is proposed to exhibit in all the smaller communities, particularly those wherein there are no regular picture theatres.

TOO FEW "QUALITY" FEATURES; HOUSE CLOSES

Special to THE MOTION PICTURE NEWS

PYhiladelphia, July 16.

THE Regent Theatre, Market street near Seventeenth, PYhiladelphia, closed its doors on June 27 for two weeks, and reopened on July 11, with Mary PiYckford in "The Eagle's Mate." The reason which was given to the public was that it desired to renovate the theatre, and to install new comforts for its patrons and additions to the wonderful organ "with the human voice."

It is said, however, in "the trade," that the proprietor was unable to get enough new shows of the quality and calibre which this house uses. As a matter of fact, no one except Famous Players is releasing any very big stuff at the present time.

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"THE BROKEN BARRIER"

A Two Act Society Drama

Featuring ED. COXEN and WINNIFRED GREENWOOD

Under direction of THOS. RICKETTS. Release Monday, July 27th, 1914



AMERICAN "BEAUTY"

"A MID-SUMMER LOVE TANGLE"

Refined comedy featuring MARGARITA FISCHER and HARRY POLLARD

Release Tuesday, July 28th, 1914

"DOES IT END RIGHT?"

Featuring WM. GARWOOD and VIVIAN RICH in a dramatic gem.

Under direction of SYDNEY AYRES Release Wednesday, July 29, 1914

"ALL ON ACCOUNT OF A JUG"

Featuring GEORGE FIELD and IDA LEWIS in a screaming comedy

Under direction of THOS. RICKETTS Release Friday, July 31st, 1914

AMERICAN FILM MANUFACTURING CO.

CHICAGO

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JULY 13TH, 1914.

BIOGRAPH. That Boy from the Poorhouse, D, 996..... 15445
EDISON. Qualifying for Lena, C, 1000..... 15452
ESSANAY. Sweedie the Swatter, C, 1000..... 15454
KALEM. A Diamond in the Rough, D, 2000..... 15446
PATHE. A Russian Boar Hunt, Hunt, 500..... 15448
The Wine Industry, Marsala, Ind., 500.....
SICILY———
SELIG. The Wilderness Mail, D, 2000..... 15449
SELIG. Hearst-Selig News Pictorial No. 39, N, 1000..... 15453
VITAGRAPH. The Soul of Luigi, D, 1000..... 15451

TUESDAY, July 14TH, 1914.

EDISON. The Two Doctors, D, 1000..... 15455
ESSANAY. At the Foot of the Hill, D, 1000..... 15456
KALEM. Accused, D, 1000..... 15465
KLEINE. The Rival Actresses, D, 2000..... 15457
LUBIN. He Was Bad, C, 400.. 15463
Tough Luck, C, 600.....
MELIES. Rags and Patriotism, C. 1000..... 15464
PATHE. Through the Bosnia and Dalmatia, T, 300..... 15459
The Tombs of the Ancient Japanese, Emperors, Annam, Indo-China, S, 350.....
Waterfalls at Aragonia. Spain Spain, T, 300.....
SELIG. An Egyptian Princess, C, 1000..... 15460
VITAGRAPH. Fogg's Millions, D, 2000 15461

WEDNESDAY, JULY 15TH, 1914.

EDISON. The Ever-Gallant Mar-Marquis, C, 500..... 15400
An Up-to-Date Courtship, C, 500 .....
ESSANAY. The Fable of Napoleon and the Bumps, C, 1000.. 15469
KALEM. The Express Messenger, D, 2000..... 15467
LUBIN. Codes of Honor, D, 2000 15474
MELIES. Justly Punished, D, 1000 15476
PATHE. Pathé's Weekly No. 45-1914, N, 1000..... 15470
SELIG. His Last Appeal, D, 2000 15472
VITAGRAPH. The Arrival of Josie, C, 1000..... 15471

THURSDAY, JULY 16TH, 1914.

BIOGRAPH. The Prospectors, D, 1000..... 15477
ESSANAY. Snakeville's New Waitress, C, 1000..... 15478
LUBIN. The Cross of Crime, D, 2000 15479
MELIES. The Test of True Love, C, 1000..... 15481
A Sublime Deception, D 2000 15484
SELIG. Hearst-Selig News Pictorial No. 40, N. 1000..... 15483
VITAGRAPH. The Little Captain, C, 1000..... 15482

FRIDAY, JULY 17TH, 1914.

EDISON. Meg o' the Mountains, D, 2000..... 15486
Essanay. His Stolen Fortune, D, 2000 15488
KALEM. Wanted an Heir, C, 1000 15490
LUBIN. The Lie, D, 1000..... 15493
SELIG. Wiggs Takes the Rest Cure, C, 1000..... 15491
VITAGRAPH. Pigs Is Pigs, C, 1000 15492

AT MY HOUSE

SATURDAY, JULY 18TH, 1914.

BIOGRAPH. It Was Some Party, C, 653 15500
Some Decorators, C, 344....
EDISON. Across the Burning Trestle, D, 1000..... 15494
ESSANAY. Broncho Billy Puts One Over, D, 1000..... 15495
KALEM. The Fate of a Squaw, D, 1000..... 15499
LUBIN. She Wanted to Know, C, 400..... 15496
All for Love, C, 600.....
MELIES. The River's Secret, D, 2000..... 15502
VITAGRAPH. The Song of the Ghetto, D, 2000..... 15497

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 20TH, 1914.

BIOGRAPH. The World and the Woman, D., 998..... 15504
EDISON. The Adventures of the Absent-Minded Professor, C., 1000 15511
ESSANAY. Money Talks, C., 1000 15513
KALEM. In Wolf's Clothing, D., 2000 15505
PATHE. The Crayfish, E., 500. 15507
In French Guinea, T., 500.
SELIG. A Woman Laughs, D., 2000 15508
SELIG. Hearst-Selig News Pictorial, No. 41, N., 1000..... 15512
VITAGRAPH. Love, the Clairvoyant, D., 1000..... 15510

TUESDAY, JULY 21ST, 1914.

EDISON. A Matter of Minutes, D., 1000 15514
ESSANAY. Mrs. Billington's First Case, C., 1000..... 15515
KALEM. The Beast, D., 1000.. 15524
KLEINE. The Stronger Tie, D., 1800 15516
LUBIN. Temper and Temperature, C., 400..... 15522
Worms Will Turn, C., 600.
PATHE. A Badger Hunt, Hunt., 600 15518
Life in Japan, Customs, 400
SELIG. The Lure of the Ladies, C., 1000 15519
VITAGRAPH. Bread Upon the Waters, D., 2000..... 15520

WEDNESDAY, JULY 22ND, 1914

EDISON. A Deal in Statuary, C., 550 15525
His Wife's Burglar, C., 500
ESSANAY. The Fable of Higher Education That Was Too High for the Old Man, C., 1000.... 15528
KALEM. The Rival Railroad's Plot, D., 2000..... 15526
LUBIN. Who Seeks Revenge, D., 2000 15532
MELIES. His Sense of Duty, D., 1000 15534
PATHE. Pathe's Weekly, No. 46, 1914, N., 1000..... 15529
SELIG. The Sealed Package, D., 1000 15531
VITAGRAPH. Buddy's Downfall, C., 1000..... 15530

THURSDAY, JULY 23RD, 1914.

BIOGRAPH. The Snow Busters, C., 404 15535
The Cheeseville Cops, C., 594
ESSANAY. Slippery Slim's Inheritance, C., 1000..... 15536
LUBIN. The False Shadow, D., 2000 15537
MELIES. Wanted a Sweetheart, C., 1000 15539
MELIES. Why Preachers Leave Home, C., 2000..... 15542
SELIG. Hearst-Selig News Pictorial, No. 42, N., 1000..... 15541

AT MY HOUSE

VITAGRAPH. The Apple, D., 1000 15540

FRIDAY, JULY 24TH, 1914.

EDISON. Laddie, D., 2000.. 15544
ESSANAY. A Letter From Home., D., 2000..... 15546
KALEM. The Bingville Fire Department, C., 2000..... 15548
LUBIN. A Traitor to His Country, D., 1000..... 15551
SELIG. The Substitute Heir, C., 1000 15549
VITAGRAPH. The Winning Trick, C., 1000..... 15550

SATURDAY, JULY 25TH, 1914.

BIOGRAPH. The Little Widow, D., 1009..... 15558
EDISON. The Last Assignment, D., 1000 15552
ESSANAY. Broncho Billy and the Gambler, D., 1000 15553
KALEM. Defying the Chief, D., 1000 15557
LUBIN. A Matter of Record, C., 1000 15554
MELIES. Black Pearls, D., 2000 15560
SELIG. Footprints, C., 1000... 15559
VITAGRAPH. Romantic Josie, C., 2000 15555

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JULY 13TH, 1914.

IMP. When the World Was Silent, D, 2000.....
STERLING. Almost Married, C
VICTOR. Out of the Valley, D

TUESDAY, JULY 14TH, 1914.

CRYSTAL. Vivian's Four Beaus and What Pearl's Pearls Did, C, Split Reel.....
GOLD SEAL. Lucille Love, the Girl of Mystery, Series No. 14, D.....
UNIVERSAL IKE. The New Cook, C.....

WEDNESDAY, JULY 15TH, 1914.

ECLAIR. Renunciation, D, 2000
JOKER. Willy Walrus and The Awful Confession, C.....
NESTOR. Her Grave Mistake, D .....

THURSDAY, JULY 16TH, 1914.

IMP. Universal Boy, Series No. 1, C.....
REX. The Sob Sister, D, 2000
STERLING. A Beach Romance, C .....

FRIDAY, JULY 17TH, 1914.

NESTOR. When Eddie Went to the Front, C.....
POWERS. The Severed Hand, D .....
VICTOR. The Panama Pacific Exposition Up to Date, E....

SATURDAY, JULY 18TH, 1914.

101 BISON. A Mexican Spy in America, D, 2000.....
JOKER. His Wife's Family, C

SUNDAY, JULY 19TH, 1914.

ECLAIR. Tango Versus Poker, C.....
FRONTIER. The Ranger's Reward, D.....
REX. Out of the Darkness, D..

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 20TH, 1914.

IMP. In the Sultan's Garden, D.
STERLING. The Circus, C.....
VICTOR. Value Received, D., 2000 .....

TUESDAY, JULY 21ST, 1914.

CRYSTAL. Getting Vivian Married, C.....

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KING BAGGOT A RINGER FOR THE GOVERNOR

It is said that every man has a double, and film players are no exception to the general observation. Many amusing misunderstandings are caused by the resemblance of two people, and the likeness of King Baggot to Governor Walsh, of Massachusetts, was recently the cause of such an incident due to mistaken identity.

The governor, who was paying a visit to a Boston public school, asked if any of the pupils knew his name, and one of the small fry, bursting with importance born of the cocksureness of extreme youth, triumphantly exclaimed:

"Sure, you're King Baggot, the motion picture guy."

"POMPEII" HAS RUN IN CHICAGO

George Kleine's "The Last Days of Pompeii" has played 150 theatres out of a total of possibly 750 in the city limits of Chicago.

"Pompeii" was widely advertised. Ordinarily that destroys a picture's booking possibilities for a radius of a mile and a half. Yet in the case of "Pompeii" this rule did not apply. For instance, in what is known as the Wilson Avenue District in Chicago, "Pompeii" played the De Luxe, Montrose, Clark, Picture Palace, Argyle and Kenmore Theatres, all within less than a mile, and in some cases only two blocks removed from each other.

LASKY AND THE FAMOUS PLAYERS IN ENGLAND

The British parallel to the Paramount Pictures Corporation, the distributing firm formed by Famous Players, Bosworth, Inc., and the Jesse Lasky Feature Play Company, is J. D. Walker's World's Films, Ltd., of 112 Shaftesbury avenue, London, W.

This firm will henceforth control the Famous Players and Lasky pictures for the United Kingdom. The name of Bosworth, Inc., is not mentioned in the announcements which have just appeared in the British trade press.

BUYS NEW YORK AND JERSEY RIGHTS

The M. and W. Feature Film Company, Inc., 145 West Forty-fifth street, New York, has purchased from the Excelsior Feature Film Company, Inc., the rights for Greater New York and northern New Jersey of the "Toll of Mammon," a forceful American-made masterpiece, featuring Octavia Handworth.



Does not always come in gilt-edge packages.

A package containing Gaumont Films, no matter whether surrounded by silks or tatters—always bring the exhibitor a full house.

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3 REELS.

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GAUMONT

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RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

GOLD SEAL. Lucille Love, The Girl of Mystery, No. 15, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., in Cupid's Victory, C.

WEDNESDAY, JULY 22ND, 1914.

ECLAIR. Allah 3311, D., 3000.
JOKER. Jimmy Kelly and the Kidnappers .....
D .....
NESTOR. By the Sun's Rays,

THURSDAY, JULY 23RD, 1914.

IMP. The Gateway of Regret, D .....
REX. At the Foot of the Stairs, D .....
STERLING. Love and Lunch, C., 2000 .....

FRIDAY, JULY 24TH, 1914.

NESTOR. All at Sea, C.....
POWERS. Kate Waters of the Secret Service, D., 2000.....
VICTOR. Irene's Busy Week, C .....

SATURDAY, JULY 25TH, 1914.

101 BISON. Olana of the South Sea, D .....
JOKER. The Polo Champions, C .....

SUNDAY, JULY 26TH, 1914.

ECLAIR. When Death Rode the Engine, D .....
FRONTIER. When Memory Recalls, D .....
REX. An Awkard Cinderella, C.

MUTUAL PROGRAM

RELEASES OF THE WEEK

MONDAY, JULY 13TH, 1914.

AMERICAN. The Lure of the Sawdust, D., 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Decided.
RELIANCE. Our Mutual Girl, No. 26 .....

TUESDAY, JULY 14TH ,1914.

BEAUTY. The Joke on Jane, C.
MAJESTIC. The Old Derelict, D .....
THANHOUSER. The Substitute. D, 2000.....

WEDNESDAY, JULY 15TH, 1914.

AMERICAN. Youth and Art, D
BRONCHO. Shorty Turns Judge, D, 2000.....
RELIANCE. How Izzy Stuck to His Post.....

THURSDAY, JULY 16TH, 1914.

DOMINO. Star of the North, D, 2000.....
KEYSTONE. Not Yet Decided
MUTUAL WEEKLY. No. 81..

FRIDAY, JULY 17TH, 1914.

KAY-BEE. The City, D, 2000
PRINCESS. Not Yet Announced
THANHOUSER. A Gentleman for a Day, C.....

SATURDAY, JULY 18TH, 1914.

KEYSTONE. Not Yet Announced
RELIANCE. The Vengeance of Gold, D, 2000.....
ROYAL. The New Housekeeper

SUNDAY, JULY 19TH, 1914.

KOMIC. Bill No. 2.....
MAJESTIC. The Painted Lady, D, 2000.....
THANHOUSER. Harry's Waterloo, C .....

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

MONDAY, JULY 20TH, 1914.

AMERICAN. A Man's Way, D., 2000 .....

AT MY HOUSE

KEYSTONE. Not Decided....
RELIANCE. Our Mutual Girl, No. 27 .....

TUESDAY, JULY 21ST, 1914.

BEAUTY. Her "Really" Mother, D .....
MAJESTIC. A Red Man's Heart, D .....
THANHOUSER. Not Yet Announced .....

WEDNESDAY, JULY 22ND, 1914.

AMERICAN. Business vs. Love, D .....
BRONCHO. Shorty and the Aridville Terror, C, 2000....
RELIANCE. Izzy and the Diamond, C .....

THURSDAY, JULY 23RD, 1914.

DOMINO. The Defaulter, D., 2000 .....
KEYSTONE. Not Yet Announced.
MPTUAL WEEKLY. No. 82...

FRIDAY, JULY 24TH, 1914.

KAY-BEE. The Sheriff of Bisbee, D., 2000 .....
MAJESTIC. Lest We Forget, D .....
ROYAL. Not Yet Announced.

SATURDAY, JULY 25TH, 1914.

KOMIC. Not Yet Announced.
RELIANCE. The Saving of Young Anderson, D., 2000....
THANHOUSER. Not Yet Announced.

SUNDAY, JULY 26TH, 1914.

KOMIC. Leave it to Smiley, C.
MAJESTIC. The Mystery of the Hindoo Image.....
THANHOUSER. From Wash to Washington, C .....

HEARD IN THE LOBBIES

Rapid progress is being made on the construction hy the P. Mion Amusement Company of the Strand, Atlanta, Ga. The theatre will have hoth a main auditorium and a halcony and will run the depth of an entire hlock. It has not been announced just when the new theatre will he ready for occupancy.

The new motion picture thcatre at Lavonia, Ga., managed hy Sam Fisher, has heen named hy a committee of judges the Amusu as the hest of a hundred proposed names. Mr. Fisher's name contest was one which attracted interest through the entire territory from which his theatre will draw its patronage, and was highly successful.

The Palace Theatre, on Cherry street, at Macon, Ga., came near heing the scene of a disastrous fire recently. The blaze was discovered in time to prevent any damage except the hurning of a few musical instruments.

The Colonial, which was opened in Charleston, S. C., last Novemher by Joseph and Isaac Marx, has closed its doors. Whether an attempt will be made to re-open the house for the winter season, the management does not know at this time. Poor patronage is assigned as the cause for the closing down of the theatre. In Charleston large numbers of people leave ahout this time for the mountains. The manager is hopeful that with the return of racing in the fall he will be warranted in re-opening the theatre.

The University of Utah is located at the hase of a mountain on the side of which has been constructed a mammoth concrete letter "U," which can he seen for miles. In the month of June it has been customary for all the students to climh the mountain and with pails of whitewash give the letter a good old-fashioned scruhhing. One of the weekly cameramen heard of the stunt and was on hand to film the amusing event.

In the early part of June the management of the Wieting Opera House, Syracuse, N. Y., made a trip of inspection through Pennsylvania and New York gathering the latest idcas in picturedom with a view of opening this old "legit" house for that purpose. As a result, an organ was installed, the stage fitted in a manner similar to the arrangement at the Strand in New York, and the theatre made inviting in many ways. But it closed its doors a few weeks later.

The Academy, Buffalo, N. Y., is showing features exclusively during the summer months. Such films as "Pierre of the Plains," "The Jungle," "Sealed Orders" and other large productions heing among the attractions.

Among the late attractions at the Strand, Buffalo, N. Y., are "The Master Mind," "The Wrath of the Gods," "The Ring and the Man," "The House of Temperly," "One of Our Girls" and "A Woman's Triumph." Manager Harold Edel was in New York recently hooking everything in sight in the way of features.

The Lomo Theatre at Meridian, Miss., recently sold at auction, has been reopened. The new owner, J. E. Ward, of Jackson, Miss., has made arrangements to show the same pictures as the Plaza and Tudor Theatres at New Orleans show. S. P. Kimball will be the new memher of the theatre and an orchestra, headed hy R. L. Rohertson, has been secured. Mr. Ward has purchased two new moving picture machines and installed them, and will remodel the entire interior of the building. A new ventilating and roofing system is to be installed.

The Majestic is the name of a new motion picture theatre opened up at Darlington, S. C., hy Louis M. Norment. The equipment and furnishings are new and of the latest type. There are 240 folding opera chairs in the house, and the indirect system of lighting is used. Mirroroid screen is used and the latest Powers 6-A projecting machine, with motor drive.

The Pearl Theatre, Albany, N. Y., owned by the Gardner Brothers, is closed for the summer for the purpose of making extensive alterations. Messrs. Gardner declare that when the theatre re-opens the patrons will he surprised at the changes made. The Colonial Theatre is also closed for the summer.

J. R. Mitchell has just opened a new 350-seat theatre at 2136 Sunset Boulevard, Los Angeles. The front is very attractive and the theatre very commodious in every way. A four-reel program of Universal pictures is being shown for five cents.

INCORPORATIONS

At Indianapolis, Ind.:

AMERICAN THEATRE, INC. To operate theatres, etc.; $50,000; Terre Haute. Maurice Less, Terre Haute, Ind.; L. Less, S. Uffenheimer.

At Lansing, Mich.:

ESPERANTO FILM MANUFACTURING COMPANY. $75,000; Detroit. Alex W. Seal, J. A. Servis, Herhert Armstrong.

At Springfield, Ill.:

THE INDUSTRIALOGUE COMPANY. To manufacture and deal in all kinds of moving picture machines, etc.; $10,000; Chicago. Leo J. Doyle, LeRoy Hackett and John T. Evans.

THE COMMUNITY SERVICE AND FILM BUREAU. To deal in films for moving pictures; $2,500; Chicago. Leo J. Doyle, LeRoy Hackett and John T. Evans.

PHOTOPLAY PRODUCTION COMPANY. Manufacture moving picture films, etc.; $25,000; Chicago. A. M. Gollos, G. N. Gollos, G. H. Baird.

CHICAGO HERALD MOVIES, MISCELLANEOUS. Moving picture business; $2,000. Francis E. Matthews, Harold F. Brown, Harry P. Wayman.

STANDARD AMUSEMENT COMPANY, Connellsville, Pa., capital $10,000, to engage in the theatre business, including motion pictures. The incorporators are: John M. Robinson, D. F. Hurley and S. A. Coughanour, all of Connellsville.

At Albany, N. Y.:

G. P. AMUSEMENT COMPANY, INC. Theatrical and motion pictures, $4,000. Sophia and Louis Goldstein and Louis Phillips, of New York.

WALTER MILLER FEATURE FILM COMPANY, INC. Motion pictures, $5,000, Manhattan. Walter Miller and Robert L. Noah, of New York, and William F. J. Sigg, of Jersey City.

MOTION PICTURE EXPLOITATION CO. $100,000. W. E. Edmondson, E. L. Dougherty, T. H. Bennett, Hotel Marseilles.

WILSON SEES "CABIRIA"

Washington, D. C., July 16.

The lawn of the White House became a motion picture theatre when "Cabiria" was recently given a private showing to President and Mrs. Wilson and an invited gathering. In the hands of Tom Moore were placed the staging and erection of the temporary screen. Owing to his Orpheum Theatre being closed for the making of a new entrance, Mr. Moore was able to transfer the entire stage setting used in that theatre to the lawn south of the White House.

"Cabiria" is an eleven-reel production, but everyone had a favorable word to say of it, while President Wilson and the officials of the administration personally praised it. At the conclusion of the exhibit, a supper was served.

In addition to the President and Mrs. Wilson and the members and guests of their household, the officials present were the Vice-President and Mrs. Marshall, the Secretary of State and Mrs. Bryan, the Secretary of the Treasury and Mrs. McAdoo, the Secretary of the Navy and Mrs. Daniels, the Attorney-General, the Postmaster-General and Mrs. Burleson, the Misses Burleson, the Secretary of the Interior and Mrs. Lane, the Secretary of Commerce and Mrs. Redfield, Miss Redfield, the Secretary of Agriculture, the Secretary of Labor and Miss Agnes Hart Wilson, the Secretary to the President and Mrs. Tumulty, Mr. Joseph R. Wilson, Miss Alice Wilson, with a number of personal friends.

ELABORATE RELIGIOUS SUBJECT COMPLETED

News comes from Rome that the big party of Cines players which went to the Holy Land last October has returned after nine months' work in completing an elaborate study of Christ's life in Palestine.

Practically all of the famous Cines Players under Director Guazzoni, who made "Quo Vadis?" and "Antony and Cleopatra," engaged in the manufacture of the big subject.

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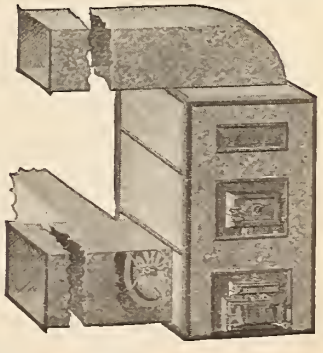
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RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Luhin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Luhin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Luhin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Luhin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Luhin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

7— 3. Mein Lieber Katrina Catches a Convict, C. 1000
7— 6. Cameo of the Yellowstone, D.....2000
7— 8. Feast and Famine, D.....1000
7—13. The Lure of the Sawdust, D.....2000
7—15. Youth and Art, D.....1000
7—20. A Man's Way, D.....2000
7—22. Business vs. Love, D.....1000
7—27. The Broken Barrier, D.....2000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

6—30. Via the Fire-Escape, D.....1000
7— 7. The Other Train, D.....1000
7—14. The Joke on Jane, C.....1000
7—21. Her "Really" Mother. D.....1000
7—28. A Mid-summer Love Tangle, D...1000

BIOGRAPH

6—29. The Honor of the Law, D....1895
7— 2. The Goat, C..... 557
The Firemen's Social, C..... 443
7— 4. The Cracksman's Gratitude, D.... 999
7— 6. Eva, the Cigarette Girl, C..... 563
7— 9. A Romance of the Pueblo, D.....1020
7—11. Her Primitive Model, D.....1000
7—13. The Boy from the Poorhouse, D... 996
7—16. The Prospectors, D.....1000
7—18. It Was Some Party, C..... 653
Some Decorators C..... 344
7—20. The World and The Woman..... 998
7—25. The Little Widow.....1009

101 BISON

6—20. The Forbidden Room, D.....3000
6—27. The Old Cobbler, D.....2000
7— 4. The Hopes of Blind Alley, D....3000
7—11. Prowlers of the Wild, D.....2000
7—18. A Mexican Spy in America, D....2000

BRONCHO

6—24. Desert Thieves .....
7— 1. Shorty Gets Into Trouble.....
7— 8. The Final Reckoning.....

CRYSTAL

6— 8. His Lucky Day.....
Boxes and Boxes and Foolish Lovers, C..
6—23. In Wrong, C.....
6—30. The Girl in Pants and Her New Hat, C., split reel.....
7— 7. Nearly a Stepmother, C.....
7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....

DOMINO

6—11. A Relic of Old Japan.....
6—18. In the Southern Hills.....
6—25. Frontier Mother .....
7— 2. His Hour of Manhood.....
7— 9. The Curse of Humanity.....
7—23. The Defaulter, D.....2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

6—28. Prince Willy and Nutty and His Father, ...Split reel
7— 1. Snow Drift, D.....2000
7— 5. The Greatest of These, D.....
7— 8. Duty, D. 2000
7—12. Willy and the Parisian and Lilly as a Little Mother, C.....Split reel
7—15. Renunciation, D.....
7—19. Tango Versus Poker, C.....
7—22. Allah 3311, D.....3000
7—26. When Death Rode the Engine, D..

EDISON

6—20. In the Days of Slavery, D.....1000
6—22. The Basket Hahit, C.....1000
6—23. A Foolish Agreement, D.....1000
6—24. The Mysterious Package, C..... 700
On the Ice, A Demonstration of Fancy Skating at Wegen, Switzerland, Sc. 300
6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000
6—29. The Revengeful Servant Girl, C..1000
6—30. The Mystery of the Fadeless Tints, D. 1000
7— 1. Back to the Simple Life, C.....1000
7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000
7— 6. Her Spanish Cousins, C.....1000
7— 7. Face to Face, D.....1000
7— 8. Andy Has a Toothache, C.....1000
7—10. In the Shadow of Disgrace, D.....2000
7—11. Dolly at the Helm, D.....1000
7—13. Qualifying for Lena, C.....1000
7—14. The Two Doctors, D.....1000
7—15. The Ever Gallant Marquis, C..... 500
7—15. An Up-to-Date Courtship, C..... 500
7—17. Meg o' the Mountains, D.....2000
7—18. Across the Burning Trestle, D....1000
7—20. The Adventure of the Absent-Minded Professor, D.....1000
7—21. A Matter of Minutes, D.....1000
7—22. A Deal in Statuary, C..... 550
7—24. Laddie, D. 2000
7—25. The Last Assignment, D.....1000

ESSANAY

7— 8. A Boarding House Scramble, C....1000
7— 9. Slippery Slim, Diplomat, C.....1000
7—10. Night Hawks, D.....2000
7—11. Broncho Billy and the Sheriff, D..1000
7—13. Sweedie the Swatter, C.....1000
7—14. At the Foot of the Hill, D.....1000
7—15. The Fahle of "Napoleon and the Bumps," C.....1000
7—16. Snakeville's New Waitress, C.....1000
7—17. His Stolen Fortune, D.....2000
7—18. Broncho Billy Puts One Over, D..1000
7—20. Money Talks, C.....1000
7—21. Mrs. Billington's First Case, C....1000
7—22. The Fahle of "Higher Education That Was Too High for the Old Man," C. 1000
7—23. Slippery Slim's Inheritance, C....1000
7—24. A Letter from Home, D.....2000
7—25. Broncho Billy and the Gamhler, D.1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

6— 7. The Girl and the Hoho, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....

GOLD SEAL

6—30. Lucille Love, The Girl of Mystery Series, No. 12, D.....2000
7— 7. Lucille Love, the Girl of Mystery, Series No. 13.....
7—14. Lucille Love. The Girl of Mystery, Series No. 14.....
7—21. Lucille Love, The Girl of Mystery, No. 15 .....

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

6— 1. His Last Chance, D.....2000
6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....

JOKER

7— 8. Bess, the Detectress, or The Dog Watch, C. .....
7—11. Love Roses and Trousers, C.....
7—15. Willy Walrus and The Awful Confession, C.....
7—18. His Wife's Family, C.....
7—22. Jimmy Kelly and the Kidnappers, C.
7—25. The Polo Champions, C.....

KALEM

6—29. The Flaw in the Alibi, D.....2000
6—30. The Fire Chief's Reward, D.....1000
7— 1. The Fatal Portrait, D.....2000
7— 3. Fleeing from the Fleas, C..... 500
Trooping the Colors, Top..... 500
7— 4. The Political Boss, D..... 500
7— 6. The Weakling, Third of the Alice Joyce Series, D.....1000
7— 7. Kaintucky Bill, D.....1000
7— 8. A String of Pearls, D.....2000
7—10. Ruho, the Interloper, C..... 807
In Old England, Top..... 195
7—11. Lamo Dog's Treachery, D.....1000
7—13. A Diamond in the Rough, D.....2000
7—14. Accused, D.....1000
7—15. The Express Messenger, D.....1000
7—17. Wanted an Heir, C.....1000
7—18. The Fate of a Squaw, D.....1000
7—20. In Wolf's Clothing, D.....2000
7—21. The Beast, D.....1000
7—22. The Rival Railroad's Plot, D.....2000
7—24. The Bingville Fire Department, C.1000
7—25. Defying the Chief, D.....1000

KAY-BEE

6—26. The Voice at the Phone, 2d part
7— 3. The Heart of a Crook.....
7—10. The Feud of Beaver Creek.....
7—17. The City 2000
7—24. The Sheriff of Bishee.....2000

KEYSTONE

6—18. A Missing Bride.....
6—20. Mahel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish .....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance.....
7—11. Love and Salt Water, Split reel
World's Oldest Living Thing.....

KLEINE

6—16. One Woman's Way, D.....2000
6—23. A Midnight Guest, D.....1000
6—30. The Bondage of Evil, D.....2000
7— 7. The Heirloom, D.....2000
7—14. The Rival Actresses, D.....2000
7—21. The Stronger Tie, D.....2000

KOMIC

6—28. The Wild Girl.....
7— 5. Bill's Joh .....
7—12. Wrong All Around.....
7—19. How Bill Squared it for His Boss
7—26. Leave it to Smiley.....
7—28. The Wild Girl.....

LUBIN

6—30. The Walko Sisters, C.....1000
7— 1. The Living Fear, D.....2000
7— 2. The Shadow of Tragedy, D.....2000
7— 3. The Doom of Duty, D.....1000
7— 4. It's a Shame.....
7— 7. Fooling Fanny's Father, C..... 400
While Aunty Bounced, C..... 600
7— 8. The Incompetent, D.....2000
7— 9. The Debt, D.....2000
7—10. The Trihunal of Conscience, D....1000
7—11. How He Lost His Trousers, C.... 500
Mandy's Chicken Dinner, C..... 500
7—14. He Was Bad. C..... 400
Tough Luck, C..... 600
7—15. Codes of Honor, D.....2000
7—16. The Cross of Crime, D.....2000
7—17. The Lie, D.....1000
7—18. She Wanted to Know, C..... 400
All For Love, C..... 600
7—21. Temper and Temperature, C..... 400
Worms Will Turn, C..... 600
7—22. Who Seeks Revenge, D.....1000
7—23. The False Shadow, D.....2000
7—24. A Traitor to His Country, D.....1000

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TO SHOW "57 VARIETIES" IN FILMS

The Industrial Moving Picture Company, of which Watterson R. Rothacker is general manager, recently closed with the H. J. Heinz Company, of Pittsburgh, one of the largest contracts for motion picture advertising ever placed since the application of pictures to commercial conditions.

This contract when finished will involve at least 10,000 feet, and the picture will be used in conjunction with lectures by the H. J. Heinz Company, in order that their advertising will be in direct connection with their merchandising.

The Industrial Moving Picture Company has already taken over 2,000 feet on the contract. The scenes show strawberry picking, tomato culture and every detail of strawberry canning at the Heinz plant in Pittsburgh. When complete, this series will illustrate the stupendous operations of the Heinz company.

MAKES RECORD FOR ONE DAY BOX-OFFICE RECEIPTS

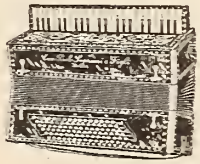
The Strand Theatre, New York City, recently finished running "Germania," the Leading Players' Film Corporation release, picturized by the Savoia Film Company. The success of this picture in New York's biggest motion picture house indicates that the feature will in all probability make a strong appeal wherever shown.

On the first day of its opening at the Strand "Germania" broke all house records for a single day's performance, and according to Manager S. L. Rothapfel, it has made a high-water mark in box-office receipts for any motion picture feature in one day.

"TRILBY" SHOWN IN LONDON

"Trilby," with Sir Herbert Beerbohm Tree in the role of "Svengali," was exhibited to the trade in London on July 8, at the West End Cinema, Coventry street. A large cast of well-known British actors support the great tragedian. The picture is produced by the London Film Company, which releases in America through the Cosmosfotofilm. Their first production was "The House of Temperley."

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Every Professional appearing in vaudeville knows by now that a well played **Accordeon** (with piano keyboard) turn **"Stops the Show"** (as it was expressed by one of our professional customers). Every musical act employing the ordinary piano can insure instantaneous approval to the turn by the introduction of this—the **Greatest Musical Novelty** appearing before the American public in many years. Write us at once for catalog and full particulars, professional discounts and favorable terms of payment.

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INCORPORATED

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"Great—the only perfect screen and business getter."

Nine different finishes. For wide or narrow houses.

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

6—16. Their First Acquaintance.....
6—21. The Severed Thong.....
6—23. The Burden.....
6—26. The Idiot .....
6—28. The Tavern .....
6—30. Suffragette Battle in Nuttyville...
7— 5. The Angel of Contention.....
7— 7. The Only Clew.....
7—12. A City Beautiful.....
7—19. The Painted Lady.....
7—21. A Red Man's Heart.....
7—24. Lest We Forget.....

MELIES

6—23. A Good Time Spoiled, C.....1000
6—24. Mother, D. 1000
6—25. A Shadow on the Wall, D.....2000
6—27. Gypsy Child, D.....2000
6—30. One Suit of Clothes, C.....1000
7— 1. The Monk's Sacrifice, D.....1000
7— 2. Womanly Curiosity, C.....1000
7— 2. The Prescription, D.....2000
7— 4. Hidden Death, D.....2000
7— 7. A Discolored Romance, C.....1000
7— 8. The Hole in the Wall, D.....1000
7— 9. Good Fortune's Tardy Smile, C...1000
7—11. His Friend's Forgiveness, D.....2000
7—14. Rags and Patriotism, C.....1000
7—15. Justly Punished, D.....1000
7—16. The Test of True Love, C.....1000
7—16. A Sublime Deception, D.....2000
7—18. The River's Secret, D.....2000
7—22. His Sense of Duty, D.....1000
7—23. Wanted A Sweetheart, C.....1000
7—23. Why Preachers Leave Home, C..2000
7—25. Black Pearls, D.....2000

NESTOR

6—19. Sophie of the Films, Series No. 3, C. .....
6—26. Sophie of the Film, Series No. 4, C. .....
7— 1. The Lost Arrow, D.....
7— 3. Those College Days, C.....
7— 8. A Ranch Romance, D.....
7—10. The Great Universal Mystery, C..
7—15. Her Grave Mistake, D.....
7—17. When Eddie Went to the Front, C.
7—22. By the Sun's Rays, D.....
7—24. All at Sea, C.....

PASQUALI AMERICAN

6—29. A Mexican Mine Fraud,.....5000
6—29. The Chimney Sweeps.....5000
7—14. The Silent Bell.....3000

PATHE

6—22. Max, The Magician, C..... 672
Historic St. Cloud, T..... 328
6—23. Glacier National Park, E..... 492
The Marmot, E..... 500
6—24. Pathé's Weekly, No. 42, N.....1000
6—29. A Visit to the Paris Zoo, Zoo.... 857
6—30. French Village in Senegal, West Africa, T. 541
7— 1. Pathé's Weekly, No. 43, 1914, N..1000
7— 6. The Heart and the Circulation of the Blood, E. 500
Mode of Travel in Japan (Manners and Customs) 500
7— 7. A Tiger Hunt (Indio-China), S... 500
The Ice and Snow, S..... 500
7— 8. Pathe's Weekly No. 44, 1914, N...1000
7—13. A Russian Boar Hunt, Hunt..... 500
The Wine Industry, Marsala, Sicily, Ind. 500
7—14. Through the Bosnia & Dalmatia, T. 300
The Tombs of the Ancient Japanese Emperors, Annam, Indo-China, S. 350
Water Falls at Aragonia. Spain. T. 300
7—15. Pathé's Weekly No. 45, 1914, N...1000
7—20. The Crayfish, E..... 500
In French Guinea, T..... 500
7—21. A Badger Hunt, Hunt..... 600
Life in Japan, Customs..... 400
7—22. Pathé's Weekly, No. 46, 1914, N..1000

POWERS

6— 5. Heart Springs, D.....
6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000
7— 3. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000
7—24. Kate Waters of the Secret Service, D. 2000

PRINCESS

6— 5. His Enemy .....
6—12. The Toy Shop .....
6—19. The Little Senorita.....
6—26. Professor Snaigh .....
7— 3. The Decoy .....
7—10. The Girl of the Seasons.....

REX

6—18. The Law Unto Himself, D.....2000
6—21. The Boob Detective, C.....
6—25. The Woman in Black, D.....
6—28. Lost by a Hair, C.....
7— 2. The House Discordant, D.....2000
7— 5. On the Rio Grande, D.....
7— 9. When Fate Disposes, D.....2000
7—12. Plain Mary, D.....
7—16. The Sob Sister, D.....2000
7—19. Out of the Darkness, D.....
7—23. At the Foot of the Stairs, D.....
7—26. An Awkward Cinderella, C.....

RELIANCE

6—15. Our Mutual Girl No. 22.....
6—17. The Peach Brand.....
6—20. The Stolen Code.....
6—22. Our Mutual Girl, No. 23.....
6—24. Izzy's Night Out.....
6—27. The Broken Banner.....
6—29. Our Mutual Girl, No. 24.....
7— 1. Izzy, the Detective.....
7— 4. The Weaker Strain.....
7— 8. How Izzy Was Saved.....
7—20. Our Mutual Girl, No. 27.....
7—22. Izzy and the Diamond.....
7—25. The Saving of Young Anderson..

ROYAL

6—13. Handle With Care.....
6—20. Such a Business and The Busy Man
6—27. A Hasty Exit.....
7— 4. Did She Run?.....
7— 4. Mistakes will Happen.....
7—11. Mistakes Will Happen.....

SELIG

6—18. Hearst-Selig News No. 32, N.....1000
6—19. Peter's Relations, C..... 500
Chicken, C. 500
6—20. The Girl at His Side .....
6—22. Me An' Bill, D.....2000
6—22. Hearst-Selig News Pictorial No. 33, N. 1000
6—23. The Servant Question, C..... 500
Doc Yak and The Limited Train, C. 500
6—24. Somebody's Sister, D.....1000
6—25. Hearst-Selig News Pictorial No. 34, N. 1000
6—26. The Captain's Chair, D.....1000
6—27. The Right to Happiness, D.....1000
6—29. The Leopard's Foundling, D.....2000
6—29. Hearst-Selig News Pictorial, No. 35, N. 1000
6—30. Hearts of Men, D.....1000
7— 1. The Empty Sleeve, D.....1000
7— 2. Hearst-Selig News Pictorial, No. 36, N. 1000
7— 3. Making Good with Her Family, C. 500
Doc Yak's Wishes, C..... 500
7— 4. The Little Hobo, D..... 500
7— 6. Reporter Jimmie Intervenes, D....2000
7— 7. Algie's Sister, C.....1000
7— 8. Caryl of the Mountains, D.....1000
7— 9. Hearst-Selig News Pictorial No. 38, N. 1000
7—10. Did She Cure Him? C.....1000
7—11. His Fight, D.....1000
7—13. The Wilderness Mail, D.....2000
7—13. Hearst-Selig News Pictorial No. 39, N.....1000
7—14. An Egyptian Princess, C.....1000
7—15. His Last Appeal, D.....2000
7—16. Hearst-Selig News Pictorial No. 40, N.....1000
7—17. Wiggs Takes the Rest Cure, C....1000
7—18. The Squatters, D.....1000
7—20. A Woman Laughs, D.....2000
7—21. The Lure of the Ladies, C.....1000
7—22. The Sealed Package, D.....1000
7—23. Hearst-Selig News Pictorial, No. 42, N. 1000
7—24. The Substitute Heir, C.....1000
7—25. Footprints, C. 1000

STERLING

7—13. Almost Married, C.....
7—16. A Beach Romance, C.....
7—20. The Circus, C.....
7—23. Love & Lunch, C.....2000

THANHOUSER

5—28. The Golden Cross, D.....1909
6— 2. From the Shadows, D.....2000
6— 7. The Scrub Lady, C.....
6— 9. Rivalry .....
6—14. The Girl Across the Hall.....
6—16. Remorse .....
6—19. The Man Without Fear.....
6—21. The Outlaw's Nemesis.....
6—23. For Her Child.....
6—28. The Widow's Mite.....
6—30. The Harlow Handicap.....
7— 5. The Cooked Goose.....
7— 7. Deborah .....
7—17. The Leaven of Good.....

UNIVERSAL IKE

6—16. Universal Ike, Jr., Bearly Won Her, C. .....
6—30. Universal Ike, Jr., and The Vampire, C. .....
7— The Triangle Marriage, C.....
7—14. The New Cook, C.....
7—21. Universal Ike, Jr., in Cupid's Victory, C. .....

VICTOR

6—22. The Silent Witness, D.....2000
6—26. The Slavey's Romance, D.....
6—29. A Twentieth Century Pirate, C..
7— 3. Her Ragged Knight, D.....2000
7— 6. At Mexico's Mercy, D.....
7—10. A Beggar Prince of India, D.....3000
7—13. Out of the Valley, D.....
7—17. The Panama Exposition Up To Date. E.....
7—20. Value Received, D.....2000
7—24. Irene's Busy Week, C.....

VITAGRAPH

6—11. The Power to Forgive, D.....1000
6—12. The Accomplished Mrs. Thompson, C. 1000
6—13. Our Fairy Play, C.....2000
6—15. A Wayward Daughter, C.....2000
6—17. The Ladies' War, C.....1000
6—18. Only a Sister, D.....1000
6—19. The Persistent Mr. Prince, C.....1000
6—20. Father's Flirtation, C.....2000
6—22. Maria's Sacrifice, D.....1000
6—23. The Passing of Diana, D.....2000
6—24. The "Bear" Facts, C.....1000
6—25. Happy-Go-Lucky, C. 1000
6—26. The Old Maid's Baby, C.....1000
6—27. His Wife and His Work, D.....2000
6—29. The Gang, D.....1000
6—30. The Poor Folk's Boy, D.....2000
7— 1. The Circus and the Boy, C.....1000
7— 2. Two Stepchildren, D.....1000
7— 3. A Train of Incidents, C.....1000
7— 4. The Toll, D.....2000
7— 6. The False and the True, D.....1000
7— 7. The Moonstone of Fez, D.....2000
7— 8. Doctor Smith's Baby, C.....1000
7— 9. Prosecution, D. 1000
7—10. The Vases of Hymen, C.....1000
7—11. Lillian's Dilemma, C.....2000
7—13. The Soul of Luigi. D.....1000
7—14. Fogg's Millions, D.....2000
7—15. The Arrival of Josie. C.....1000
7—16. The Little Captain, C.....1000
7—17. Pigs is Pigs. C.....1000
7—18. The Songs of the Ghetto, D.....2000
7—20. Love, the Clairvoyant, D.....1000
7—21. Bread Upon the Waters, D.....2000
7—22. Buddy's Downfall, C.....1000
7—23. The Apple, D.....1000
7—24. The Winning Trick, C.....1000
7—25. Romantic Josie, C.....2000

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In The Town Where I Was Born.
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When It's Apple Blossom Time In Normandy.
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Shadows.
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HEARD IN THE LOBBIES

The Carroll Theatre, Waterbury, Conn., bas discontinued its matinee performances for the summer months. The evening shows are being fairly well attended.

The Lyric Theatre, on South Main street, Watertown, is open but three nights a week, Sunday, Wednesday, and Saturday. This is the summer schedule. There are no matinee performances.

The Alhambra Theatre is another house that has continued its matinee performances.

The Colonial Theatre on South Main street, Waterbury, Conn., the "House of Features," closed its doors recently. The following notice embellished the entrance: "Commencing to-day we close our theatre during the warm weather. Together with closing the theatre the management has arranged to renovate and add new improvements, and when ready to open up The Colonial will be second to none in the city."

Waterbury, Conn., has an open-air motion picture house. It is located on North Leonard street, Brooklyn, one of the city's "suburbs," and has been in operation about three weeks. The promoters claim that thus far it has been a paying proposition, and they say the prospects for it continuing so look bright indeed.

Motion picture photographers took pictures of the first Municipal Day in Syracuse, N. Y. The films will be exploited by the Syracuse Chamber of Commerce and later shown in the New York State building at the Panama Exposition.

A three-reel picture of "Syracuse in Motion" was recently shown at the Eckel Theatre, Syracuse, N. Y., and capacity business was the rule.

The Larned Theatre, Syracuse, N. Y., located in the down-town section, has closed its doors and no announcement bas been made as to the future of the bouse.

The Crescent Theatre, Syracuse, N. Y., heretofore playing little-time vaudeville, has opened with pictures and is doing a fine business.

"A Million Bid" and other high-class attractions have been holding the boards and playing to good business.

The Majestic Theatre, Syracuse, N. Y., has been remodeled throughout and is open with vaudeville and pictures.

Tbe future destiny of tbe Broad Street Tbeatre, at Soutb Broad and Livingston Streets, Trenton, N. J., has at last been settled by tbe signing of a lease of the house by Max Spiegel, of New York City. The theatre will be run on the Columbia Burlesque Wheel for three days a week and feature pictures for the last tbree days.

Striking macbinists of Trenton, N. J., were tendered a benefit for tbree days in the Broad Street Theatre for tbree days at wbich they realized a good sum. Motion pictures were given. Tbe theatre will again be turned over to the strikers this week when pictures and labor addresses will be the feature.

At present there are about 500 striking machinists in the city and the performances given in their benefit was well attended, this being a union town.

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Fierce engagement between a bunch of hobos and the rural police in which the tramps bravely win out.

"WHO SEEKS REVENGE"—Two Reel Drama.....Wednesday, July 22nd
A dramatic story of the frontier. An Indian raid on the army post, in which two mothers are killed and the infants changed.

"THE FALSE SHADOW"—Two Reel Drama.....Thursday, July 23rd
A drama based on the theory of eugenics. A dishonest physician examines a rival's blood and falsely pronounces it diseased.

"A TRAITOR TO HIS COUNTRY"—Drama.....Friday, July 24th
Very exciting incident, with military and insurgent atmosphere. A story of hearts and arms.

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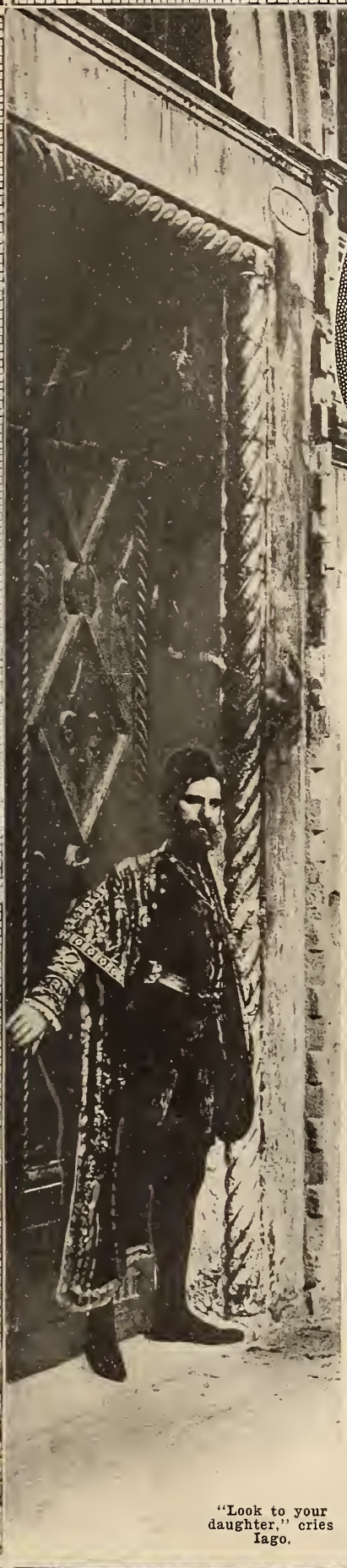
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JESSE L. LASKY
PRESENTS
AMERICA'S FORMOST ROMANTIC ACTOR
MR. ROBERT EDESON



IN THE MOST PERFECTLY PRODUCED DRAMATIC CLASSIC OF THE DECADE
The CALL OF THE NORTH
By GEORGE BROADHURST
FROM THE NOVEL
"CONJUROR'S HOUSE"
BY STUART EDWARD WHITE
5 ACTS 317 SCENES
AS PERFECT IN EVERY DETAIL AS MAN CAN MAKE
RELEASED AUG 10

JESSE L. LASKY FEATURE PLAY COMPANY
LONG ACRE THEATRE W. 48TH STREET
JESSE L. LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER
CECIL B. DEMILLE, DIRECTOR GENERAL
AM

EDISON



THE LIVING DEAD

NINTH STORY IN "THE MAN WHO DISAPPEARED" SERIES

A Drama by Richard Washburn Child

When John Perriton and Mary Wales fled to Albany to escape the detective who sought to arrest Perriton on a supposed murder charge, they planned to escape across the border to Montreal. Finding this futile they took the river boat back to New York and supposed they were safe, till at supper the detective spied them and ordered Perriton locked up in his stateroom. How he escaped through the partition into Mary's room adjoining and then jumped overboard and finally landed in New York safe and sound, is an exciting episode.

Released August 4th—1000 feet

COMING EDISON RELEASES

Saturday,	August 1st—Farmer Rodney's Daughter.	Drama.	1000 feet.
Monday,	August 3rd—A Tango Spree.	Comedy.	1000 feet.
Wednesday,	August 5th—A Change of Business.	Comedy.	500 feet.
Wednesday,	August 5th—Faint Heart Ne'er Won Fair Lady.	Comedy.	500 feet.
Friday,	August 7th—The President's Special. A new version of the celebrated Edison drama. In Two Parts.		2000 feet.
Saturday,	August 8th—One Touch of Nature.	Comedy.	1000 feet.

Watch for announcement of

"MY FRIEND FROM INDIA"

H. A. Du Souchet's famous comedy-drama with Walter E. Perkins in the title role. To be released on August 15th through the masterpiece service of the General Film Company.

Order Edison posters of the Morgan Lithograph Co., Cleveland, Ohio, direct.

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.

275 Lakeside Avenue Orange, N. J.

Essanay

GEORGE ADE'S

New Fables in Slang are the Funniest Series ever Produced

IN PHOTOPLAYS

The Essanay Company is receiving thousands of letters praising the Comedies

Do Not Fail to Book Them ***Released Every Wednesday***

"BRONCHO BILLY"

Featuring **G. M. ANDERSON**

THE WORLD'S GREATEST PHOTOPLAY ACTOR, CONTINUES TO BE THE FAVORITE OF THE FILM FANS

Released Every Saturday

"ONE WONDERFUL NIGHT"

(IN FOUR ACTS)

Featuring **FRANCIS X. BUSHMAN**

Is exciting more comment than any photoplay that has appeared in years. It is a thrilling story from start to finish and will help you to break all your records.

Released JULY 31st

through the General Film Company's Feature Department

Essanay Film Manufacturing Company



521 First National Bank Building, Chicago

Factory and Studio, **1333 Argyle St., Chicago, Ill.**

BRANCH OFFICES IN

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KAY BEE FEATURES

KAY BEE

The Eleventh Hour Reformation. Two Parts. July 31st.
The Gangsters and the Girl. - Two Parts. Aug. 7th.
Thos. H. Ince, Director General.

KAY BEE

DOMINO WINNERS

DOMINO

The Curse of Caste. - Two Parts. - July 30th.
The Thunderbolt. - - Two Parts. - Aug. 6th.
Thos. H. Ince, Director General.

DOMINO

BRONCHO HEADLINERS

BRONCHO

The Long Feud. - - - Two Parts. July 29th.
Jim Regan's Last Raid. - - Two Parts. Aug. 5th.
Thos. H. Ince, Director General.

BRONCHO

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KEYSTONE

Three Comedies a week.
Monday, Wednesday and Saturday release days.
Mack Sennett, Director General.

KEYSTONE

KEYSTONE COMEDIES

Photos

8 by 10 Photos of players mentioned below can be had by sending to the Publicity Department. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight

Mack Sennett
Mabel Normand
Charles Chaplin
Roscoe Arbuckle
John Keller
Harry G. Keenan
J. Frank Burke
Webster Campbell

Thos. H. Ince
Gertrude Claire
Barney Sherry
Richard Stanton
Gretchen Lederer
Margaret Thompson
Tsuru Aoki
Sessue Hayakawa
Roy Laidlaw
Clara Williams
Jay Hunt
Rhea Mitchell
Mildred Harris
Shorty Hamilton
Walter Edwards
Charles Ray
Walter Belasco
Frank Borzage
Thomas Chatterton
Leona Hutton
W. S. Hart
Enid Markey

A set of 8 by 10 of "KEYSTONE MABEL" in four different poses, 50c.

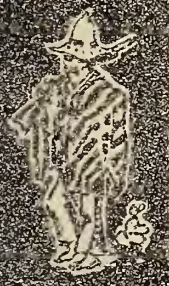
New York Motion Picture Corporation

Longacre Building, 42nd Street and Broadway NEW YORK

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Each producing company which releases through Warner's Features, Inc., has a specialty of its own. Its players are stars in that specialty. The result is the superb acting, the stirring realism, the splendid photography and the wide variety of Warner's releases.

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Produced by the U. S. Film Corporation, operating on the Mexican border, under the direction of J. Arthur Nelson. A powerful story of guerilla cruelty and American heroism. It will thrill the heart of every American patriot.



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Produced by the Albuquerque Film Manufacturing Co., operating in New Mexico—the Indian country. A red-blood tale of the old frontier—a tale of treacherous redskins, dashing troopers, fighting cowboys, a beautiful heroine, and rival lovers.



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Secured through George W. Lederer. A strong dramatic production, depicting the intrigues, the tragedies and the romance of modern society.



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GENERAL

MAIN OFFICE: 200 FIFTH

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ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
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NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK





Flo LaBadie as the heroine in "The Million Dollar Mystery."

Intensely Dramatic

Every episode—***every scene***—of The Million Dollar Mystery throbs with human emotion. The intensely dramatic situations cleverly portrayed by beautiful Florence LaBadie are exceptional examples of the motion picture art

THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The most exciting thrills in this stupendous production are still to come. Under-water pictures, Flo La Badie's dive off an ocean liner, a fire at sea, the dash of an automobile over a cliff—these are a few of the thrills coming. Remember, $10,000 will be paid for the best 100-word solution of The Million Dollar Mystery.

2-reel episodes of The Million Dollar Mystery are now being released every week. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK 166 W. Washington Street, CHICAGO

or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada.

The Thanhouser Three-a-Week

36

Tuesday, July 28, "The Messenger of Death"—two reels. A thrilling story of adventure in the Indian civil service. Very capably portrayed by Charles Mather, Mignon Anderson, Irving Cummings, Ed. Fray, John Lehnberg and Eugene Moore, Jr.

Sunday, August 2, "The Butterfly Bug." A mirth-provoking one-reel comedy bringing out the exceptional talents of Harry Blakemore, Fan Bourke, Helen Badgley, Doris Farrington and Renie Farrington.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser's releases will continue to be features of the Mutual Program



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant. No. 220 West Forty-Second Street New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X August 1, 1914 Number 4

A Reprint With a Reason

BELOW is reprinted an advertising editorial which appeared recently on this page.

The Atlanta "Sunday American" thought well enough of this editorial to republish it in double column measure in the centre of its motion picture page.

Also, to characterize it as "About the best article on advertising published in some time."

IF the article is "best," it is because it tells the truth.

In reprinting it, we ask each advertiser, in all good nature, if the "truth" doesn't hit home.

Isn't it wise to buy low on a rising market—when you have ample opportunity to *know* that you *are* buying low and that the marked *is* rising?

AND isn't it generally true that *inertia* prevails with the advertiser when he selects his mediums—that he takes the superficial say-so, the prevailing belief, and does not really analyze, investigate and *think?*

This article evidently is worth reading again.

Buying Space

THE advertising manager of one of New York's finest department stores gave to me the other day the names of the dailies which he considered his best "pullers"—his best advertising mediums, in other words.

He goes to great length to check up the mediums he uses. Naturally, for his advertising outlay runs into the hundred thousands. Selection of mediums is a very important matter—his most important problem, in fact. He uses various and devious methods of checking results.

"How about the ———?" I asked, naming a daily which for more than a year has made rapid strides in all-round improvement. To-day, in everything that makes a good newspaper—news and its arrangement, editorials, cartoons, features—it is considered by a good many judges to be the best paper published in New York.

The advertising manager smiled indulgently and sophistically, the very same kind of a smile that drives to desperation the conscientious publisher.

"Why," said he with parrot-like precision, "its readers are high-class, but nonpurchasers." "Good heavens!" I exclaimed. "I heard that dictum twelve years ago. Don't you know how the paper has changed—how it has popularized itself?"

"Oh, yes; to be sure. To be sure," he hastened. "It's coming right along. It's a splendid paper. We're watching it, you know. But"—the same smile—"it hasn't arrived yet."

"It hasn't arrived yet!"

When will it arrive? Not, in this advertising manager's estimation, until its rates are so high as to make it almost prohibitive. You can buy space in this newspaper to-day—third page, preferred position—at twenty-three cents a line. The same position in one other paper—one of the three best "pullers"—costs one dollar and twenty cents a line.

There is no question whatever that the twenty-three-cent rate in the growing paper is the best "buy." But our friend the advertising manager won't even give the new paper a chance to prove it.

There is too much parrot-like gossip and too little real thinking and investigation in the advertising world.

Some one paper achieves and holds advertising prominence. it gives a certain measure of results which are immediately adopted as standard. The word goes forth: 'The Gazette' has got the circulation." This saying becomes standard.

Advertising managers hear and accept it. No investigation of circulation may be made. No account may be taken of the price charged. In most instances it is impossible to check results.

And so it goes. The paper gets advertising very largely through the inertia of the advertiser.

At the same time another paper is building fast—and sure—like the instance of the New York daily referred to.

In these modern days it is perfectly possible for a publication to achieve in one year what it has taken another publication five years to accomplish.

Of course, it must have ample resources. It must be able to advertise itself more in one year than the other publication did in five years. And it must back up the advertising by editorial excellence and service to its readers and advertisers.

But if it has this excellence and you know that the right effort and resources are back of it, you are buying cleverly when you take advantage of its moderate advertising rate, for the simple reason that you are buying on a rising market.

You need only [illegible] with a yearly contract. Such a paper, with such a start, is bound to acquire circulation in excess of its rate before the expiration of a year.

W. A. J.—In The Motion Picture News.

NEW HOUSE IN LOS ANGELES

Special to The Motion Picture News

Los Angeles, Cal., July 21.

LOS ANGELES is to have another downtown motion picture theatre, to be opened in August. It is located in the three-story building at 610 South Broadway. The owners will be Joseph Rittigstein and C. H. DuBois, who were at one time part owners of the Liberty Theatre, on Main and Third streets.

The new house is to be known as the Symphony, and according to Mr. Rittigstein, will fulfill the name. A mammoth pipe organ is now being built to order for the theatre, there will be an orchestra of ten pieces and singers, and the program will be made up of feature films.

The equipment will consist of the best that can be secured, and the interior decorating will be in charge of C. Clawson, who recently came here from Paris.

BOOM ATTENDANCE IN HOT WEATHER

Special to The Motion Picture News

Louisville, Ky., July 23.

"Quo Vadis?" is being shown at the National Theatre this week on a return engagement.

"Many ministers, priests and prominent business men, persons who do not usually take a great interest in motion pictures, are coming to see this film," says Manager Goldberg, "and this week, at least, the depressing effect of the excessive hot wave has not been felt at the National. Not only has every performance been to a full house, but we are forced on Saturdays to give two extra shows in order to accommodate the crowds attracted."

TOWN NOW WELCOMES FILMS

Special to The Motion Picture News

East Hampton, N. Y., July 22.

After the third attempt to establish a motion picture theatre in this place, one has now been opened, with all indications of becoming a successful enterprise. The pulpit and public both opposed the opening of the first picture house, but now sentiment has changed, and those who were the most violent in their opposition are now the most ardent supporters of film plays here.

BOOMING BUSINESS WITH BABY SHOWS

Napoleonville, La., July 23.

Napoleonville has gone wild on the subject of baby competitions, and the nickel theatre, the only moving picture house in the world operated by a church society, is booming patronage in the hot summer months by showing them on the screen and offering prizes to the children securing the most votes.

Exchanges to Compromise Censor Suits?

Rumors of Dicker with Pennsylvania Attorney-General to Let the Censorship Bill Stand—Exhibitors League of Philadelphia Would Take up Fight.

Special to The Motion Picture News

Philadelphia, July 23.

RUMORS have been going the rounds in Philadelphia for the past week that the Mutual and Universal exchanges were willing to abandon their suits against the Pennsylvania Board of Censors of motion pictures. The first intimation that there was anything wrong was given at the meeting of the Philadelphia local of the Exhibitors League at their regular Friday meeting. One of the members stated the reports as they had come to him and the members agreed that if the suits were compromised, it meant that the league would have to start all over again. This would mean a hardship, for there has already been a considerable contribution to the present fight.

When interviewed, the Interstate Films Company, the local distributors for the Universal, admitted that a compromise had been proposed, but would give no details as to terms.

It is definitely known, however, that the proposition is to charge for one print only of a film released in Pennsylvania and pass all duplicates free, provided the same eliminations are made as ordered in the original. While this would mean a considerable saving to the exchanges which use more than one copy of a given subject, exhibitors say it is sidestepping the issue entirely and regard it as unfair to all the elements which have contributed money to support the censorship fight.

The Mutual takes the attitude "that half a loaf is better than none," but referred all requests for information back to the Interstate.

The suits in question were brought by the Mutual Film Corporation of Pennsylvania and the Interstate Films Company, Inc., the Mutual Film Corporation of New York, Buffalo branch, and the Overlook Theatre, of Philadelphia, against J. Louis Breitinger, chief censor, and Mrs. E. C. Niver, assistant censor. George Q. Horwitz represented the plaintiffs and Attorney-General John C. Bell and staff represented the censors who are also state officials.

It is worthy of note in passing that, while the Overbrook Theatre represents the exhibitors' end of the suits, it is owned and controlled by the officials of the Interstate, and therefore would naturally take the same stand as the exchanges. Exhibitors hope that there will be no compromise.

If the suit cannot be won on its merits, then take the fight up to the halls of the legislature at Harrisburg in the fall and have the obnoxious bill repealed, they urge.

Julian M. Solomon, Jr.

Sunday Opening War Culminates in Police Raid

Third Interference with Ocean City Amusement Men within a Year—Exhibitors Will Not Fight Antagonistic Element

Special to The Motion Picture News

Ocean City, N. J., July 23.

MAYOR HARRY H. HEADLEY, accompanied by his Chief of Police and a squad of men, recently entered the Idyle Theatre, located on the Boardwalk, and stopped the motion picture show then in progress. He also ordered the proprietor and his assistants arrested.

The action of the mayor meets with approval here, as the sentiment of the resort is very conservative. This is the third year that the boardwalk amusement men have attempted to force the wide-open Sunday, but in each case have failed because the resort was founded by those who object to the anti-Sabbath observance of other shore cities.

Mayor Headley has notified the picture men of Ocean City that if they opened up he will personally head his police force to compel observance of the law.

The mayor, after entering the Idyle, addressed the audience, which had filled the house to see "Jeanne D'Arc," and requested them to pass out quietly, as the show had been stopped. There was no disturbance.

The police then closed the doors and arrested Lewis Westcott, E. Warren Smith, C. Walter Preston and F. B. Roy, employees of the house. They were held in the local bastille for a hearing. They were later released on giving bail for an appearance.

The mayor, after closing the theatre, refused to make any other comment than that he had taken a solemn oath to compel an observance of the law, and he intended doing so, especially those sections which were in keeping with the traditions of Ocean City.

It is doubtful if the amusement interests will make another trial at the open Sunday this season.

PENNSYLVANIA AND OHIO CENSORS ATTACK "JOHN BARLEYCORN" FILM

J. Louis Breitinger, Head of Keystone State Censor Board and Lawyer for Liquor Interests, Demands Radical Eliminations—Exchange Prepares to Carry Case to Court; May Show Film Publicly in Defiance of Censors—Picture's Appearance on Eve of "Wet-or-Dry" Election in Ohio Dismays Politicians

Special to THE MOTION PICTURE NEWS

Philadelphia, July 23.

A TYPICAL disregard of the rights of individuals to conduct business without interference by politicians, whose real motives in the move are being carefully concealed from the public, has manifested itself in the first open fight between the manufacturers of films and J. Louis Breitinger, chief motion picture censor of Pennsylvania, precipitated yesterday when he refused to approve the Jack London picture, "John Barleycorn." The picture was scheduled for release July 13, and had been booked at the Stanley Theatre for the 15.

William E. Smith, head of the Famous Players Exchange, which is handling all Bosworth films in Philadelphia, made application to the censors two weeks in advance of the release date, as is required. The film itself was submitted over a week before time for release.

When Smith went to censor headquarters to obtain the film he learned that Mr. Breitinger had not yet given it his O. K. He wanted many cuts made and particularly wished 500 to 1,000 feet added to show the domestic felicity of Barleycorn after his reformation. To make the cuts requested would spoil the value of the film as a story and to add the necessary footage would put matter into the story that was not originally there, as well as cost the producers a large amount of money.

Absurd "Cuts" Demanded

After reading a large list of cuts Mr. Smith requested a copy of the list and received the reply that his memory should be good enough. A copy of the list was refused, but the following are those which were ordered so far as his memory serves:

"Cut to a flash only, the scene in the first reel about the little lad drinking from the pail of beer.

"Cut out the extended drinking of the lad at the Italian banquet, together with the caption about fear of Italians.

"Cut out some of the drinking scene with the Queen of the Pirates.

"Cut out some of the drinking in the saloons.

"Cut out the caption about no deal being consummated without the aid of John Barleycorn.

"Cut out some of the drinking scene on the return to the yacht.

"Reduce the Japanese drinking scene and the fight with the Japanese in the small boat.

One of the Scenes the Censor Ordered Cut to a Flash



A CAROUSAL IN JAPAN
As Shown in "John Barleycorn"

"Reduce the saloon drinking scene after the sailors are paid off.

"Extend domestic scene, at the end, showing the man's true reformation."

Smith Calls Censor Bluff

The film was taken from the censor's office and a private exhibition was given at the Central Y. M. C. A. to which leading temperance advocates, ministers and members of the W. C. T. U. were invited. Mr. Smith was threatened with arrest if he showed the picture without the censorial approval, but it proved to be only a bluff. He has not been disturbed at this writing, thirty hours after the showing of the film.

The film met with the entire approval of the assembled dignitaries and was given hearty applause at its conclusion. The one expression heard on every tongue was "What could the censor be thinking about to stop this film."

Every newspaper in the city has taken up the cudgels in favor of the films and against the censors, as they realize that if the law permitting a censorship of films is allowed to stand that they will be next in line for a dose of the same medicine. Not only have the news columns given the affair much space, but the "Evening Bulletin" to-day prints the following editorial on the subject.

"TOO FINICAL CENSORSHIP"

"Refusal to approve a film drama based on Jack London's "John Barleycorn" precipitates the first actual contest of the critical authority exercised by the State Board of Motion Picture Censors. It will be as well if the case shall be fought to a final conclusion, because, unless that shall be done, the issue will inevitably arise again and again, so long as the limitations of the censorial discretion remain vague and undefined by judicial interpretation of the act creating the board.

"The objections to the film are not clearly stated, in fact, have been scarcely indicated by Mr. Breitinger, the chief censor, but, judged from his suggested changes, they are that the story of intemperance as told in the pictorial reproduction of Jack London's autobiography, is too horrifying and should be softened down and given more of emphasis in its pleasant closing, as if to make its final word an assurance that all comes out right in the end.

"But no story of intemperance which is true to life, subordinates its horror and its suffering and its degredation, nor gains anything by magnifying the joys or reformation if it dulls or shades in any way the contrast with the actualities of the drunkard's life. . . . And Jack London, in his story, tells the truth, as too many an unfortunate can bear witness.

"If the ban of disapproval is to be placed on a production because some feature of it lacerates the sensibilities of an individual or group of individuals, without regard to the general effect upon the welfare of the community, then the experiment of censorship might as well be given up forthwith as an absolute and utter failure, for it will certainly stir up such public resentment as to be overwhelmed."

Breitinger's Liquor Affiliations

The "Evening Bulletin" has the largest circulation of any daily paper in Philadelphia and has always ranged itself on the side of the films, and in previous editorials has proven its friendship for the industry. Several of the other papers which favor local option have attacked Mr. Breitinger personally because of his connection with the liquor interests.

He has on some half dozen occasions presented applications of local saloons to the Court of Quarter Sessions for renewal of licenses.

The firm of Breitinger and Breitinger, of which he is a member, is known and recognized as one which handles this class of business.

It is the prevailing opinion of exhibitors that censors when appointed should be required to give up all other lines of business so that there would be no conflicting personal interests to conflict with the interests represented in film dramas. And they declare that there should never be any censors except the public itself.

Will Show "Barleycorn" Anyway

Mr. Smith now plans to go further and test the authority of the censors in court. He intends to hire the largest theatre in the city, and will show "John Barleycorn" without the approval of the censor board. If they arrest him and attempt to stop the showing of the film he will apply to the courts for an injunction to restrain Mr. Breitinger from interfering with his rights.

Episode in First Reel That Made Breitinger Blush



FARMER FINDS YOUNG LONDON HELPLESS IN DRUNKEN STUPOR

Counsel is being sought and ex-Judge James Gay Gordon, one of the most prominent attorneys in this city, will be asked to handle the case. Judge Gordon was out of the city to-day so that it could not be learned definitely whether or not he will accept the case.

It is thought though that he will handle it as he is strongly opposed to the liquor interests.

B. H. Pierce, of the New York office of Bosworth, Inc., is in Philadelphia to help Mr. Smith in his fight for fair play. F. A. Garbutt, vice-president of the Bosworth firm, when informed of the situation by wire replied, "Fight the thing to a finish. Will come on if necessary."

Another point demanding the attention of film men is that, while the judges who have the censorship cases under consideration, have not as yet rendered a decision, they will no doubt realize that unless they take some action at once they may have another case on their hands. The widespread public sentiment against censorship will probably induce them to make a prompt decision in the matter of the Mutual and Universal cases.

Suspects Liquor Interests

"Of course, we understand well enough what interests object to this film. In California we were offered $25,000 to suppress the film until after the November election," declared Mr. Smith. "But the film went on in California, and it will go on here as sure as there is justice in the land.

"We told Mr. Breitinger that he could not possibly have any reason for suppressing this film, as it has been approved as a strong temperance argument by ministers and church workers all through the land. We offered to submit all the written church indorsements to him. But he waived them aside with the remark that he did not care a rap for them because all those ministers, church workers and temperance people 'are biased, anyway, against the other side.'

"This 'other side' that Mr. Breitinger talks about is, of course, the rum side, and that seems to be the only side Mr. Breitinger is considering."

When Mr. Breitinger returned to town yesterday, he denied published statements that his withholding of approval was because of the fact that he is attorney for liquor interests, and said that during his temporary absence the impression had been given out that the board of censorship had definitely passed upon the film.

"The film has neither been approved nor rejected by the board," said he. "The false impression created in connection with the film indicates that the parties interested desire to create a fictitious sentiment for advertising purposes.

"Application for censorship was made and the film examined. Certain eliminations and changes were suggested, which were taken up with the local representative, who was to ascertain from the manufacturer or producer whether such changes would be satisfactory.

"This film was examined by the board, as are all other films, and in accordance with the rules which provide for such examination, under which, if eliminations or changes are suggested, the applicant or his representative is informed immediately.

Another Scene too Strong for the Liquor Attorney



LONDON HELPLESSLY INTOXICATED AT THE AGE OF EIGHT

Breitinger's Denial

"The suggestion that I am opposed to the production of this film because of an alleged identification with liquor interests is ridiculous. I am not and have never been connected with the liquor interests in any way. I am a total abstainer. The suggestions which I made for changes in the 'John Barleycorn' film were based upon my personal belief that too much space was devoted in the play to the drunken scenes, and too little attention paid to drawing a moral lesson.

"The film has six reels, of which more than five depict scenes of drunkenness which do not show that the victim of drink is any less respected by his family or associates on account of his acts. Instead of two hours of scenes of drunkenness and ten minutes devoted to pictures of his reformation, the moral lesson should be emphasized throughout."

Mr. Breitinger stated that the final decision of the censorship board would probably be announced later on in the week.

"JOHN BARLEYCORN" THROWS OHIO POLITICAL "FAT IN FIRE"

Special to The Motion Picture News

Columbus, Ohio, July 23.

TEMPERANCE folk have clashed with the Ohio Motion Picture Censor Board over "John Barleycorn," the filmization of Jack London's story of the same name, said to picture that author's struggle with liquor.

(*Continued on page* 64)

Producers Submit to Keystone Censors

Fifteen Hundred Films Already Seen by Pennsylvania Board, at Cost to Manufacturers of Nearly $4,000—Exchange Men and Exhibitors Eagerly Await Court Decision—Censors Now Propose to Regulate Size of Posters—May Ban All but One-Sheets

Special to The Motion Picture News

Harrisburg, Pa., July 23.

THE period has expired in which the new Pennsylvania State Board of Censors agreed with the motion picture interests of the state to waive enforcement of the law permitting the board to impose fines for failure of exhibitors to show the board's stamp of approval on all films displayed in public.

This agreement was reached after it became known that certain of the motion picture manufacturers had banded together to test the constitutionality of the law in the court, and was designed to act as a truce pending a decision from the court.

Since the period of the truce has expired, however, and no decision has yet been forthcoming from the court in Philadelphia, where the legal issue was raised, it was asserted in the board's headquarters here to-day that film manufacturers, even those that are parties to the pending test case, are now paying the license fees of $2.50 for each film offered for inspection rather than run the risk of being adjudged ultimately to have run afoul of the law and to be liable for the heavy fines prescribed by the act.

SOME idea of the expense that this law imposes on the manufacturers can be gleaned when it is known up to date that 700 subjects, or from 1,200 to 1,500 films, have been passed upon and approved by the board. This, at $2.50 a film, has cost the manufacturers from $3,000 to $3,750, exclusive of the fees paid for films that may have been rejected and exclusive of the expense of displaying the pictures for approval, an expense which is also imposed on the manufacturers under the law.

While there is no information available in the headquarters of the censors as to when a decision is likely to be handed down, the film manufacturers and exhibitors alike are "watching and waiting" eagerly for the ruling that will show them where they will ultimately stand with regard to these additional expenses.

A good many of the exhibitors are saying that if the court decision goes against the motion picture interests and thus makes these additional expenses a permanent proposition, the manufacturers will shift the additional financial burden onto the shoulders of the exhibitors in the form of higher rentals for films.

Whether or not the manufacturers propose to do anything of the kind, it is likely that if the law finally is approved by the court, at least some of the exhibitors will take this as an excuse or a pretext for increasing the price of admittance to ten cents in houses that are now charging only five, as the tendency toward ten-cent shows appears to be growing in Pennsylvania.

IT was learned in the headquarters of the censors to-day that the board has abandoned its original plan to have projecting rooms for the display of films that are offered for approval in more than one city of the state.

A projecting-room has been established in the building at the Southeast corner of Thirteenth and Vine streets, Philadelphia, where all the films will be examined except in emergencies.

Occasionally, with respect to local films, the board may hold examinations in private theatres in this city or even in other cities of the state, but the only official and permanent projecting-room will be the Philadelphia one.

The headquarters office of the board of censors, however, will continue to be in this city, as the capital of the state.

V. H. Berghaus, Jr.

CENSORS RULE ON TITLES AND POSTERS AS WELL AS FILMS

Special to The Motion Picture News

Philadelphia, July 23.

THE Pennsylvania Board of Censors of motion pictures have taken upon themselves the authority for censoring titles of films and threaten to censor the size of posters in the near future.

The latest comedy enacted by the board is entitled "Making a Baseball Title for an Innocent Film." When the Mutual Film Corporation submitted their Komic release of June 28, entitled "The White Slave Catchers," the film was passed without a cut, but with broad smiles on the part of the censors. BUT—and hereby hangs the tale—they strenuously objected to the title. The Mutual was requested to change the title to eliminate the words "White Slave."

During the progress of the negotiations it was necessary to substitute another release to fill the vacant space. After being informed that not only every sub-title but the posters as well carried the same caption the censors graciously allowed the two offensive words to be covered over and now the mutilated film and posters advertise "The Catchers," and we might quote the old familiar in a new dress, " a censored poster is not always what it seems."

BUT to get down to serious matters, the Pennsylvania censors are expected daily to issue an edict *forbidding the showing of anything larger than a one-sheet poster.*

This, while apparently a thing beyond their jurisdiction, will be the greatest step forward that the business has seen in many a day. It will mean the elimination of a lot of lurid rags and banners which often misrepresent the show within, and will put the picture business on a basis where the pictures themselves will have to pull to draw patrons.

At present, many of the better class of patrons and possible patrons turn in disgust from a picture theatre whose perfectly legitimate and clean show is advertised like a circus side show.

The best advertisement that a film can have in front of the house itself is photographs. The patron will believe what the camera tells him rather than what some scatterbrained lithograph artist wishes to imply. The big paper is right and proper for regular billboard work, if it truly depicts scenes from the film, but many a beautiful house front has been disfigured by the use of large posters and banners which cover the good looks entirely.

A SHINING example of this is a house recently remodeled on Market street, Philadelphia. A new front of real marble was put in at large cost, and the passerby can not distinguish from the store show dump because every inch of lobby space is covered by glaring posters. Posters are strung across the entrance and flap in the wind like the hideous banner of old. This house gets five cents for five or six reels of pictures and does a good business.

Compare it with another house but a block away which also has a marble-trimmed lobby. This house runs but three reels for five cents, giving first-run licensed service, and only uses one and three sheets displayed in

neat frames. This house is usually doing capacity business. And it gets the better class of patron.

From the exchange man's point of view, the proposed edict will be viewed with much favor. It means less handling of paper, and what usually proves a deficit account on every show is brought back to the right side of the ledger. The only firm which claims that their poster business is profitable is willing to see the big sheets eliminated for the good of the business in general.

JULIAN M. SOLOMON, JR.

FILES INJUNCTION AGAINST FILM MEN

A copyright injunction suit has been filed in the United States District Court of New York to restrain the Broadway Picture Production Company and the Eagle Feature Film Company from producing a photoplay entitled "The Trail of the Lonesome Pine," which is said to be patterned after the novel of that name written by John Fox, Jr.

The plaintiffs are Mr. Fox, the author of the book; Charles Scribner's Sons, the publishers, and Klaw & Erlanger, who produced a dramatized version of the novel by arrangement with Fox.

In making a rough estimate of the damage to the plaintiffs through the production of the photoplay the complaint says that John Fox, Jr., has made many thousands of dollars and is continuing to receive large sums in royalties through the sale of his book.

NEW PICTURE HOUSE FOR NEWARK

A motion picture theatre, with a seating capacity of 700, is to be erected at 686-688 Summer avenue, Newark, N. J., by William Pearson. It is to be a one-story brick structure covering a ground area of 42x120 feet and costing approximately $18,000.

The entire building is to be of fireproof construction. The exterior will be of tapestry brick and limestone, copper being employed for the cornices. A decorative treatment in ornamental plaster is to be used in the auditorium lobby, the Ionic order being followed throughout.

GEORGIA THEATRES COMBINE

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., July 23.

The Grand and the Elton motion picture theatres of La Grange, Ga., which have operated there for several years under separate management, have combined under the direction of W. H. and C. E. Market, formerly proprietors of the Grand.

W. H. Market will be in active charge of both theatres, and expects soon to change the name of the Elton.

Waterbury Summer Business Flourishes

The Scenic, Fox's and the Colonial, Closed for Some Time, Reopen with Large Attendance of Motion Picture Enthusiasts

Special to THE MOTION PICTURE NEWS.

Waterbury, Conn., July 23.

THE silent drama witnessed a great "revival" in Waterbury recently, when three of the city's most popular motion picture theatres, which had been closed, reopened and were greeted with large and appreciative audiences. The theatres are: the Scenic, Fox's and the Colonial.

Fox's combination vaudeville and motion picture house had been closed for several weeks following a disagreement between the owner of the theatre, Attorney O'Neill, and the lessee, William Fox, and it is doubtful if Mr. Fox will ever operate the house again. A New York syndicate opened the theatre early in the month with motion pictures exclusively. It is understood, however, that Mr. Zanft, a representative of William Fox, is an interested party.

The Scenic Theatre, which reopened on the same day as Fox's, was purchased a few weeks ago by Robert Molzon. The Scenic has been completely renovated and in its new decorations and equipment one would scarcely recognize it. The walls have been given a new coat of paint and are adorned with lyrical figures, while the lobby has undergone a complete transformation.

CARPETS of four thicknesses have been laid and convey a sense of homelike comfort.

Ray Averill, formerly manager of Poli's vaudeville house here, has been engaged by Mr. Molzon as manager of the Scenic, and the first thing Mr. Averill did when he took up the reins was to start a campaign of newspaper advertising, and write his own daily readers.

On the opening day the management had a thirty-piece military band parade the streets with a decorated automobile as the piece de resistance.

The Scenic will show "The Perils of Pauline" every week. The Pathé Daily News is another feature that has been secured, and Mr. Averill plans to book the best features available. He says the word Scenic is synonymous with Success, and already the house is "pulling" as never before. Every Saturday afternoon a Western reel will be shown for the pleasure and entertainment of the youngsters who accompany their mothers to the theatre.

"I FIND," said Mr. Averill, "that by running a Wild West reel every Saturday afternoon the youngsters all beg to be taken to the theatre, and in nine cases out of ten their parents acquiesce."

On the opening day five thousand carnations were given away at the Scenic, and the floral embellishments in the lobby changed it into a veritable garden.

The Colonial Theatre opened its doors Sunday evening, July 11, after a suspension of several weeks. Manager Sheehan has given his theatre a thorough renovation, and a new ventilating system has been installed. The feature play of the opening night was "Nero, the Mad Emperor." The Colonial has long been known as the "House of Features."

E. C. ERK.

St. Louis Daily Launches News Pictorial

The "Evening Star" Shows Interesting Events in Its First Reel—Includes Big Fireworks Display—First of Its Kind Made

Special to THE MOTION PICTURE NEWS.

St. Louis, July 22.

A NEW local current events film has just been launched by the St. Louis "Star," an evening newspaper. Mr. Watts, of the circulation department, is manager in charge of the production.

A. Witmann, manager of the Paris Airdome, Morganford Road and Juniata streets, secured the first release, which was made on July 11, for his place of amusement.

The first reel was well received, and contained interesting scenes taken in the various parks where safe and sane Independence celebrations were held, pictures of the fireworks display at the Federal League Park, which are said to be the first films of fireworks ever made, scenes in the Montessori School, and bits of life near Tenth and Carr streets, a poor neighborhood, which was taken to show that the children of this district have only the streets for a playground.

EXCHANGE AUDITOR WEDS

The announcement of the wedding on June 24 of N. Paul Stoughton, auditor of exchange for the Universal, and Viola Van Loan, formerly an assistant secretary to J. C. Graham, has been received by Mr. Stoughton's many friends at the West Coast studios. The marriage ceremony took place at Riverside, Ill.

New League Head at Close Range

Harmony Has Been President Pearce's Motto Throughout His Career—Credit for the Reunion, However, He Gives Freely to the Exhibitors at Large—Vital Propositions Will Soon Be Taken Up by Executive Board—Predicts Universal Prosperity by January 1

Special to The Motion Picture News

Baltimore, July 23.

AFTER a talk with Marion S. Pearce, new president of the Motion Picture Exhibitors League of America, one is bound to feel that his first name should have been Harmony.

Mr. Pearce's entire business career has been based almost entirely upon harmony. He insists on harmony among his vast staff of employees, and since the inception of the Maryland branch of the Motion Picture Exhibitors League, his one aim has been to bring harmony among the ranks of the members.

He has succeeded too, for there is no organization of motion picture men where there is more harmony than among the members of the motion picture interests of the Terrapin state.

Mr. Pearce had another opportunity to bring his great forte to bear when the split occurred in the national organization. No sooner had the new organization been formed, when the new league head appeared in the foremost ranks of those who made every effort to patch up the difference and to bring members of the new organization back to the fold.

With his election as president of the league, he and the members of his executive committee have practically affected the amalgamation of the two organizations and accomplished the purpose for which he so earnestly worked in conjunction with other prominent men who had the interests of the industry at heart.

Yet with it all, Mr. Pearce is an extremely modest man, and claims any credit for the work he has done and simply says that the big feat has been accomplished through consistent co-operation by a body of earnest men. These men are largely represented on the executive board of the exhibitors league.

IN speaking of the work in the past and present, Mr. Pearce said:

"The amalgamation of the Motion Picture Exhibitors League and the International Motion Picture Exhibitors Association has been assured.

"This matter was really closed at the Dayton convention and I earnestly believe that with our executive board more good will be accomplished by the league than ever before.

"When I say "I," I mean that the executive board of the league has this feeling.

"I wish it to be clearly understood that when I speak of a proposition, it is not as an individual, but simply as a mouthpiece of the executives of the organization which honored me by electing me its president. During my administration, the forces of the league are to be conducted by the executive board and all matters of any moment are to be presented to and acted upon by them. This is sure to bring about the most desirable state of affairs.

"THE executive board, as was arranged at the Dayton convention, is to have four members representing the International association, and the leading men of the latter, working hand in hand with those of the league is sure to result in legislation agreeable to the best interests of all parties concerned.

"Of course, the method by which the members of the International association are to come into the Exhibitors League of America will be through the regular channels, viz.: They will enter the state leagues in their state.

"The states where there are no state branches of the league, new ones are to be formed. It is the belief of the executive board that the entire membership of the International association is thoroughly satisfied and that, in spirit at the present time, there is but one exhibitors' organization. It is really only a matter of time to complete the formalities before the spiritual will become material.

"THE members of the league have been so intent upon affecting harmony among the exhibitors that the executive board has not had the opportunity as yet to take up many propositions which we all feel are of vital interest to the motion picture exhibitors of this country.

"This will be done, however, as it is so arranged that at very short notice, all the members of the executive board can be reached in a very short time and matters presented to them, thrashed out and definite action taken.

"The amalgamation of the exhibitors, it is felt by the executive board, has already had the effect of straightening out many points in the relations between the manufacturer and the exhibitor.

"This was plainly shown at the Dayton convention when the manufacturers seemed to realize that their position was made much easier by having one organization to deal with in the future instead of two.

"There are, of course, many matters of importance to be discussed between the manufacturers and film men and the exhibitor. Just what these matters are, we, the members of the executive board, feel are not to be publicly discussed until they have been thoroughly thrashed out and more definitely formulated.

"There is not the slightest doubt, however, that the result of the one organization's plan worked at the Dayton convention will simplify many motion picture questions. It certainly has a tendency to centralize effort and there is no question that a large amount of substantial work will be done during the coming few months, through which the exhibitor as well as the manufacturer and film men will be largely benefitted.

"MOTION picture exhibitors throughout the country are just at present, of course, passing through a most trying period.

"There is no question, however, that it will not be very long before there is a decided change in the tide.

"Indications are for a wide, general improvement in business, and the business of the motion picture men will keep pace with the times. This is particularly [illegible], when it is taken into consideration that the continued increase in the popularity in motion picture with the public and the demand for better class of productions is becoming stronger and stronger.

"As an entirety, the business from the exhibitor standpoint, is very satisfactory and I believe that by January the first, very few of us will have any room for complaint."

A. F. Gillaspey.

LEASES BRONX HOUSE

Sydney S. Cohen has leased for George F. Johnson the Empire Theatre property, at the northeast corner of 161st street, Westchester avenue and Hewitt place, Borough of the Bronx, New York City, taking in the entire triangular block surrounded by these streets, 223 feet on Westchester avenue, 256 feet on Hewitt place and 214 on 161st street, for a term of tewnty-one years at an aggregate net rental of approximately $400,000. The lessees are the Sydco Photoplay Corporation, Albert J. Norton, president.

EDNA GOODRICH WILL ACT FOR LASKY

Edna Goodrich, the famous beauty, who recently starred in the beautiful production of "Evangeline" which enjoyed a short run at the Park Theatre, New York, has been engaged by the Jesse L. Lasky Feature Play



EDNA GOODRICH

Company, Inc., for appearance early in September in one of the Belasco successes.

It has not been definitely decided just what picture Miss Goodrich will appear in, but it may be "The Heart of Maryland" or "Darling of the Gods."

Miss Goodrich will come over from London and go to Hollywood, Calif., for appearance before the camera, after which she will immediately return to London, where she is announced to appear in a big English production, in December.

KENTUCKY USES FILM PLAN FOR EXPOSITION

Special to THE MOTION PICTURE NEWS.

Frankfort, Ky., July 22

A motion picture exhibit is the unique plan adopted by the Kentucky State Commission for raising funds for the erection of a Kentucky building at the Panama-Pacific Exposition and at the same time advertise the resources of the state. Those who wish to be represented in the motion picture show in the Kentucky building will be charged according to the number of feet of film they use. F. S. Hendrick, of the Washington "Post" staff, will make the pictures. He also has secured similar contracts in Alabama, Georgia and Tennessee. The belief is expressed that the state would realize $60,000 out of the venture.

Spiking the Delusion of "Summer Dullness"

Three Large Companies in the Field Find this June and July the Biggest Months in Their History

THE MOTION PICTURE NEWS continues to receive from all branches of the industry reports indicating the maintenance of prosperous conditions in the motion picture field during the summer months.

In many instances, it is learned that business has not only held its own with the cooler seasons, but there has been an actual increase of receipts over those periods during the last few weeks.

This is not all, however. It has been stated by the representatives of certain manufacturers that the volume of business flowing into their offices gives grounds for the supposition that the so-called "dull spell" this year will loom up as a banner season.

One of the largest producing companies in the motion picture field has found that the dull(?) period established a record for the biggest receipts in its history.

William Wright, of the Kalem Company, states that the *months of June and July have shown the best business Kalem has ever had.*

The Box Office Attractions Company declares that their volume of business has increased *twelve per cent in the last two months.*

The W. L. Sherry Feature Film Company also makes a gratifying report on conditions indicating anything but a slump. The firm states that in June and July it has had the *best feature business since its existence.*

These records of important firms, taken in connection with the increasing successes of other representative concerns in the industry during the present hot spell, should help lay the ghost of "summer dullness" far below the ground.

Exhibitors Will Carry Sunday War to Court

Attorney for Binghamton Manager Expects to Make Application for Injunction Which He Hopes Will Prevent Further Interference

Special to THE MOTION PICTURE NEWS

Binghamton, N. Y., July 23.

EVERY motion-picture playhouse in this city was closed a Sunday or two ago, with the exception of the Symphony Theatre, owned and controlled by Messrs. Kornblite and Cohn, who also operate the Star Theatre.

The rest of the houses all closed voluntarily upon recent order issued by Mayor Ely, leaving the Symphony to invite action by the city.

The production of "Creation," a motion picture of religious character at the Stone Opera House, conducted by the International Bible Students' Association, was not molested.

The first skirmish in the war was fought at the Symphony when a detail of police was directed by Chief Goodrich to make the attack.

After the performance began, two plain clothes men purchased tickets, and after witnessing the show, came out and protested to the uniformed officers that the law was being violated.

Manager Cohn, the ticket seller and operators were then notified that the show must stop at once and the audience was asked to leave the theatre.

The action of the police gives Harry C. Walker, the attorney for the exhibitors, basis for an application of injunction which, if made permanent, will prevent further interference on the part of the police against Sunday shows.

Sunday is one of the ten-cent show days in this city and also the best business day in the week. The outcome will be watched with interest, as it may stir things to action in other cities of the state where Sunday is not tabooed by the police.

W. H. MACK.

CAMERA MAN TAKES CHANCES IN STORM

St. Louis, Mo., July 22.

When the Steamer "Majestic" was wrecked in the Mississippi River, near the intake tower of the water works of St. Louis, a short time ago, D. Blauvelt, a Pathé camera man, and Russell T. Edwards, motion picture editor of the St. Louis "Times," chartered a twelve-foot motor boat and took some big chances of getting drowned in their determination to get some pictures of the wreck.

The current formed in the passage between the water works and the sunken steamer was very dangerous, but the intrepid newsgatherers were not daunted. They got some thrilling pictures.

BUYS HARTFORD THEATRE

Hartford, Conn., July 22.

The Atlas Theatres Company, of New York City, has acquired the Star Theatre, in this city, and immediately closed it for improvements.

It seats 2,000, and was finished this spring. It will be re-opened about August 1 as a model motion picture house, renamed the Atlas.

CAPITAL EXHIBITORS DEFY THE MERCURY

Despite the Hot Wave, the Photoplay Houses Are Packing 'Em in With Good Pictures and Judicious Advertising Methods—Lower Prices or Longer Programs Used to Neutralize the Heat—Novelties That Pull Business

Special to THE MOTION PICTURE NEWS
Washington, D. C., July 23.

WASHINGTON has been suffering an exceptionally hot wave, which is naturally felt by the exhibitor. People are seeking the cool in the out-of-town amusements, and even in long car rides, rather than the shows of the city. Even the air-domes hold more inducement for the pleasure-seekers at this particular time.

And yet, with various schemes, the theatre manager is holding his own.

The cut-rates for the summer are chiefly of two kinds—reduction in the prices of admission and increase in the length of the show maintaining the regular schedule of admission.

Chief among the houses of the former class is Moore's Garden, which is a ten and twenty cent show in the winter with twenty-five cents for box seats.

At present the admission is five and ten cents, offering the same program with big features that has made this house popular.

An excellent system of ventilation with many fans, aided by the high ceiling and large open stage, make the Garden a very comfortable place to enjoy the pictures.

CRANDALL'S Theatre has retained its usual price of ten cents, but has added another feature to the daily program. This seems to have satisfied the public and a goodly attendance has been the rule, even during the heat.

Both Mr. Crandall, the proprietor, and his house manager, Guy Barrett, are ever seeking the comfort of patrons. With a seating capacity of 500, broad aisles, and plenty of room in the seats, good ventilation, soft lighting, convenient ice water, a ladies' retiring room, and courteous ushers, Crandall's Theatre has every reason to demand patronage.

The house also shelters the only gold screen in the city which gives clear pictures. As Mr. Barrett has risen to his present position from an operator, he is a stickler on good projection, and whenever he notices that it is not given even for a moment, he is in the booth himself finding out the reason why.

The electrical decoration on this theatre is attractive, a crescent in which stands a clown juggling "Joy."

The Maryland has lengthened its daily bill during the hot weather. Mr. Johnson is offering five reels for five cents. The program always includes one feature, and all pictures are the first time shown in this city.

UNDER the management of J. J. Noonan, the Virginia Theatre is offering a hot weather boost which is quite pretentious. The tickets are issued with numbered coupons to be retained by the patrons who are thus entitled to various prizes which are listed in the lobby of the theatre.

The first prize is a ticket to Atlantic City and the tenth or last is a season pass to the Virginia. Among the other prizes are trips to Chesapeake Beach and other near-by water resorts, tickets to the stock companies now in the city, and to other amusements and pleasure resorts.

It looks as if this will cause some lively running for these rewards. There will be several series of these contests during the present season.

The Virginia has added a cool-weather feature in the form of serving small ice cream cones free to patrons. This will make Mr. Noonan stand in well with the youngsters, who will insist that their parents and big brothers and sisters see the show at the Virginia. Children usually have their way in these things.

This theatre is showing a good program of features with several single reels. The Virginia has the distinction of having a complete mirrored lobby, which is made more brilliant when the night lights are reflected from every angle.

The Lyric, under the management of V. P. Whitaker, has the "cut-rate" to a minimum. For a five-cent show he is giving his patrons seven reels, with a change of program daily. And these are new pictures and features, too.

A specialty of serials is made in the offering of "Our Mutual Girl," "Lucille Love," and "The Million Dollar Mystery," while the Keystone comedies are also featured.

The Lyric is a comfortable theatre with a seating capacity of five hundred, located in the residential section of the city.

THE initial presentation in this city of "The Stain" at Moore's Garden Theatre, drew exceptionally large audiences. The chief cause of this was doubtless due to the fact that Thurlow Burgen, who takes the lead in this photoplay, was a Washington boy and only last summer played a lengthy engagement as leading man with Poli's stock company, permanently located here.

As this was his "bow" as a photoplayer in his home city, his friends turned out to do him homage. Mr. Moore was wise enough to remind the public of this fact when billing "The Stain."

Be it said to Mr. Burgen's credit that his work in this photoplay possessed the artistic finish and attention to details that characterized his stage acting, a criticism that can not always be given to the "legitimate" on entering the motion picture field.

The trial scene could scarcely have been more intense if the rich, stirring words of the actor had filled the Garden.

"A Million Bid" caused something of a stampede at the Savoy Park recently when several hundred were turned away disappointed. The fact that this was a "repeater" by request, with no additional plays and a ten-cent show, in no way lessened the enthusiasm for this entertaining and exciting photodrama.

Manager Edgar Tracy reports a capacity of 2,500 for the two shows that this theatre offers in the evening, as it is in the resident section and opens at 7:30.

These figures were eclipsed at the first showing of "A Million Bid" at the Savoy Theatre when 3,000 was the capacity. This same play met with equal popularity when it ran for four days at Crandall's, when first released.

As a "cut-rate" inducement, the Parkway Theatre is offering dancing to its patrons. This is a dime house, which has a feature program that is always good. A novelty is met here in the form of a ladies' orchestra.

THEODORE FRANKLIN.

WILL ALTER BROADWAY THEATRE

Plans have been filed for extensive alterations, costing $30,000, to the Broadway Theatre, southwest corner of Broadway and Forty-first street. New floors, new exit doors, dressing-rooms, and steel work on the stage are some of the contemplated changes.

KLEINE RELEASES ANOTHER MULTIPLE

"The Secret of the Ring," a splendid three-reel release, is scheduled for the General Film Company August 10, by George Kleine. This is one of the best three-reelers yet made by Cines.

Trade Events in Western Pennsylvania

Police Censorship an Increasingly Dangerous Menace to Pittsburgh Exhibitors' Business—Drastic Building Code Puts Damper on Theatre Openings—Doings of the Equipment Men and Exchange Managers—Some Large Contracts Landed by Smoky City Men

Special to The Motion Picture News

Pittsburgh, Pa., July 23.

THE Pittsburgh motion-picture men, both exhibitors and exchange managers, are getting into line to fight for their rights regarding censorship and new building laws which, it seems, are being made for the destruction of the motion-picture business in this section, especially in Pittsburgh.

The police censorship here is getting worse right along.

Since the new administration has taken charge of the city's affairs, they have made it a hard proposition for any of the exhibitors to run a show that meets with the ideas of the police officials.

The state censorship is, at the worst, all that should be required, but the police officials seem to think that they should take a hand in the pie and are watching the motion-picture business with a jealous eye. In fact, they are paying so much attention to the films that crime is running riot here.

THE new building code makes it hard to find places for the operation of a theatre. By the time the aisle space is taken from the width of the ordinary building, it leaves little, if any, room for seats. This is having a tendency to hold down the opening of a number of theatres.

J. R. Newman, manager of the equipment department of the Ludwig Hommel Company, has returned to the city from the Dayton, O., convention and has been praising the displays of the various manufacturers of motion-picture equipment. While at the convention Mr. Newman secured a number of orders, and says the trip was both a profitable and enjoyable one for his firm and himself.

Frank R. Guckert, who for a long time has been connected with the Feature Film and Calcium Light Company, of Pittsburgh, has gone into business for himself at 107 Fourth avenue, Pittsburgh. Frank is well known to the trade in this city as one of the best repairmen of this section, and his business right from the start was phenomenal.

He is a repairer of projection machines, and the operators have the utmost confidence in his work.

Thomas Thompson, manager of the Columbia Theatre in Fifth avenue, has left the city and is combining business with pleasure in New York, where he will look after some important business for his theatre. After it is completed, he expects to spend a week or ten days at Cambridge Springs. Later he will go on a fishing trip to Conneaut Lake.

J. FRANK HATCH, the film and carnival manager, has moved his offices from Baltimore to Pittsburgh, and is handling all of his business from the local office. He is planning a number of gigantic shows for the coming fall in this section.

A number of the motion-picture houses of this section have laid plans for the enlargement of their theatres before the cool weather. Some of the improvements are well under way, and building permits for a number of others have been issued.

A. S. Davis, of the Independent Film Company, is interested in oil in West Virginia. He spent two days in Huntingdon, West Virginia, attending a meeting of the officials of the company and has just returned to Pittsburgh.

Paul Qualtrough, of the poster department of the General Film Company, with offices in New York, spent Monday in Pittsburgh. He arrived in the morning and left in the evening for the East.

M. A. Sybert, of the Park Theatre, of Moundsville, W. Va., spent a day in Pittsburgh upon his return from the Dayton convention.

A NUMBER of improvements have been made to the plant of the Independent Film Exchange. A. S. Davis is manager, and among the improvements he has added a big gold sign. Davis is still holding to his "chatter" about there being no money in the film renting business.

The Kalem Theatre at Washington, Pa., has added a large organ to its equipment. The instrument was sent to them from a Pittsburgh concern, and is said to be giving the utmost satisfaction.

D. C. France, of the Feature Film and Calcium Light Company, took a flying trip through Ohio and West Virginia this week.

He reports that he secured a number of contracts for some of his specialties, and a number of features will be sent to that section from the Pittsburgh office. Most of the specials are Universals.

THE Alhambra Theatre in East Liberty, one of the largest theatres in that section of Pittsburgh, packed his house last week. He exhibited "The Spy" for the entire week, and filled the theatre at each performance. He is loud in his praise of the picture.

F. G. Galbraith, road man of the Feature Film Company, went to Cambria county last week and landed one of the largest contracts for equipment that has come from that section since the motion-picture business was started in that section.

His contract calls for the entire equipment of the theatre from chairs to projection machine.

G. L. McCoy, Jr.

Business Booms in Omaha Exchange Territory

Nebraska, Iowa, Kansas and Dakotas Report Steady Improvement Through July—Effect of Heat Only Temporary

Special to The Motion Picture News.

Omaha, Neb., July 22.

VERY few motion picture theatres in Omaha's territory—Nebraska, Iowa, Kansas and the Dakotas—have closed because it is summertime. Compared with former years, the situation this summer is remarkable.

Exchange men say the "summer slump" has hardly been noticeable, while the number of theatres to start in the spring has been unusual.

A number of theatres in the smaller towns, and a few in the cities, have cut down the length of their programs.

That they have not closed for the summer months is a decided indication that the motion picture business in this part of the country, at least, is permanent.

"Our business has been getting better right along during July," said one exhibitor.

"The slump is noticeable during the first week or two of hot weather. Then the people, becoming used to the heat, become normal again, and the normal person attends the motion picture shows."

STERLING HEAD COMES EAST

Fred J. Balshofer, president and general manager of the Sterling Motion Picture Company, recently left Los Angeles for New York City, on a business trip of two weeks.

"REEL" FELLOWS ORGANIZE IN PHILADELPHIA

Promote Harmony and Bring Members of the Motion Picture Industry in the Quaker City in Closer Business and Social Relations—Prospect of Large Membership — Permanent Officer Will Be Chosen at Next Meeting—Exchange "Map" Changing

Special to THE MOTION PICTURE NEWS.

Philadelphia, July 23.

THE newest member of motion picture social clubs was born on Sunday, July 19, at 2 p. m., when the "Reel" Fellows of Philadelphia came into being.

The invitations to the event read as follows:

THE "REEL" FELLOWS OF PHILADELPHIA

Dear Sir:

You are cordially invited to attend a private exhibition and demonstration on Sunday, July 19, at the Ridge Avenue Theatre, 1734 Ridge avenue, at 2 p. m., where several first-run features de luxe (emphasis on the de luxe) will be shown; and to hear several renowned speakers who are today the shining lights of filmdom; also several notable vaudeville performers who will make you sit up and take notice.

We respectfully beg to state that we, the committee, are very careful what we eat, drink and smoke; so you can rest assured of surviving this very notable event.

Yours obediently,

The Committee.

Please bring this card with you.

No admittance without it.

Many Philadelphia film notables awoke to find these cards in their morning's mail on Friday and Saturday. On Sunday afternoon they responded with a right good will, and there were over one hundred on deck by the time the reels were ready for showing.

THE collation consisted of sandwiches, pickles, olives, cheese and various other good things to eat, washed down by that amber liquid that comes in "brown bottles." This was served both before and during the entertainment and proved to be a perfect "social solvent."

The films were two de luxe reels on the opening and the wind-up, with comedies and vaudeville sketches in between. The comments of appreciation for both films and performers were loud and sincere. Just before the final reel was run a slide was flashed on the screen extending the good wishes and greeting of THE MOTION PICTURE NEWS to the "Reel" Fellows of Philadelphia, and received a nice "hand."

At the conclusion of the show the gathering was called to order and Simon Libros, of the National Feature Film, was appointed temporary chairman, and Jay Emmanuel, manager of the Ridge Avenue Theatre, temporary secretary. The temporary committee on membership, composed of the following: William Heenan, Electric Theatre Supply Company; Ben Zerr, exhibitor, Reading, Pa.; Julian M. Solomon, Jr., Motion Picture News; Dave Sablosky, exhibitor, Philadelphia and Wilmington, Del., and Steve Talbot, proceeded to take the names of those present who desired to join the new organization.

Mr. Libros, in a short speech, briefly stated that the intention of the club was the promotion of good fellowship, and that it was to be a purely social organization. He then announced the names of the membership committee.

Ben Zerr, of Reading, also added a few words of good cheer and welcomed a social body which would promote a better feeling among all branches of the art.

ABOUT fifty names were submitted to the committee for its consideration. The joyful gathering then broke up and the membership committee adjourned until 4 p. m. Monday, at Mr. Libros' office.

On Monday the first business transacted was the outlining of qualifications for membership. Until permanent by-laws are adopted the following classes of persons connected with the motion picture art have been decided upon as eligible: manufacturers, actors, photoplay authors, newspapermen, exchange owners and bookers, managers of picture theatres. Honorary members will be those who have given signal service to the club in some manner.

In addition to the list of those taken on Sunday, invitations will be sent to several hundred others who are eligible, and as soon as sufficient replies are received, a business meeting will be called by the chairman and permanent officers will be elected.

Several suggestions were made as to dues, initiation fees, etc., but it was decided not to take any action on these matters at the present time but to let the business meeting make the final decision.

The campaign to secure members will be by means of a circular letter with tentative application for membership attached. In this letter will be set forth strongly the fact that the Reel Fellows is to be a body whose main and sole idea is "to promote good fellowship" among its members. As soon as permanent officers are elected, a regular meeting place will be selected, and it is hoped that ultimately the Reel Fellows will own their own home.

THE change in Philadelphia's film map goes merrily on with the march of time. The property at 1321 Vine street has been torn down and a new building of two stories is being erected for the new Paramount Pictures Corporation.

The Famous Players Exchange, now further up the street, will occupy the new building. The property at No. 1333 has been vacated by the Eastern Booking Offices, the Cosmos Film Company, and the Renfax Musicals, to make way for another new building, which will house the Philadelphia branch of the Box Office Attractions Company.

The Eastern Booking Offices have crossed Thirteenth street and are at No. 1237. Cosmos and Renfax have moved the other way, to No. 1339.

The National Feature Film Company has been incorporated in New York under the name of the Picture Play House Film Company, Inc., and will have branch offices in New York, Philadelphia, and Montreal, Can. This firm, while backed by the Pasquali American Company, will continue to handle both foreign and American productions and will release two a week in the fall.

George J. Beihoff, formerly manager of the Pittsburgh, Indianapolis and Cleveland branch offices of the World Film Corporation, is now in charge of the Philadelphia office. He has boosted business over fifty per cent since his arrival, and his most recent scoop was putting over "The World, the Flesh and the Devil" for ten days on Market street and for a week in Wilmington.

JULIAN M. SOLOMON, JR.

SECOND THEATRE IN GEORGIA TOWN

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., July 23.

The Fitzgerald Amusement Company is completing a new motion picture theatre on South Grant street, Fitzgerald, Ga., which will be opened probably within two weeks. This gives Fitzgerald two motion-picture houses.

Do News Weeklies Neglect Canada?

St. John, New Brunswick, Complains That No One of the Animated Journals Gives to Canadian Affairs, Canadian Industries and Canadian Scenery the Space They Deserve—Market for Such Pictures Undoubtedly Exists, but Seems to Be Overlooked

A QUESTION of interest to managers of Canadian picture houses not only at present, but for some time past, is "Why is not more attention given to news matters in the weekly pictorial issues concerning events in Canada?"

From a box-office standpoint it is quite an important matter, while from the viewpoint of increased popularity for the picture houses great interest also attaches, but despite complaints of managers there has been no improvement.

With every well-conducted picture house there is quite a definite policy as to variety in the pictures shown.

For instance, there are certain days on which two-reel or three-part subjects are featured; other named days on which are shown serial photoplays and other days news-weeklies are presented.

This is a policy well followed in St. John, and the patrons of local houses have become accustomed to the routine, knowing when to expect each distinct class of film.

BUT it is the news weekly with which this article is intended to deal. Each week in many cities and towns through Canada from one thousand to five and sometimes more thousand feet of news film are displayed.

It is taken largely because it is realized that patrons appreciate a change from the usual run of fiction and because many of the events chronicled in the films are of popular interest.

But much to their disappointment, week after week, the "Blank-blank Famous News-Weekly, Chronicling the Latest Events from All Quarters of the Globe," fails to include any subject related to Canadian affairs.

It cannot be because there is a dearth of matter in Canada.

Every-day events are happening throughout the broad expanse of country stretching from the Atlantic to the Pacific which would be of interest on canvas not only to the thousands of picture patrons in the Dominion, but in the United States, in England, and in many other countries where the "news-weeklies" are shown.

Once in a very long while there is a short view of something Canadian, but it is all too short.

TAKE, for instance, the recent disaster in the St. Lawrence River, with the loss of so many lives, when the steamer "Empress of Ireland" was sent below the waters.

Here would afford material for some "news photos" of interest not only in this country, but throughout the entire world. How much of it was put on canvas? All that has been seen in St. John was a church service in Montreal held some days after the disaster.

The first member of the British royal family to be governor-general of Canada, His Royal Highness the Duke of Connaught, and his wife, the Duchess, are about to depart from Canada, his term having expired. Would not this afford a news-bit of interest?

The first cardinal ever appointed for Canada, Cardinal Begin, and his arrival after his consecration in Rome, surely would provide good news matter.

The gigantic government works now under construction in St. John, with upwards of fifteen millions of dollars being expended, certainly ought to be worth while, and these are only a few subjects which suggest themselves.

Then there are instructive bits such as lumbering, fishing, the lime business, not to speak of scenic marvels.

MANAGERS and people cannot see why it should be so that the weeklies or dailies issued in the film should be all-American, or almost entirely so. Would it not help the motion-picture business in Canada were this hint taken?

I think the time is ripe for the issue of at least a "half-and-half" news photo, that is, with Canadian events given a fair share of attention and space, for publishers across the line should remember that they are catering to business in the Dominion as well as in the States, and there probably would be an increase to them as well as to managers in this country were a little more attention given to events on this side of the border.

FRANK I. MCCAFFERTY.

Managers Line Up to Fight Censorship

Bridgeport Organization Will Watch Legislature for Indications of Any Intention to Force Undesirable Scrutiny of Pictures

Special to THE MOTION PICTURE NEWS

Bridgeport, Conn., July 23.

MOTION picture theatre managers of this city have formed an organization one of the objects of which is to prevent legislation which will create a state board of censors. Charles Brody, manager of the Elite Theatre, in Main street, was chosen president pro tem. at a preliminary meeting held July 12, in the Imperial Theatre, in Stratford avenue. About twenty-five owners or managers of picture theatres attended the meeting.

There are more than forty managers of motion picture theatres in Bridgeport, including the airdomes. Another meeting was held in the Imperial Theatre on Tuesday morning, July 21, when permanent officers were chosen and a permanent organization effected.

Several pastors' associations in the larger cities of the state, including Bridgeport, have recently declared in favor of a state board of censors for all motion picture films. The Bridgeport managers are opposed to any censorship other than that now exercised by the National Board and the local authorities.

It is planned to have a representative at Hartford when the state assembly meets in January, to oppose the passage of legislation of this character and any legislation regarding theatres which is unnecessary or unwarranted.

AN effort to fix a minimum admission of ten cents met with little support at the last meeting and was laid on the table, to be considered further at the next meeting, when it is expected there will be a larger attendance. The managers present at the last meeting voted down a proposition to endeavor to secure legislation to permit motion picture shows on Sunday.

Motion picture theatres are allowed to give Sunday shows in Waterbury and New Britain, and until about two years ago Sunday shows were allowed in Hartford, the capital city.

About a year ago several managers of motion picture theatres decided to test the law which forbids Sunday shows, and they all agreed to open on a certain Sunday.

Prosecuting Attorney A. L. DeLaney, learning of the agreement, declared he would issue warrants for those who gave shows. After talking the matter over a second time, the managers decided to keep their theatres closed Sundays. At the last meeting the managers who spoke against Sunday opening declared they found work enough on six days at present.

It is expected that when a permanent organization is effected minimum evening admission price of ten cents will be agreed on by all managers.

EDMOND C. BOOTH.

State Censorship Lost Cause in Ohio

Report of the Special Committee, Appointed Early in the Year by the Cleveland Photoplay Exhibitors Board of Trade, Shows That Only Five Managers Favor Film Supervision Out of the Hundreds Canvassed, Though M. A. Neff Declared the Majority Wanted It

Special to THE MOTION PICTURE NEWS

Cleveland, O., July 22.

THE final report of the special anti-censorship committee of the Cleveland Photoplay Exhibitors Board of Trade, of Cleveland, Ohio, has been submitted to the members of that organization by the chairman of the committee, Sam Bullock.

The report covers the activities of the organization in its thorough canvass of motion picture managers throughout the state of Ohio for the purpose of getting a consensus of their views regarding the question of legalized censorship. The results of this investigation show conclusively that the question is practically a dead issue, and that the bugbear of political interference with the private business transactions of an industry whose members are fully able to manage their own affairs with the best interests of the public as well as their own at heart, has been laid for all time.

The report, the tenor of which shows a disposition to be more than fair to the opponents of the Board of Trade and its purpose in conducting the investigation, states that doubters have been invited to inspect the signatures of the ballots which were sent out to exhibitors early in the year and were returned expressing their sentiments of the Ohio Censorship Law.

THE methods employed by the organization in the investigation, show by the report a desire to conduct everything in the open. Inspection of the letters received from exhibitors and the postmarks on each envelope were not the only means by which the Board of Trade has demonstrated its sincerity of purpose. Absolute fairness was shown in an admission of an action which the opponents of the organization endeavored to misconstrue into evidence of a special purpose secretly instigated by men outside of the exhibiting body. This was the accusation that the committee was in the pay of the exchanges.

The report of the committee, based on documents and statistics open to inspection in the offices of the secretary, 725 Columbia Building, Cleveland, shows that out of hundreds receiving ballots only five exhibitors voted in favor of legalized censorship.

The report follows:

Final Report of Special Anti-Censorship Committee to the Members of the Cleveland Photoplay Board of Trade

Gentlemen:

The object for which we were appointed last April was to endeavor to find out as near as possible the sentiment of Ohio motion picture exhibitors regarding the question of censorship—legal or otherwise—and especially their attitude towards the Ohio State Censor Law.

Every opportunity has been afforded Ohio exhibitors to express themselves without the slightest attempt being made to influence them in their decisions. Three bulletins of information have been sent to every motion picture theatre upon the selected commercial mailing lists of Ohio exhibitors.

TWO forms of ballots were sent out. The first propounded eleven questions, two of which were intended to test the sentiment of exhibitors regarding their knowledge of the method of the National Board of Censorship of New York.

We found by this ballot that while the average exhibitor is apparently lacking in a knewledge of details as to their methods, he is perfectly satisfied with the results they accomplish. According to our returns there are not over a dozen exhibitors in Ohio dissatisfied with the work of the National Board.

Ten refused to answer the two direct questions for lack of information and so stated.

Three, including Mr. W. R. Wilson, Schiller Theatre, Columbus, were emphatic in their criticism of the National Board. (Mr. Wilson has since been appointed by Governor Cox a member of the Ohio State Board of Censors.)

The second form of ballot sent out was simplified. It propounded only one question, "Are you in favor of the repeal of the Ohio Censor Law?"

Every hamlet, village, town and city in Ohio responded and *five votes are the sum total in favor* of the present law. Every opportunity has been offered to the advocates of legalized censorship to inspect the signatures and postmarked returns.

THE registered exhibitors at the June, 1914, convention in New York City were urged from the platform to inspect the returns and an equal opportunity was offered at Dayton in order to prove that the advocates of legalized censorship are so few in numbers that they should be regarded only as an insignificant minority.

A great many of those answering wrote letters telling how they had solicited the opinion of their patrons upon the censorship question. These letters were shown to the members of the press, both at the New York and Dayton conventions.

Nothing has been concelaed. Everything has been open and above board.

The insinuations that "Cleveland alone is disgruntled over the Ohio Censor Law" has been answered by exhibitors from all over Ohio. The verdict is in, and it is practically unanimous against legalized censorship. It is the *first time* that an organized, systematic effort has been made to reach the exhibitors of any state and they have responded emphatically.

The Cleveland Photoplay Board of Trade has set the example for other organizations to find out the true conditions in other states.

In conclusion, we beg to report that to all our requests for financial aid made to film exchanges, manufacturers and the trade, not a dollar was received except a personal donation of $100 from Mr. C. G. Thompson, of this city.

WE would not mention this but for the fact that printed statements have been issued intimating that your committee is being paid by film exchanges for doing this work.

We shall feel amply repaid as exhibitors if the censorship "snake" is "spiked" by the repeal of the Ohio state law.

The prospect is extremely bright. The Dayton Convention last week endorsed the action of the International Motion Picture Convention upon the censorship question. Exhibitors are once more united under the banner of the present body, the Motion Picture Exhibitors League of America. The object (censorship) which was the chief cause of the "bolt" at the New York Convention, July, 1913, will now be met and fought to a finish by one, big, united organization. *Legalized Censorship is doomed.*

Fraternally submitted by committee, Cleveland Photoplay Exhibitors Board of Trade: Sam Bullock, chairman; S. E. Morris, W. J. Slim, Emery N. Downs, Frank Kenney, treas., Sam Lustig, secretary.

ALL IN A DAY'S WORK

Florence La Badie, the heroine of "The Million Dollar Mystery," has added a new deed of daring to her already long list. Miss La Badie leaped into the water last week from



FLORENCE LA BADIE

the deck of the "George Washington," as that leviathan of the deep steamed past Sandy Hook.

Passengers on the deck of the big liner were appraised of the girl's intention and a tremendous salvo of cheers greeted her as she unhesitatingly climbed up on the railing and threw herself overboard.

TAKE UP COLLECTION ON SUNDAYS

Special to THE MOTION PICTURE NEWS

Patchogue, Long Island, July 23.

Two motion picture men, George T. Holms, proprietor of the Star, and Nathan Goldstein, manager of another theatre, were asked by a deputation of clergymen here to close their houses on Sunday, threatening the exhibitors with boycott by the church people if the request were ignored.

The managers explained that they expected to give a religious educational performance, and the Rev. Jacob Probst, one of the churchmen deputed to wait upon the exhibitors, declared that in such a case no admission fee should be charged. He also declared that if they meant what they said the managers should depend upon the amount received in taking up a collection afterwards.

Goldstein and Holms not only agreed, but volunteered to close during the time the churches were open.

Famous Players Directors Return From Europe

Historical Landmarks of the Eternal City Will Be Seen as Backgrounds to the Film of the Same Name

EDWIN S. Porter, technical director of the Famous Players Film Company, and Hugh Ford, who has recently abandoned the legitimate stage and joined the producing staff of that company, recently returned from a four months' trip to Europe.

Their first picture was "The Eternal City," in which Pauline Frederic will be starred. The scenes which they secured in Rome will mark a new era in dramatic picturization.



DIRECTORS PORTER AND FORD TAKING A SCENE FOR "THE ETERNAL CITY" IN ROME

For the first time in the history of motion pictures they succeeded in filming the Vatican, the Coliseum, and in fact every historical and beautiful spot in the Imperial City. It is the first time that the authorities of Rome have given permission for the ancient city to be put upon the screen. and the importance of this achievement, both from a commercial as well as from an artistic and historical standpoint, cannot be overestimated.

Messrs. Porter and Ford also succeeded in arranging to use thousands of the soldiery as well as hundreds of railway officials, government officials and, in fact, succeeded in immortalizing with absolutely perfect detail every phase of Hall Caine's wonderful story, in its outdoor aspects.

They found, however, in spite of general belief to the contrary, that it was impossible to obtain a studio of the magnitude necessary to properly reproduce the interior scenes, and after searching not only Italy, but Paris and London as well, they came back to America where the spacious studio of the Famous Players Film Company on West Twenty-sixth street, New York, was used for the production.

There was one point, however, that the American directors agreed upon to be far superior abroad. It was in the cheapness as well as the intelligence of the supernumeraries.

"The Italian extra people seemed to have far more appreciation of what the picture and scene meant and of what they were supposed to be expressing," said Mr. Porter, "while their rate of pay is so low that it is possible to use far greater numbers in making spectacular scenes than could be employed without bankrupting an American producer."

1,500 AT "DAMON—PYTHIAS" REHEARSAL

Special to THE MOTION PICTURE NEWS.

Los Angeles, July 21.

A dress rehearsal run of the four-reel feature, "Damon and Pythias," produced under the direction of Otis Turner, of the Hollywood Universal studio, through the courtesy of W. H. Clune, of Clune's Auditorium, was witnessed recently by leading members of the Los Angeles motion picture colony, consisting of 250 Los Angeles Knights of Pythias, who took part in the production, film exchange managers and exhibitors and their families, numbering in all about 1,500. The picture was shown after the last regular performance at the theatre.

This was one of the largest and most critical audiences ever assembled to witness the first projection of a picture.

Among Buffalo Exhibitors

Directing an Orchestra by Telephone Proves a Success at the Strand—Engage Professor of Music for Syracuse Theatre—Industrial Firms Take Advertising by Films—Motion Pictures Promote Use of Libraries, Records Show—Allendale Will Have Organ

Special to THE MOTION PICTURE NEWS
Buffalo, N. Y., July 23.

MANAGER HAROLD EDEL, of the Strand Theatre, has installed a unique arrangement of telephones in his orchestra pit.

The equipment consists of a large horn at the director's stand and a smaller receiving piece at each stand in the orchestra. The director, when he wants a change of music or wants to draw attention to a certain part in the score just talks into the horn, thereby talking to all the men at once.

In this way the eyes of the musicians are never off their music. They do not have to keep looking at the pictures for cues, and a much better rendition of music programs seems to be possible.

The old method of calling out cues and changes, and the switching on and off of electric lights was not satisfactory as they detracted the attention of the audience from the pictures.

The Strand Theatre is the first to install this new system.

HARRY VIBBARD, professor of music and head of the University of Syracuse music department, has been engaged by the Regent Theatre, Syracuse, controlled by Buffalo men, to give organ recitals at that theatre upon its opening, August 1.

Mr. Vibbard is a pupil of Widor and Guilmant, and one of the foremost organists of the country. He will accompany one picture each evening on the Regent organ. The Regent will be situated at the corner of Genesee and Irving streets, three blocks from the University. The theatre will be under the supervision of Harold Edel, manager of the Strand, Buffalo.

Manager Claude Weil, of the Premier Theatre, has returned to town after a vacation. Mr. Weil reports that business at the Premier has been very satisfactory despite the extremely warm weather. The Premier is located at the corner of Main and Leroy in Buffalo Central Park district.

MANAGER Harold Edel presented a Mary Pickford week at the Strand Theatre last week, and hopes to do the biggest business in the history of this theatre. He showed a Mary Pickford film each day, "Tess of the Storm Country," "Caprice," "Heart's Adrift," "In the Bishop's Carriage" and "The Good Little Devil." Mr. Edel advertised this event largely in the Buffalo newspapers and arranged a very attractive lobby display.

He had the large oil painting of Mary Pickford, which was on exhibition at the New York exposition lately, in the lobby. Hazel Dawn in "One of Our Girls," "The Wrath of the Gods," "Heart's of Oak" and "The House of Temperly" are among coming Strand attractions.

Buffalo has had a week of exceptionally warm weather and managers are reporting bad business. Of course the first thing that they think of is "cutting down on advertising."

Why? So business will get worse?

MANY local industrial organizations are having motion pictures taken of their plant and products. Motion picture advertising is becoming very popular with the larger and more progressive firms.

The cost of a film is low compared with other forms of publicity, and is at least 90 per cent good circulation, maybe more. The children see the films at the theatres.

Children are good people to whom to advertise. Make an impression on their minds and you have made an impression on their parents, but all classes go to the picture houses, so it's all good.

The Pierce Automobile Company are having films made, the Larkin Company have a camera man at work, and many others are getting in line with this new and "better" way of presenting their goods to the public.

LITERARY Buffalo is not decreasing on account of motion pictures, for according to a recent publication of figures showing the number of books drawn at the Buffalo Public Library, there has been a large increase in books drawn this year over the year preceding. It is thought that pictures have had something to do with this increase.

People like to know something about a feature before they see it, and so many of them go to the library and refresh their memories by reading the book. The big features are announced far enough ahead of their coming, so that this can be done.

Henry W. Marcus, former manager of the Lyric Theatre, and also known throughout the vaudeville world as former director of Shea's Theatre orchestra, has been offered the position of musical director of a large musical comedy company in the fall.

Local patrons are beginning to ask about "Cabiria" and whether it will be shown in Buffalo.

This brings up the old question.

Can any of Buffalo's exhibitors afford to bring this attraction to Buffalo and demand the prices which they must get in order to make any money?

For past experience has shown that Buffalonians will not pay high prices for motion picture productions. "Spartacus" and "Quo Vadis?" both "fell down" at 25 and 50 cent prices.

PATRONS of the beautiful Allendale Theatre in this city will be delighted to know that a large three-manual organ is about to be installed in that theatre. An organ is about the only modern piece of equipment that the Allendale has lacked, and with its completion will be one of the ideal theatres of Buffalo. It is expected that the organ will be ready in a month.

MANAGER George W. Erdmann, of the Elmwood Theatre, received a petition from about fifty patrons asking that he book certain feature films. The petition was signed by some very prominent residents in the Elmwood district. Manager Erdmann will book as many of those listed as he thinks will be suitable to conditions in his territory.

Among those films asked for were "Home, Sweet Home" and "The Escape," the two "Griffith directed" releases.

John Miller, a local newspaper man, has gone into the motion-picture business. He is interested in the Lyric Theatre, and last Tuesday bought out the interest of one of the large stockholders in the new Regent Theatre for approximately $2,000. Mr. Miller is a member of the Buffalo "Times" advertising staff.

Joseph Schuchert, Buffalo's big motion-picture investor, is spending his vacation at Crystal Beach. Mr. Schuchert and several other local men are interested in a new theatre for which ground was broken at Genesee and Pratt streets last Monday.

The new theatre will have a seating capacity of 800. It will have an organ, large orchestra and a modern equipment in every respect. It will be opened November 1.

Buffalo exhibitors have been suffering from the recent intense heat both physically and financially. The open-air exhibitors at the beaches and other outdoor resorts have, however, reaped a fortune. This has been the hottest week of the summer season in many years.

Manager Edward Hayes, of the special feature department of the local branch of the General Film Company, gave a private exhibition of "One Wonderful Night," featuring Francis X. Bushman at the Strand Theatre the other night, which was attended by a large number of the local exhibitors. Manager Edel has booked this feature for four days in August.

Harry Bryan, president of the All Star Feature Rental Corporation, of New York City, was in town for three days. Mr. Bryan is on a ten-days' tour through the state in the interest of the All Star features and the appointment of representatives in Albany, Syracuse and Buffalo.

It is rumored that the Strand, Allendale and Elmwood, will book All Star productions in the future. Ethel Barrymore will now come to Buffalo in her new photoplay.

THE construction is well under way on the Palace Theatre, which is being erected by the Mitchel H. Mark Realty Company, on Main street. This theatre will be built after the style of the Strand in New York, and will be the most beautiful in Buffalo and western New York.

The Regent Theatre (Syracuse) management have issued invitations for the opening of their beautiful theatre on Saturday, August 22. A large delegation of Buffalonians will attend this opening, as all Buffalo men are interested in the house.

The Regent will be operated by the University Theatres, Inc., of which Harold Edel is president. Ethel Barrymore will be the opening attraction. Harry L. Vibbard, of the music department of the University of Syracuse, will give a recital on the Regent organ.

Manager George W. Erdmann has clothed his usher staff in white uniforms for the summer. They present a very natty appearance these summer evenings. The Elmwood is now issuing a bulletin every week of current attractions "done up" in a most attractive manner. The Allendale is also issuing a similar publication.

THE Teck Theatre, one of Buffalo's large legitimate houses, is going "to try it again." Rainey's Hunt pictures will open at the Teck on Monday, July 20.

Arguments of two different theatre companies who are fighting to decide which shall have the right to the first run of "The Million Dollar Mystery" was argued in special term of Supreme Court here last week.

An injunction is sought by the Columbia Theatre Company, of Warren, Pa., to restrain the Temple Theatre Company and the Syndicate Film Company from showing the above serial as a "first night" production. The Columbia Company claims to have a contract which gives it "first run" rights. The validity of this contract is questioned by the Temple Theatre Company. This forms the basis of the argument.

Chauncey J. Hamlin and Lyman K. Bass were the attorneys who took the matter before the court. The fight is a warm one. The managers say that they will fight the contract to the last notch. Decision was reserved.

The Buffalo Express has obtained the Buffalo rights to "The Trey o' Hearts," the Universal serial picture. This paper will publish a chapter every Sunday.

The Strand Theatre is being repainted and has had a large blue and white flag made for the top of the theatre. The lobby display for Mary Pickford week was one of the most attractive the strand has shown.

C. B. TAYLOR.

Ohio Censors Balk at Limiting Kisses

"No Arbitrary Rule," Says Vestal—Ax for "Un-American" Films with Foreign Morals—Some Scenes That Have Been Banned

Special to THE MOTION PICTURE NEWS
Columbus, O., July 23.

HOW long may a movie kiss last in Ohio?

Censor Harry E. Vestal can't say. He won't make a definite regulation, as they've done in Philadelphia.

"There's no arbitrary rule that governs censorship operations," says Vestal. "A thing that may get by us in a historical film will be knocked out of a burglar scene one minute later. There are many kinds of kisses and the board watches the attendant contortions as well as the ceremony itself. If it's a man kissing his mother tenderly before going into battle, we don't mind how long it lasts. Then again, if it's a young man kissing his best girl—well—you know we have to use our discretion."

They've put poor old "Sappho" under the ban in Ohio. It's been played by every stock company since it was written, and the book's been read in secret by every growing girl, but it didn't fit in with the "uplift" ideas of the Ohio board.

"Un-American films displaying a moral code not American will always get the ax," Vestal explains.

Here's a list of scenes the censors have looked upon, frowned at, and eliminated:

Man being murdered, and his death; daughter choking mother; taking of poison by woman; serpent being placed in cell with imprisoned woman; plague victims and their death agonies; suicide and death scene; girl being undressed while in prison; blackmailing by woman; making of counterfeit money; man striking woman with chair; man doping wine and giving it to young girl; thieves blowing safe open; Paris Apache dance; man with lacerated, bleeding tongue; girl in bathing pool, almost nude; thugs placing their victim on railroad track; barroom scene, showing man hit on head with beer glass; child carrying beer from saloon; man and woman in Paris dungeon, and sewer being turned in on them; woman giving rat poison on bread to baby.

The censors have notified all film men that they will not enforce the penal sections of the movie censor law until announced, giving them time to have their film censored. The board was delayed owing to the suit pending in Supreme Court to test the constitutionality of the law.

Contractors Shy at $500-a-Day Forfeiture

Trenton House Will Not Close for Improvements as a Consequence—Theatre Has Been Open Six Years Without a Break

Special to THE MOTION PICTURE NEWS

Trenton, N. J., July 23.

CONTRARY to reports, the State Street Theatre, on East State street, opposite the post office, the largest motion picture and vaudeville house in the city, will not close down this summer. Milton Hirshfeld, of New York City, lessee, and Herman Wahn, manager, were unable to receive assurances from the contractors that it would be necessary to make the $50,000 improvement desired within a specified time. It was the intention of the builders to tear out three stories and modernize the entire structure, including enlarging of the stage and the construction of a handsome and costly front and modern entrances and lobbies.

The plans were completed by Architect William Thines, of this city, and every arrangement made to begin operations at once. As the contractors would not be bound by a $500-a-day forfeiture after August 3, to complete operations, the entire work was called off, it being feared a longer delay would prove detrimental to the theatre, which now enjoys the unique distinction of being open continuously for six years.

Under present plans the theatre will continue running feature pictures of four and six reels.

J. G. PRESTON.

FILM NEWS FROM FOREIGN PARTS

From Three to Six Performances a Day Given in Turin—Exhibitors Buy Direct From Manufacturers—Consul States That This City Is One of the Most Important World Film Centers—British Purchasers Do Not Hesitate to Clip Padding From Features

AMERICAN consular agents, watching industries abroad for markets responsive to products made in this country, have lately had their attention directed to motion pictures, and the possibilities in store for our manufacturers and producers who supply foreign exhibitors with pictures of American origin.

The motion picture field has become so large, its ramifications penetrating practically every center of any size in all countries, and in numerous instances furnishing the chief source of entertainment to the inhabitants, that the consular representatives have deemed it necessary to forward detailed reports to Washington, D. C., for the use of American manufacturers.

The facts narrated in these papers, published from time to time in the "Daily Consular Reports," are not confined in interest to the American exporter of films, but will prove absorbing reading to the exhibitor who desires to keep track of his business throughout the world.

In the city of Turin, Department of Piedmont, Italy, population 440,000, there are 76 motion-picture theatres, which may be divided into three groups, writes Consul Perry. Theatres of class one, 2 in number, accommodate about 1,000 persons each; of class two, 9 in number, 500 each; and of class three, 65 in number, 300 each.

From three to six performances per day are given, the first beginning at 3 p. m., and the last at 10 p. m., the average duration of each being about 45 minutes. The program is changed two or three times per week, except in the case of special spectacular films, which are sometimes shown for a fortnight or more. Electricity is used in all theatres.

The manager of each theatre deals either direct with the manufacturer of the film which he wishes to produce —and there are eight manufacturers located here—or with the agent of the manufacturer.

Turin a Film Center

Turin is one of the most important film centers of the world, and practically all manufacturers are represented here, either by direct agencies or exchange bureaus. Paris and Rome, with their important film production, are only a few hours distant.

The class of film most popular for this locality is the sentimental or romantic, involving a love theme, or the picturesque Indian or cowboy film, and all reading matter, must, of course, be in Italian. Films of nearly every make in the world are shown here, although very naturally those made in Turin predominate. American films are known in this market, but have not a large sale.

No prejudice exists against them, and it is simply a question of desirable subject matter and a satisfactory price.

The rental paid for a single film depends largely on its value and length, and as to whether it is a first, second, or subsequent run. A rough approximation of the rental charges per day would be: For the first appearance of a new film, $19.30 to $28.95; for the second appearance of a new film, $9.65 to $11.58; for subsequent appearances, $5.79 to $7.72. The purchase price of new films varies greatly, but on the average may be said to be about $0.053 per foot, and of second-hand films from $0.0118 to $0.0206 per foot.

The duty on cinematograph films imported into Italy amounts to about $0.07 per pound. There are no special requirements for packing except that the parcel should be packed to withstand a sea voyage. The climate of Turin is dry and temperate.

Educational Motion Pictures

As previously mentioned, there are eight film manufacturers located in Turin; in the rest of Italy there are nine at present—four at Rome, two at Milan, one each at Naples, Catania, and Velletri. Two additional companies are contemplated at Turin and one each at Rome, Naples, and Genoa, so that in six months' time there should be 22 manufacturers in all Italy, with 10 located in Turin.

Several articles have been written in an effort to introduce the use of the cinematograph into public schools and other educational institutions, but up to the present time very little has been actually accomplished.

The only organization that has made any use of this means of demonstration has been the Consorzio Nazionale per Biblioteche e Proiezioni Luminose, 10 Via Davide Bertolotti, Turin.

In all the cities of the Venice consular district there are regularly established motion-picture houses, says Vice-Consul Leon Böhm de Sauvanne. In Venice, with 167,035 inhabitants, there are at present 11 such theatres, although only three years ago there were more than 20. Other cities of importance in this district are: Verona, with over 100,000 inhabitants; Padua, 100,000; Ferrara, 95,000; Vicenza, 55,000; Udine, 50,000; Treviso, 50,000; Belluno, 20,000; Mestre, 15,000, and Rovigo, 13,000 inhabitants.

Admissions in Venice

The average entrance price to a better-class cinema is, according to location of seat, 30 to 60 centesimi (6 to 12 cents); to second-rate theatres, 10 to 40 centesimi (2 to 8 cents). Local picture houses can seat from 100 to 500 spectators. They give daily shows beginning about 4 p. m., and continuing until midnight.

The program, which repeats itself, consists generally of three reels with an intermission of a few minutes between each. During this interval new spectators are admitted, while others leave. The first number on the program is usually a scene from nature or life (landscape, cities, costumes, curiosities) or scientific subject. The second and principal film represents a romance or drama, and sometimes historical or detective stories. The third picture is comical, with intrigues, chases, amusing falls, etc.

Tragic subjects and war and hunting scenes are popular, but thrilling subjects, with sensational and emotional subjects, sell best. If American picpictures have these qualities, and if they can compete with local prices, they will find a ready market. The summer months, from June to September, are unfavorable for the sale of films; the best season is from December to April. Some of the most successful films shown during the last six months in Venice and throughout Italy were "Quo Vadis?", "Last Days of Pompeii," "Spartacus," "Antony and Cleopatra," "Hamlet," "Les Miserables," etc.

These films were 1,500 to 3,500 meters (4,920 to 11,480 feet) long; some of them were shown in regular theatres of the city. It is not possible to ascertain the price paid for these films, but it was reported that for "Quo Vadis?" as high as 2,000 lire ($386) was paid for one week.

A set of three films, such as is used in most of the local cinemas, measures about 1,000 meters (3,280 feet), gives a one-hour performance, and can be hired for $1.93 to $2.90 a day. Picture houses change their program almost daily; the average may be two days per film. However, if a picture is very successful, it is sometimes shown three or four days. The better-class houses have somewhat longer programs, the three films measuring 1,500 to 3,000 meters (4,920 to 9,840 feet), and their cost is correspondingly higher.

Few Colored Films

Colored films are rarely shown. At times part of the film is shaded red or blue to give fire or night effects. The reading on films should be Italian. Electricity is used throughout this district for lighting and reflecting purposes.

The machines are turned by hand. Films for export are usually packed in round boxes made to fit the reels and marked "fragile."

Motion-film manufacturers have greatly increased in number in Italy during the last five years. The principal producing center is Turin, but motion picture are also made at Rome, Naples, Milan, Savona, Catania, etc.; besides there is a considerable sale of foreign films in Italy. Competition has become so keen that there are practically no prices regulating the sale or rental of films.

They can be rented as above stated, at a daily rate of $1.93 to $2.90 per 1,000 meters. New films may be purchased for 0.80 to 1.25 lire per meter ($0.155 to $0.241 per 3.28 feet). Good second-hand films can be bought for 0.40 to 1 lira ($0.0772 to $0.193) per meter.

Agencies, jobbers having subagents in the smaller cities, and traveling salesmen are established at Milan, Turin, Rome, Naples, Floren and Venice. Some of the motion-picture houses of this city rent their films direct from the manufacturer and sometimes they rent them through traveling salesmen. The latter, provided with half a dozen reels, call on the local trade and show pictures to the renting firms in their own theatres.

Competition—Publications—Advertising

The offerings of films being so large, their sale depends mainly on the skill and tact of the salesman. Some of the principal manufacturers of films have depositary sales agents in this city, and have contracts with picture houses by which these are bound to purchase or rent a certain number of films during a given time. Other firms handling films have direct interest in motion-picture houses.

They generally sell also outfits for taking the pictures as well as complete installations for theatres. The machines best known in this district are of French manufacture (Pathé and Gaumont), but some German machines (Ernemann and S. A. Ice) are also sold and the machines of one Italian firm (Eureka of Milan). No American machines are sold—only American films, and these to a very small extent.

Several periodicals, papers, and magazines devoted to motion pictures are published in Italy, though none in this consular district. These publications give full and accurate information as to trade conditions and the motion-picture industry in this country, and manufacturers, agents and jobbers advertise largely in them.

Motion-picture shows are always accompanied by music. The better theatres sometimes have 10 or more musicians, while the smaller ones employ a pianist. Many cinemas, in addition to film programs, have regular variety shows consisting of musical, dancing, and acrobatic acts. The principal houses advertise in daily newspapers and by means of large colored street posters as well as by handing their programs to passers-by.

Film Contest—Co-operative Propaganda

A local newspaper ("Gazzetta di Venezia") recently contained the following item:

"The Venetian Commission of Propaganda of the National Bank of Foresight or Providence (insuring against accident, losses, old age, and invalidity of labor) has opened a competition to all national motion-picture manufacturers. The subject of the film must be 'Providence.' The competitors are at liberty to develop the subject according to their own ideas.

"The prize to the winning competitor will be 1,000 lire ($193). The film should measure not less than 400 meters (1,310 feet). It will remain the property of the author, but he must bind himself to have it shown three times, during the following six months, in the principal motion-picture houses of Italy."

The Agrarian Co-operative (Mutual) Association of Rome (Mutualitá Agraria) has organized, by means of motion pictures, a very thorough propaganda of agricultural co-operation. Free shows, beginning October 1, 1914, will be given in all the principal agricultural centers of Italy and will depict scenes that demonstrate the advantages of mutual co-operative assistance which will insure against losses connected with agriculture, etc.

So far motion pictures have not been introduced into schools or educational institutions of this vicinity; some schools and colleges make arrangements with cinemas to give special shows for scholars on certain days.

F. C. Gunning, assistant director of the Sid Olcott Company, starring Valentine Grant and releasing its pictures through Warner's Features, who has been abroad with the company and is now in Ireland supervising the erection of a studio at Beaufort, County Kerry, for the production of new pictures with Irish backgrounds, has been observing the British motion picture field and comparing it with conditions in America.

Mr. Gunning has embodied his views in terse form and forwarded them to THE MOTION PICTURE NEWS for the benefit of exhibitors and manufacturers in this country. He says:

Feature Market Unsettled

"There is a decided difference of opinion to be found in England as to the future of the feature. The situation is not unlike that in New York at the present time. On one side, you will find men who say that the public is just becoming accustomed to the large features and will ask for them soon, while on the other hand, you find the man who says they will never have big five and six reel features in England and the continent.

"One thing is certain. At the present time the actual buyer insists on subjects of 3,500 feet or less, and when a man says he has a bigger production than that he has great difficulty in getting the 'viewers' to even look at it. Several Americans with long features have run against that snag very recently. The common talk over on this side is that the European manufacturers who are producing unusually long features are making them for the American market principally.

Cut Padding in Features

"In one way, the London buyer does things better than the average American distributer when handling big subjects. He uses the scissors relentlessly on the padded feature. As one prominent buyer remarked, 'A feature is good over here in any reasonable length if it is a feature of quality and not padded.'

"Just now there are a number of 'buyers' who are opening branches for the handling of 'exclusives,' which is the same as an American state right exchange. This system is comparatively new over here and seems to be increasing very rapidly.

Lithos Inferior to American

"On the whole, the lithographs seen at the average London house are decidedly inferior to those seen in America, and there is quite an extensive use in consequence of American posters with the necessary crosslining to cover changes in length or title. In most of the theatres American subjects seem to be featured over all others.

'Friend Levine, the live little publicity man of the Universal over here, has been engineering a trip over England of a chorus girl dressed as 'Lucille Love.' She wears a mask all the time and is introduced as the heroine of the Universal series. It is also announced that she is 'looking for a husband'—Grace Cunard please write—but, anyway, the big U is certainly getting a lot of publicity from the idea. The trip is being made with a camera man in a big touring car and crowds meet the party at every village and town.

Topical Views in London

'London is certainly a great field for the topical news film man. There are several dailies issued and it seems that there is some big event scheduled for every day. Either the King and Queen are doing something in the way of a celebration, or a visit to a factory, or there is a sporting event. Practically all of the theatres run topicals on every program. It must be considered, however, that in England none of the

(Continued on page 58)

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

A WEATHER-PROOF HOUSE

BY means of motor-operated roof leaves, the Princess Theatre, Meriden, Miss., can be quickly converted into an open-air auditorium, or at the approach of a sudden shower the covering can be almost instantly rolled back into place while the performance goes on uninterruptedly, according to the "Electrical World."

The opening in the roof is equipped with movable leaves which travel on small rails and are operated by cables passing over a double drum, gear-driven by a 3-hp. motor. The two closed cable loops are wrapped on the drum in opposite directions and each operates one leaf. The control rope, which moves simultaneously with the main leaves, has dogs mounted at the limits of its travel.

These dogs operate a reversing switch, which stops the motor and connects it ready for starting in the opposite direction. About one minute is required to open or close the roof, moving both leaves through their entire travel.

The construction of the joints about the opening is such that the roof is thoroughly weather-proof. Motor, gears and switches are housed in roof boxes. The proprietor of the show-house is well pleased with the innovation, which affords him all the advantage of an open-air theatre with protection during inclement weather.

PREPARING THE WAY FOR A FEATURE

MANAGER AL SARDINO, of the Savoy Theatre, Syracuse, N. Y., is working up interest in the coming Universal series, "The Trey O' Hearts," in a novel manner.

On every one of the velvet curtains in the foyer and rear of the theatres a common playing card, the Trey of Hearts, is fastened. Frequently a slide reproduction of the Trey of Hearts is flashed upon the screen and the result has been wonderful.

Fully a hundred people a day stop at the door on the way going out and inquire as to the meaning of this strange proceeding. The doorman has been fully posted and gladly tells of the coming series.

HE TOOK THE HINT

MANAGER JACK BRESLIN, of the Crescent Theatre, Syracuse, N. Y., has been reading THE MOTION PICTURE NEWS. He admits that he gathered a novel advertising idea from the article appearing in a recent issue showing how the Strand, in Buffalo, boosted "Brewster's Millions."

He secured fifty money bags from a local bank and on each bag appeared in red ink, "Bag contains $—." These bags were hung around the entire border of the marquee of the theatre and no mention was made of what they stood for.

For the past week everybody has stopped and asked questions, and the congenial Jack very enthusiastically talked and explained about the five-reel Melies production, "The Curse of Greed," which the theatre is showing for the first three days of this week.

Curiosity and interest were awakened in this manner.

FREE COUPONS GET CROWDS

A METHOD successfully used by Harry Billings, who is running pictures at the Majestic Theatre, the Orpheum circuit house in Milwaukee, Wis., during the summer, to fill his house and at the same time gain for him considerable free advertising in the news columns, has been holding theatre parties at his house.

The "Free Press" runs a coupon on Sunday, entitling the holder to free admission at the Majestic Theatre on one of the first five days of the week. The paper naturally features the theatre party very heavily, both on the day preceding the issuing of the coupon and the five days on which the party is held.

Not only does the theatre reap the benefit of much free advertising that could not be secured in any other way, but it brings to the theatre many people who would not be attracted to the house by the usual advertising methods; and on top of this the house is kept filled, on even the hottest afternoons. Naturally this causes all sorts of comment from the picture fans, who never stop to consider the reason that the house is filled, but, like sheep, go where the crowd goes.

KEEPING COOL AT 100° IN THE SHADE

THE problem of keeping a theatre cool with the thermometer over the 100 mark has been successfully solved by Manager H. D. Bowers, of the New Majestic, at Jackson, Miss.

Under the floor of the theatre is a concrete basement which is kept flooded with water to a depth of eight or ten inches. In this water two tons of ice are placed daily, the first 1,000 pounds at 1:30 o'clock in the afternoon and the second 1,000 pounds at 5:30 p. m. In the rear of the building is a monster fan. This fan is directed on the cooled water, and keeps the fresh, cold air stirring continuously, the air coming up through ventilators in the flooring.

While his house has been built especially adapted to such an arrangement, Mr. Bowers thinks the plan of keeping the theatre cool could be adopted more or less successfully by nearly every photoplay house.

While costing him a bit for ice, Mr. Bowers finds that money spent in this manner in keeping the house cool comes back multiplied many times.

The New Majestic has been comfortably filled in the afternoons and crowded nearly every night during the month of June, when all weather records of Mississippi were smashed, the thermometer for a good part of the month ranging between 100 and 103 in the shade.

FRESH AIR PUBLICITY

Sam E. Miller, proprietor of the Lyric motion picture theatre at Sumter, S. C., is calling the attention of people of that town to facilities which he has installed for insuring an abundant supply of pure, fresh air in the theatre at all times. He has installed a suction fan, run by a ten horse power electric motor, in the rear.

WHY NOT DO LIKEWISE?

MANAGER EMMETT CORNELL, of the Eckel Theatre, Syracuse, N. Y., is fixing up a private exhibition room, where he can look over feature offerings at his leisure without interfering with the regular show or remaining at the theatre until midnight

Publicity by Pages

By Charles B. Taylor

It's Advertising that is Bought and Paid For, Needless to Say, but the Scale on which this Buffalo Manager Has Gone Into Newspaper Advertising is Astonishing Buffalonians, and Bringing Him Business

ABOUT two months ago the Buffalo "News," recognizing the widespread popularity which the motion picture was enjoying, inaugurated a four-page film drama section for the Sunday edition. The first number met with instantaneous favor, and after receiving many letters commending the innovation, the paper decided to make this a permanent feature.

On the front page of the first issue appeared the first of the "Dolly of the Dailies" stories, starring Mary Fuller. The scenario was furnished by the publicity department of the Edison company, and an arrangement was made with several local school teachers to novelize the scenario by Acton Davies.

This proved a great success, and every other week an installment has appeared, written by some local instructor. Manager Harold Edel, of the Strand Theatre, Buffalo, saw an opportunity for some unique advertising. So he arranged to show the "Dolly of the Dailies" stories simultaneously with the story of the "Sunday News."

An announcement of this arrangement was displayed on slides in his theatre and a contract made with the publication for space at the bottom of page 2 for a large ad every other week, as long as the "Dolly" films were issued, telling readers to see the story in motion picture form at the Strand.

OF course there are a few in Buffalo who may not read this particular newspaper, so Manager Edel had eight to ten thousand motion picture sections sent to the Strand, and the ushers gave them out to the patrons as they left the theatre.

At the same time, a display slide was thrown on the screen, reading as follows: "Are you reading the 'Dolly of the Dailies' stories now running serially in the Buffalo "Sunday News," written by leading Buffalo school teachers? Get a copy from the usher as you leave the theatre."

This was all very fine, but somehow Manager Edel got to thinking, "What are they going to use on the Sundays intervening between 'Dolly of the Dailies'? I wonder if I could not do the same thing with my big features as I am doing with 'Dolly'?"

There was a consultation with the press representative, and it was planned to make arrangements for the front page for fifty-two Sundays.

The arrangements terminated successfully with the result that Manager Edel has the front page indefinitely. This is the only instance in the entire country where a motion picture theatre gets a whole front page with a carry-over on page 2.

It is certainly an "unusual" stunt. As the paper is published on Sunday and the features usually play at the Strand for four days following its publication, its value is self-evident.

Of course Manager Edel uses a larger advertisement on his regular features than on Dolly. On the Dolly serials he uses sixteen inches, and on his features twenty-four inches, across the entire bottom of the page.

EACH page is artistically laid out, and the story is written by the press representative. It gives a comprehensive review of the coming film as well as the story in brief, all of which is fully illustrated with scenes from the film.

This may give many wide-awake managers throughout the country an idea, capable of development into something similar to the above in advertising.

Many papers throughout the country are using one or two pages of motion picture news, and with the growing popularity of the motion picture and the consequent growth of this kind of advertising, these sections will probably be enlarged.

In the case of the Buffalo "Sunday News" the motion picture section has been the means of greatly increasing the circulation as well as the advertising. One solid page is always taken up with advertising. Exhibitors are fighting for space, and there are rumors in the air of publishing an eight-page section, if the advertising warrants the expansion.

Of course, the first man that comes is the first man served. This was the case with Manager Edel. He saw the opportunity and took advantage of it. The result made many local managers open their eyes. Try the plan in your city.

As Manager Edel says in commenting on the plan: "My patrons have approved quite enthusiastically of it to me at times. After reading these articles they are better acquainted with what they are going to see, and thus appreciate it far more than if they came in and viewed the picture, knowing nothing of the story."

Do you get an inspiration from this, exhibitors? That is what the tale is for.

Get busy!

Itala Wins Cabiria Injunction Suit

Brodkin's Action to Stop Picture's Exhibition in New York and Northern New Jersey Falls Through—The Court's Decision.

JUSTICE Greenbaum in the Supreme Court, special term, in New York City, recently denied Morris Brodkin's motion for an injunction to prohibit the exhibition of the motion picture "Cabiria" within the states of New York and northern New Jersey.

The motion was made in an action in which Morris Brodkin is plaintiff, and Harry R. Raver, Carlo Sciamengo and Itala Film Company, of America, are defendants. Messrs. Graham and Stevenson were attorneys for defendants, and Louis Werner was attorney for plaintiff.

The decision of the Court in part is as follows:

"The contention of the defendants is strongly fortified by numerous affidavits of persons of extensive experience in the motion picture business and by the character of the business conducted by the plaintiff at the time that the contract was entered into. The plaintiff admits that 'the composition "Cabiria" is one of the most expensive and remarkable compositions for motion pictures ever produced.'

"It is thus fairly arguable that such a production was not intended by the parties to come within the designation of 'regular releases.' Indeed, no force can be given to such words if it were held to include such a presentation as 'Cabiria' is admitted to be. Without intending by the foregoing to indicate any view upon the ultimate merits of the controversy, I am of opinion that upon the papers presented, the right of the plaintiff to the relief sought is not sufficiently clear to justify the granting of an injunction."

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

The Inauguration of the New Era

FOLLOWING the amalgamation of the International Motion Picture Association and the Motion Picture Exhibitors League of America at the Dayton Convention, the new joint executive committee, elected to represent the reunited exhibitors, has sent this letter to all exhibitors of Cleveland.

The letter speaks for itself. Its contents should be taken to heart and their significance realized by every exhibitor from Maine to California. The spirit that is invoked in this letter should be manifested by exhibitors everywhere. "The King is dead! Long live the King!"

"An Injury to One Is the Concern of All"
Cleveland Photoplay Exhibitors Board of Trade
Secretary's Office: 725 Columbia Bldg. Cleveland, Ohio.

July 15, 1914.

Dear Fellow-Exhibitor:

This is to notify you that there is *now only one* exhibitors' organization in America. We have again merged our Association with the old original parent body, the Motion Picture Exhibitors League of America.

This was done at the recent Dayton Convention, held July 6 to 11, 1914.

Our executive officers, chosen at the International Convention in New York City, July 8 to 13, 1914, were given full power to make the terms of amalgamation.

The following representatives were chosen to act, and have recommended the merger:

Sam H. Trigger, New York, chairman of committee; C. H. Phillips, president of the International M. P. Association, Milwaukee, Wis.; Judge Tugwell, vice-president, Los Angeles, Cal.; William J. Sweeney, treasurer, Chicago, Ill.; F. J. Rembusch, Shelbyville, Ind.; F. J. Herrington, Pittsburgh, Pa.; Thomas Furniss, Duluth, Minn.; Sam Bullock, Cleveland, O., secretary of committee.

All dissension is now done away with.

The cause of our previous dissension has been removed.

There is no longer any reason for remaining independent or unattached.

We all rejoin the Motion Picture Exhibitors League of America without payment of back dues or initiation fees.

Don't fail to attend our next meeting Wednesday, July 22, at 11 a. m., and register under the old banner.

No exhibitor can afford to stay outside the ranks now.

Mr. M. A. Pearce, of Baltimore, the newly elected national president of the Motion Picture Exhibitors League of America, is a practical exhibitor, a pronounced anti-censor-ite, and a gentleman in whom our representatives have the greatest confidence.

The International Motion Picture Association automatically passed out of existence by the action of the above eight executive board members.

(Signed) SAM BULLOCK,
Member of National Executive Board, International Motion Picture Association.

An Exhibitor's Generosity

IN a letter recently received from a film exchange in the western part of the Dominion, an instance is recorded of managerial generosity toward a worthy cause reminiscent of the traditions of the old line "legitimate" theatrical men, whose hands were always in their pockets for the purpose of giving aid to the unfortunate.

The Famous Players Film Service of Canada

Calgary, July 8.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—We would like to give you an instance of the generosity and good fellowship of Western exhibitors.

Some time ago there was an accident at the Hillcrest Mine, at Hillcrest, Alberta. In this accident 197 miners were killed. These miners were, for the most part, heads of large families. The whole country was bowed in grief, and substantial tokens of sympathy were sent by the whole country.

Mr. Cyril Beaumont, manager of the Rex Theatre, Coleman, Alberta, arranged with ourselves for the Famous Players production "Monte Cristo." He raised his price to twenty-five cents for these performances only, and he ran this film two days. He played to capacity business, turning the gross proceeds over to a committee who used this for the alleviation of the suffering widows and orphans. The committee in charge of the distribution of the funds gave Mr. Beaumont a vote of thanks. Mr. Beaumont feels well repaid for the trouble and expense, considering the gladness he put in the homes of the suffering widows and orphans.

The Famous Players Film Service, with the head office in Calgary, also showed their generosity in giving Mr. Beaumont advertising free from charge.

Trusting this item may be of some use to you, we are

Yours very truly,
The Famous Players Film Service,
H. J. ALLEN, Manager.

A Protest Against Padding

THE following letter not only expresses the individual opinion of the writer, but it reflects the prevailing sentiment of the public in Rochester, N. Y., a motion picture center whose attitude is typical of the feeling in many communities.

Manufacturers will be interested to learn what the average picture fan in such a representative city thinks of films whose subjects might be treated with more condensation.

Rochester, N. Y., July 22.

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—Are manufacturers of films putting too much padding in their pictures these days, in the effort to obtain extra reel features?

To the casual observer it would appear that many a story that now requires two and three reels to tell, could have been told to much better advantage in one.

Like the successful short story, the film story must be concise, and to the point, and with as few breaks as possible. Since the craze for extra reel pictures has come in, we have seen many reels that are positively tiresome, because of the senseless repetition of scenes absolutely unnecessary in telling the story.

If folks feel tired after seeing a motion picture, it is a sure sign that the plot has gone too much into detail, and that too much not relevant to the story has been shown.

Of course one of the big advantages of the motion picture over dramatic presentations is that much more detail, and much more action, may be shown on the film than on the stage, but that is no sign that repetition of the same scene time after time is needed. Once an audience has seen one of the scenes of a play, it should be shown again only when some action takes place that will forward the story, and bring it nearer its climax.

It is a point which manufacturers and producers would do well to ponder. Do not try to make a one-reel story do for a three-reel picture. Every reel should have plenty of "meat" in it.

Very truly yours,
UP-STATE.

WILL OPERATE BOTH HOUSES

Special to THE MOTION PICTURE NEWS
Cleveland, O., July 23.

Samuel A. Morris, owner of the Home Theatre, Superior avenue and East 105th street, announces that he is to continue that house, although taking over the management of the new Kohl Theatre on East 105th street, near his own location. The announcement was made several days ago that the building now occupied by the Home Theatre would be remodeled for other purposes. The published announcement of this rumor caused Mr. Morris to ask THE NEWS correspondent to give publicity to his denial.

Mr. Morris confirms the report that he and L. H. Wilk have taken a lease for a term of years of the new theatre being built by Mr. Kohl on East 105th street. Mr. Morris will give some of his time to the new playhouse but he will continue the Home, which has been one of the most successful picture theatres in Cleveland since he took over its management several years ago.

DON'T LIKE FREE PICTURES

Special to THE MOTION PICTURE NEWS
Rochester, N. Y., July 23.

Rochester has a free motion picture show this week. A photodrama of "Creation" is being shown at Fitzhugh Hall twice daily, the enterprise being financed by the International Bible Students' Association. Two performances are given at 3 and 8 p. m.

The Bible students are showing the pictures to curb the tendency which they see toward skepticism and infidelity. Recognizing the power of motion pictures to mould public opinion, the students decided to try to do some good by showing these pictures. So far the free pictures have not attracted large crowds, even though they are being given free.

"Local Color" Galore in "The Call of the North"

WHEN "The Call of the North," which will be released by the Jesse L. Lasky Feature Play Company, August 10, went into rehearsals, Stuart Edward White, author of "Conjuror's House," from which the play was taken, spent four weeks in Canada, engaging Indians and various northern woods types. Fifteen Big Tiger Indians were secured. A certain type of canoe peculiar to the Tiger Tribe was located at Ahitiba, Canada, far north of Winnipeg. This, the Indians and a number of spruce trees were transported to Hollywood, Cal., where the first stages of the photoplay were set.

A huge oil painting of Lord Strathcoma, pioneer hunter and trapper and an important official of the Hudson Bay Trading Company, was obtained at Toronto from P. L. MacFarlane, government gold inspector for the Dominion government. This painting was reproduced and is displayed throughout the photoplay.

Twenty Silver Fox and eighteen Black Fox furs, the property of Carl Fisher, the multi-millionaire light and power man of Los Angeles, grace the interior of the Hudson Bay Post at "Conjuror's House," where the latter scenes are staged. The company traveled to Moose Factory, Canada, for the final score of scenes.



PICARD GIVES NED STEWART HIS KNIFE
Scene from "The Call of the North" (Lasky Feature)

S. L. Rothapfel, of the Strand Theatre, New York, who has booked "The Call of the North" for week beginning August 10, says it is one of the most finished productions he has ever witnessed, and contemplates giving a special performance for the Explorers Club, the Arctic Club, Camp Fire Club and other outdoor organizations.

The final four reels of this five-part play are exteriors, two of which were taken at an elevation of 8,800 feet above sea level.

New Los Angeles Theatre Opens in August

Los Angeles, July 21.

THE Empire, with a seating capacity of 850, located at the corner of Pico and Hoover streets, in a choice residential neighborhood, is the new theatre of the Columbia Amusement Company, which will be opened about August 1.

S. H. Freedlander is president and general manager of the company, and will personally manage this theatre. It is the intention of the company to make this the finest theatre west of Chicago, for its size. Two thousand lights are being placed on the front, and the only Wurlitzer Hope-Jones Unit Orchestra to come to the west coast will be installed soon.

Multiple reel feature films will be used entirely and, the house being located on two excellent boulevards, it is believed a big patronage from auto parties can be secured.

The Columbia Company have plans for theatres in nearby cities, and one is now being built at Pomona.



INVENTIONS Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*
Address "Patent Editor," THE MOTION PICTURE NEWS, *New York City.*

Latest PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

United States: Patents

1,102,237. Films. Emile Bronnert.
1,102,261. Moving Picture Camera. J. A. Golden.
1,102,595. Composite Dramatic Production. H. Knight.
1,102,767. Kinetoscope Shutter-Setting Device. Jean A. Le Roy.
1,102,878. Colored Kinematographic Film. Silvio Cocanari.
1,102,933. Moving Picture Machine. J. E. Leonard.
1,102,988. Moving Picture Machine. John E. Leonard.

Great Britain: Patents

6,035. Cellulose Ethers. L. Lilienfeld.
6,061. Color Kinematography. Tiverton.
6,121. Photography. G. F. Prout.
6,328. Lenses. C. Zeiss.

France: Patents

470,384. Films. Fabriek van Chemische Producten.
470,244. Color Cinematography. L. Boudreaux and L. Semat.
470,267. Films. La Cellophane.
470,379. Shutter. W. E. Dunmore.

France: Trade-Marks

156,738. "Fantasio" Films and Apparatus. G. Lévy.
23,500. "Nordisk Film Co" Films and Apparatus.

Belgium: Patents

265,775. Safety Device. A. Mallet.
265,825. Color Cinematography. R. G. Bradshaw and J. C. Lyell.
265.721. Booths. R. Hinke.
265,715. Printers. H. M. Pilkington.

Trade Notes

Curious Trade-Marks Issued in Germany

The German manufacturers specialize in words for trade-marks which will, no doubt, cause confusion. Thus the Ica Aktiengesellschaft of Dresden obtained protection for the word "Monopol," and the Maltheser maschinenbau of Berlin has simply monopolized the two letters M.M.

An Interesting Invention

The United States Patent 1,102,767, recently issued, seems to cover a most interesting idea. Contrary to the greater number of inventions, which necessitate more or less modifications of the machines to which they are applied, the device covered by the patent in question is adjustable to any existing machine using a shutter in front of the lens. There is no doubt that the invention will also be applied to cameras.

Owing to its simplicity, it is possible that the device will soon be adopted by all those who are anxious to make motion pictures look as natural as life.

Rome Threatens Cinematography

At a recent meeting of the Vatican, motion pictures were discussed. Certain members of the Holy Congregation suggested that films be considered similar to other publications. The question has been submitted to the Pope for a decision.

Parisian Theatre Closes for Summer

The "Hippodrome Gaumont-Palace" of Paris closed for the summer on July 8. The house was packed the last evening and the profits of the show were distributed among the employees. One of the films of the program was "Quo Vadis?"

American Owns Two Paris Theatres

The two Parisian motion picture theatres, "Victoria Cinema" and "Alexandra Cinema," will be under the management of Fernand Akoun, brother of the owner of the Parisian Luna.

Help for Exhibitors

In order to encourage the exhibitor to wait for better times, Gaumont has issued in France a series of films which are rented at reduced rates. The funny part of it is that Gaumont has never been, and will probably never be, the cause of the present situation, and that the films actually rented at reduced prices are just as interesting as the films heretofore furnished. Who will first follow the example given on the other side of the ocean?

Paris Convention and Exposition

According to a letter recently sent to this department, there is something going on in Paris in favor of a cinematographic exposition and convention. The project has not yet passed the talking stage, but there is no doubt that we shall have a surprise.

Germany and Non-Flam

The German officials are just now investigating, and people who know say that shortly non-flam will have to be used exclusively.

1913 a Bad Year

The "Projektions A. G. Union," the well-known German association, has not paid any dividend for 1913, while in 1912 the shareholders received twenty per cent. The facts explain themselves, if we consider that the profits of the company amounted to 206,000 marks in 1912, while those of last year dropped to 12,400 marks.

Austrian Exhibitors at Work

The managers of Austrian motion picture theatres have decided to increase admission prices on the first of September next.

Bad Business in Switzerland

The "Elektrische Lichtbühne A. G." of Zurich, which in 1911 and 1912 paid 15 per cent dividend, could not pay any this year, and had to reduce the capital of the company from 900,000 to 180,000 francs.

Calcutta and Bombay Differ in Taste

According to the "Cinema" of Paris, the natives of Bombay, India, have a preference for serious and educational films, while Calcutta people only like comical and farce scenes.

TWO WEST VIRGINIA THEATRES

Bellaire, W. Va., is to have a new motion picture theatre, located in the building formerly occupied by the Christian Church, recently purchased by the Watson Paint & Glass Company, for transformation into a business block and theatre.

It will be managed by J. W. Heatherington, one of the oldest citizens in Bellaire, who is familiar with the wants of motion picture theatre patrons.

The management has asked that citizens select a name for the theatre. All may enter the contest, and an expensive prize will be given the one who submits the name which is accepted.

A new and up-to-date motion picture theatre will soon be started in Tiltonville, a town near Bellaire. The house will be managed by one who is familiar with the amusements the people of that town and the surrounding villages want.

MUTUAL WILL RELEASE ANIMAL PICTURE

The Domino Company will release a two-reel drama, "The Romance of the Sawdust Ring," August 13, the first wild animal picture ever released on the Mutual program.

The original script of this photoplay called for a five-reel feature, but Thos. H. Ince, managing director of the Domino Company, took only the meat of the script, and "boiled it down" into a really powerful two-part picture.

RAISE ICE FUNDS IN PICTURE THEATRE

Special to THE MOTION PICTURE NEWS.

Trenton, N. J., July 23.

The Venetian Garden's Open-Air Theatre, at Washington and Anderson streets, is being used for religious purposes in order to raise funds for the Free Ice Fund, conducted each year by the Trenton Evening "Times," the afternoon paper of Trenton, for the poor of the city. Henry D. Kehr, Jr., proprietor of the theatre, has arranged for a number of religious views, which will be thrown upon the screen at each Sunday evening performance for several weeks to come. The pictures will be shown in the very near future.

The Rev. S. Norris Craven, assistant rector of Trinity Episcopal Church, the fashionable house of worship of that denomination in this city, will be the speaker, and John O. Gretton, contractor and member of the Mercer County Board of Freeholders, will be the soloist.

Christie Uses World's Fair Grounds for Setting

AL CHRISTIE, with his Nestor Comedy Company, recently went to the World's Fair Grounds, San Diego, Cal. Through the medium of the pictorial weeklies, the public has been somewhat acquainted with the progress made on the grounds and buildings, but up to a week or so ago, no manufacturer had availed himself of the use of the site as a setting for a photoplay.

The Fair Grounds as they are now and the unfinished buildings were used as a background for a comedy by his company, headed by Miss Victoria Forde, Edward Lyons and Lee Moran. On the train for San Diego Mr. Christie conceived and wrote a comedy which will be released shortly by the Universal as "Maggie's Honest Lover."

The story of the comedy itself will be preceded by a panoramic view of the Exposition Grounds and San Diego, taken from the tower of the California State Building.



AL E. CHRISTIE DIRECTING A SCENE IN THE FAIR GROUNDS AT SAN DIEGO

The production of the comedy took four days in all. Finishing, the company returned on boat to San Francisco. Scenes were developed and printed at the Universal Hollywood studios, Los Angeles, and the sample negative was forwarded immediately to the New York home offices, where it was projected in the company's private projection room.

Educational Firm Formed in Milwaukee

Special to THE MOTION PICTURE NEWS.

Milwaukee, Wis., July 22.

The Educational Photofilm Company is the name of a new concern which has been recently organized in this city to handle educational films exclusively and to supply schools, churches, societies, etc., with films and machines.

It is announced that the company will for the present confine itself exclusively to Michigan and Wisconsin. The company has secured offices in the Merrill Building, and has the agency for the Kineclair, the Eclair Film Company's new machine, in the two states.

The backers of the new company are very optimistic about the future and say that all indications point to wonderful business in this new field. Their greatest trouble, however, at the present, is to secure a satisfactory supply of real educational subjects.

1,400-SEAT AIRDOME OPENS

Special to THE MOTION PICTURE NEWS

Trenton, N. J., July 23.

An airdome, with a seating capacity of 1,400, opened last week on South Montgomery street, near State and just around the corner from the State Street Theatre, the largest motion picture and vaudeville theatre in the city. S. M. Shelton, of Bordentown, experienced in the motion picture business, is the proprietor. The admission fee will be five cents.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

$150,000 THEATRE FOR DETROIT

THE new Majestic Theatre, to be erected on Woodward avenue, between Willis and Alexandrine avenues, in Detroit, Mich., at a cost of over $150,000, will be one of the largest ground-floor theatres in the world, it is said.

The new theatre will present high-class vaudeville and exclusive feature photoplays, the pictures being changed every day. Arrangements have already been concluded for the presentation of various motion picture classics, immediately after their production. Detailed announcements of the program will be made at a later date.

The building will be two stories in height and will be constructed of steel and terra-cotta.

There will be no balconies, but the orchestra floor will have a seating capacity of 1,850. Thirty auto boxes, seating 230, will bring the capacity of the house well over the two thousand mark. In addition to the seating capacity, the lobby will hold 800 persons.

The theatre will be equipped with a large stage that will make possible the presentation of elaborate spectacular productions. There will be 18 star dressing-rooms. In the rear there will be an electrical fountain with musical attachment. This fountain, together with an orchestra of twenty pieces and a $10,000 pipe organ, will complete the musical features of the new playhouse.

The new theatre will have rest-rooms and retiring-rooms with attendants in charge. Male ushers will be employed. A score of exits will make it possible to empty the entire house in less than two minutes. The washed-air system of ventilation, with some new improvements, will be installed. The indirect system of lighting will be used, and the chandeliers will be fitted with prism glass pendants.

Circling the building there will be an elaborate arrangement of shrubbery and boulevard lights.

The officers are: President, A. Arthur Caille; vice-president, Frank W. Westbrook; secretary and general manager, Harry Goldstein.

$63,000 MEMPHIS HOUSE

A CONTRACT for the construction of a modern motion picture theatre on a site just south of the Hotel Gayoso, Memphis, Tenn., was recently awarded by Hanker & Cairns, architects, to the James Alexander Construction Company. The theatre will cost $63,000, and will be the finest in the South.

The theatre will be leased for a period of ten years to the Majestic Amusement Company, which operates a chain of motion picture houses on Main street. It will be called the Majestic, but its number has not been determined.

The lower floor and balcony will have a combined seating capacity of 1,100. Boxes will be built around the face of the balcony and at each side of the stage. The theatre will have an indirect lighting system and will be equipped with heating and cooling plants. In summer time the entire north side will be open.

A large lobby will be provided and a glass marquee will extend over the sidewalk in front. The offices of the Majestic Amusement Company will be located on the second floor of the theatre.

$200,000 OGDEN THEATRE

Accepting the bid of William A. Larkins at $76,805, the directors of the Alhambra Theatrical Company at Ogden, Utah, have awarded the general contract for the new Alhambra motion picture theatre to be built on Hudson avenue. This bid includes only the concrete and brick work, the contracts for the structural steel, plumbing and heating, decorating and furnishing to be awarded separately. It is expected that the total cost of the new theatre will exceed $200,000

NEW EVANSVILLE HOUSE

Dr. Edward Cluthe, owner of the big salt pool at Evansville, Ind., is building a motion picture theatre that will be as large as any in the city, devoted exclusively to motion pictures.

The theatre will be equipped with a smoking gallery for men, a nursery for babies with attendants to care for them, a lobby furnished like a hotel, and other features to appeal to picture devotees.

NEW MILWAUKEE THEATRE IN FALL

A $20,000 photoplay house, seating 1,200, and one of the largest of the outskirt houses, is now in the course of erection at the corner of Ninth street and Lincoln avenue, in Milwaukee, Wis. The house, which is to be known as the Koscioszko, is being erected and will be managed by Joseph Schwartz.

It is expected that the theatre will open September 1 with a Universal program. Mr. Schwartz is also making extensive improvements on his Park Theatre, at the corner of Third and Mitchell streets.

LATEST QUAKER CITY THEATRE WILL COST $75,000

PLANS are under way for the erection of a motion picture house on Chestnut street, Fortieth street, Philadelphia, which will cost $75,000.

This will be the first use of that section of Chestnut street for other than residential purposes, the vicinity having long been known as one of the most exclusive dwelling sections of the city.

When the lot was purchased three years ago it was planned to build an apartment house, but now it has been decided to construct instead, one of the most finely appointed picture houses in the city.

SEPTEMBER OPENING IN CANTON, OHIO

The Bockius Realty Company, Canton, Ohio, has in course of construction on Market avenue, South, a motion picture theatre which, when completed, will be one of the largest playhouses of the kind in northwestern Ohio.

The new theatre will be called the Valentine. It will be managed by Ed Bockius, president of the Realty Company. The house will seat over 900 people. It will be thoroughly modern and contain a number of new features not found in other houses in that section. It will open in September as a film house. The price of admission will not be under ten cents and may be more.

STYLE LIKE NEIGHBORHOOD ARCHITECTURE

The first motion picture theatre to be erected in the residence district of La Crosse will be built on Jackson street, near West avenue, La Crosse, Wis., for Frank J. McWilliams, manager of the Casino Theatre.

Plans have been completed for a classy theatre to be constructed at the rear of the drug store at Jackson street and West avenue. The house will have a south frontage, facing the Jackson street playgrounds.

The building will be built to conform to the architecture of the residence section in which it is to be located. It will be set back from the street, and the front yard will be adorned with shrubbery and grass plats.

The theatre will have a seating capacity of 450. A perfect heating and ventilating system will be installed.

Only the best class of motion pictures, of the kind which Mr. McWilliams has always shown in his theatres, will be displayed in the new house. Work on the building, it is understood, will commence shortly.

$40,000 THEATRE IN ST. LOUIS

A THREE-STORY $40,000 motion picture theatre and office building is to replace the present three-story building at 117 North Sixth street, St. Louis.

The wreckers will start work in three weeks and the new building will be ready for occupancy October 15.

The seating capacity of the fireproof theatre will be 800 persons. Re-enforced concrete with brick curtain walls will be used in the general construction. The front will be terra-cotta, Venetian art and stained glass in original designs.

An artistically carved monastery Sienna marble stairway will lead from the lobby to the smoking balcony and mezzanine floor. The interior wall decorations will be treated with oil and lead, ornamented in hand-painted designs in art nouveau style. The interior woodwork will be weathered oak.

The lot has a frontage of 28 feet and a depth of about 140 feet. The location, which is one door south of the "Globe-Democrat" Building, is in the heart of the hotel and theatre district. Sixth street, between Olive and Walnut streets, has inherited large night crowds through the theatres along and just off it.

J. J. Robbins, of the Robbins Feature Photoplay Company, is now on a trip to London, where he will arrange for a foreign release for the films.

Alco Will Form "Big Time" Film Circuit

New Concern Intends to Establish Chain Consisting of One Large Theatre in Each Town of Over 200,000 Population

AL LICHTMAN, formerly sales manager of the Famous Players, who recently resigned to form a company of his own, the Alco Film Company, is about to launch a plan for facilitating the distribution of pictures.

The method which Mr. Lichtman intends to inaugurate is to organize a circuit of the largest picture theatres throughout the country, one in each of the larger cities.

These theatres will book one meritorious feature film a week, obtained from any reputable source, through the Alco Film Company, for which the theatre will pay the highest justified price, in return for which the Alco Film Company will give these respective theatres throughout the country exclusive privileges in their cities for a certain period. This policy, according to Mr. Lichtman, will enable the theatre to charge a higher price of admission without fear that after pursuing a complete advertising campaign for the picture, a competing exhibitor may obtain the same film within a short time thereafter, and reap the profits of the other's enterprise.

To effect this security, after the week's run the film will not be shown in the city for a term of six months, during which time the film will play the smaller towns throughout the country, distributed from the Alco exchanges, which will be established at an early date in the principal cities of the United States.

This organization promises to distribute only the highest grade productions, and the length of film will not determine its eligibility, for Mr. Lichtman believes that the word "feature" is a misnomer as applied to a number of films exploited under that title. A one-reel production, he says, may have as large a drawing and pleasing power as the production of eight reels, and will be so presented and exploited by the Alco Film Company.

This plan does not limit itself to the products of any certain manufacturer, but will enable the Alco Company to obtain its productions from the markets of the world. In brief, any corporation or individual who has a good production can find a good market through the Alco Company. Any exhibitor will be welcomed into the organization, provided he has a theatre seating at least 1,000 people, located in a city of a population of 200,000 or over.

Sherry Finds Business Good on New York Trip

State Exhibitors, Wanting Quality Films, Pay More for Pictures without Complaint—Public Shows Willingness to Meet Higher Admission Price

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., July 23.

THAT conditions in the motion picture business are all that could be desired, is the statement of William L. Sherry, of New York. He is making a trip through the state, and he says he finds signs of prosperity on every hand. The exhibitors are willing to pay more than ever for their films, in order to get a better quality, and the increase in admission prices, which is gradually becoming effective all over the state, is regarded by him as another sign of prosperity.

While in Rochester Mr. Sherry conferred with J. J. Raymond, manager of the Gordon Theatre, relative to placing the Paramount service there. The deal was not closed definitely, though the Gordon's manager is favorably disposed toward the service.

Mr. Sherry is firm in the belief that the production of features will be the big end of the film business from now on. The adaptation of books and popular stage successes into screen plays has hit the popular fancy, he says, and people are willing to pay more to see them than the ordinary single and double reel releases.

Mr. Sherry reports big sales of the features handled by him, indicating that the motion picture business is anything but falling off in attendance.

"Everybody predicted that the summer would witness a big slump because of the hot weather, but June was our biggest month," said Mr. Sherry.

"Prices generally are too low in the film houses. In New York all the big theatres charge from twenty-five to fifty cents, while up state, where identically the same pictures are shown, prices are much lower."

ARTHUR R. TUCKER.

A CANDID COMPLIMENT

THE MOTION PICTURE NEWS,
New York City.

Gentlemen:—THE NEWS is a dandy, and brim full of useful information.

GEO. G. MORGAN,
Cecilton, Md.

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ADVERTISING RATES on application.

Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages 74, 76, 78, 80
For Buyers Guide see Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. X August 1, 1914 No. 4

The Victories at Dayton

WE have received a number of letters, and directly many friendly criticisms to the following effect:

"Why don't you shout over your victories at Dayton?"

It is true that everything was accomplished at Dayton for which this publication has steadfastly and earnestly fought, namely:

(1) Amalgamation of the two exhibitors' organizations.

(2) Action against legalized censorship.

(3) Progress toward the creation of a National Trade Board to unify, develop and secure the entire industry of the motion picture.

Moreover, it was THE NEWS which first advocated these policies editorially and which practically alone gave them prominent publicity following out, as has been fully evident, a well-conceived plan to lead each with all possible force right up to the action of the two conventions.

* * * *

WE are not overmodest. That truly is not the function of a publication. It is herewith promised that THE NEWS will not miss any opportunity to boom its worth.

But we have not "shouted" for just good, common-sensible reasons.

THE NEWS by no means originated these policies.

Like all good policies, they originated themselves out of a necessity.

All along the prevailing sentiment of the exhibitors, almost to a man, has been for amalgamation and against legalized censorship, and all along those leaders who had at heart, not their own private ends, but the good of the business have fought energetically for these ends.

* * * *

ALL that THE NEWS did, and could do, was to crystallize and make public this sentiment; we were in a position to know it, and we believed in it.

THE NEWS helped.

We have simply lived up to our slogan "the exhibitors' medium of communication with his fellow-showman" and so been the mouthpiece of the progressive spirit of the exhibitor body.

The exhibitors and their leaders in convention assembled scored the "victories."

* * * *

MOREOVER this is no time to "shout" over amalgamation. It is rather time to *work* for the new league.

President M. A. Pearce, in an interview in this issue, takes the broad-gauge view of the future that would be expected of him.

He says that the future policies of the league and its work of organization will be shaped by the executive board, and that this board has his fullest confidence. THE NEWS is pleased to subscribe as fully to this opinion and to lend every effort to aid these gentlemen in the big and important work before them.

* * * *

A BIG step was taken at Dayton when the anti-censorship resolution were passed.

Practically every exhibitor at the convention was against state censorship; practically every exhibitor, too, was quite content with the work of the National Board of Censorship.

But the battle against official censorship is by no means won.

There is one certain way of winning it *and that is through trade organization*. An exhibitors' organization can be made so comprehensive and so well unified that outside interference with the censorship matter will become unnecessary.

That is to say, a big national exhibitors' league will be able to *control the irresponsible exhibitor* and so be certain that no pictures will be shown that may incite a public demand for censorship.

This can be done through cooperation with the National Board of Censorship.

* * * *

OR better still, a National Board of Trade, acting for the welfare of the entire industry and equally representative of the interests of exhibitor, exchange and manufacturer, can also, through cooperation with the National Board of Censorship, *prohibit the irresponsible manufacturer* from releasing pictures that deserve radical censorship.

Exhibitor organization and eventually a National Board of Trade must exist in order to solve satisfactorily the problem of this industry.

BUYS ANOTHER THEATRE

Waterbury, Conn., July 23.

Robert Molzon, proprietor of the Lyric Theatre, on South Main street, has purchased the Scenic Theatre, on Bank street. Recently the theatre was run by Berg & Berg, of New York, but these two men had a misunderstanding a short time ago with the result that a receiver was appointed, L. D. Garvey, then manager of Fox's Theatre, being placed in charge. Mr. Molzon intends to make the Scenic the most up-to-date motion picture house in the state. He is to make extensive alterations, giving more room and more ventilation.

Mr. Molzon was proprietor of the Scenic when it first opened, and when it enjoyed unusual popularity. Later, he leased the theatre and it has been run under a lease ever since. In addition to now being the owner of two motion picture houses in this city, Mr. Molzon conducts the Bank Hotel. He is one of the most prominent citizens of Waterbury.

TUCSON, ECLAIR'S PRINCIPAL STUDIO

It has been announced by the general manager of the Eclair Film Company, Inc., that the entire producing force engaged in the making of American-Eclair films will soon be moved to the spacious and modern studio erected by the company at Tucson, Arizona.

The Eclair studios at Fort Lee, N. J., will be closed temporarily. This move was necessitated by the fire which completely destroyed the laboratories of the Eclair company last March and caused the company to start the erection of a complete new factory and studio building.

Until this work is finished, American-Eclair films released on the Universal program will be produced at the western studio in Tucson.

"SO SAY THEY ALL OF THEM"

THE MOTION PICTURE NEWS,
New York City.

Gentlemen:—THE MOTION PICTURE NEWS is great.

Yours truly,
C. R. P.,
Crystal Theatre,
Pasco, Wash.

Gentlemen:—I cannot well miss a single copy of such a valuable magazine.

Yours respectfully,
A. E. IRELAN,
The Majestic Theatre,
Bessemer, Mich.

Departure in Posters For Villon Series



MURDOCK MACQUARRIE AS FRANCOIS VILLON

Director Charles Giblyn has the production well under way of the second feature of the Francois Villon series. The second installment of this series is entitled "The Higher Law," and it reflects the spectacular period of French history during the reign of Louis XI. Murdock MacQuarrie plays the title role and is supported by such actors as Pauline Bush and Lon Chancy.

Posters, which mark a distinct departure from the conventional photoplay posters are an achievement of the Universal's poster department in getting out paper for the Villon series, the first of which will be released August 15. The spirit and atmosphere of these photoplays, which are adapted from the original stories in "Century Magazine" is of the Louis XI period.

Alleged Fake Studio Scheme Catches Many

Promoter Advertises Positions for Stock Buyers in Rochester Concern and Gets in the Hands of the Police

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., July 23.

AN alleged fake motion picture studio has been uncovered in this city through complaints to the police of folks who have been induced to invest money, only to see the enterprise go up in smoke.

Frank Nelson, 30 years of age, was the promoter of the studio, it is said. He came to this city several months ago, and announced that he would establish a studio here and make motion pictures. He advertised for actors and actresses, and was soon swamped with applications.

To applicants he explained that only those who invested in the corporation, "which would be capitalized at $100,000," would be given positions, and the salaries he mentioned made some of the would-be actors and actresses dizzy. Many invested, paying small sums down on their investments, and continuing their payments on the instalment plan. The officers of the company, which was known as the Flower City Motion Picture Company, were last located at 203-204 Carter Building, State and Church streets.

Harry McIntyre, of 5 Utica Place, is the complainant against Nelson, charging grand larceny in the second degree for securing $100 on the inducements held out.

Nelson left town suddenly, and the police secured many of his books and papers. Later a woman who had invested $10 with him, Mrs. Mary Lind, of 41 Chestnut street, this city, ran across Nelson on the street while visiting in Toronto, and demanded payment of the debt. Nelson left her unceremoniously, and jumped on a street car, but Mrs. Lind communicated the information that Nelson was in Toronto to the Rochester police, who, in turn, took it up with the Toronto police with the result that Nelson was apprehended. An effort will be made to have him brought back here for trial, the police say.

ARTHUR R. TUCKER.

Advertising Without a Scream

By James D. Martin

H. D. Graham Promotes the Butterfly Attractions as if He Were Conducting a "Legitimate" House—Avoids Terms Formerly Associated with Cheap Houses by the Public—Employees' Politeness an Asset

THIS is the story of a manager who suddenly found himself in charge of a big downtown photoplay house on one of the principal thoroughfares in the city of Milwaukee. The house which had been playing the best line of attractions had not been managed any better or any worse than a lot of other houses in the same town, but somehow it had not been making money.

This manager, H. D. Graham, found himself confronted with the problem of making the house pay, without expending any additional money, and with exactly the same attractions and the same outfit.

His first move upon taking charge of the theatre was to impress upon the attaches, operators and musicians that it was up to them to make the house go, and they would be looked to for results. After making sure that the patrons of the house would find pictures, atmosphere, music and service the very best available, he turned his attentions to finding some means of telling the people what he had. He began with making the front of the house attractive.

ELIMINATING all but a few very conspicuous frames he put one big banner across the entrance of the theatre. Upon this he had painted in a very artistic, though novel style, the name of the film feature for the day. As this was practically the only sign of any importance on the whole front, it stood out conspicuously, despite the fact that all vivid color schemes were strictly taboo.

On the walls of the lobby were the photographs of scenes from the various photoplays. At no time, however, is any attraction advertised more than a few days in advance, as Manager Graham claims that too much advance matter tends to confuse rather than enlighten patrons.

The result is that the front and lobby of the Butterfly Theatre is most artistic though not an inch of advertising space has been sacrificed.

After the lobby and the theatre had been taken care of the matter of newspaper advertising was taken up. A press agent was secured and a campaign outlined by Mr. Graham. It was in this that Manager Graham proved his originality. He ordered all copy and press matter run in the papers was to be gotten out in strict theatrical fashion and without any more matter in the advertisements than was absolutely necessary.



EXTERIOR OF THE BUTTERFLY THEATRE, MILWAUKEE, WISCONSIN

All such words as film, picture house, motion pictures, "movies" and the like were ordered kept out of any advance notice or advertisement of the Butterfly and such words as photoplay, photodrama, four act, photoplay theatre and the like substituted.

BUT one, and at the most, two attractions a week were to be played up exactly as though they were road shows, booked at the house, though the word photoplay or drama was to be utilized in some place in the text, so that no one would be deceived into thinking that it was a straight dramatic attraction. For instance, when "The Soldier of Fortune" was presented the newspaper advertisements read:

BUTTERFLY
Wednesday and Thursday
DUSTIN FARNUM
in
"The Soldier of Fortune"
A photodramatization of the well-known novel.

Then as a last and what many people looked upon as a fatal step, he raised the price of admission from five to ten cents. Unlike the man in the story, Mr. Graham did not find that business increased immediately. Instead, it dropped off the first week or so. But after this period, business started creeping up and up, until today it excels even Mr. Graham's fondest dreams, and is still on the increase.

A visit with the quiet, unassuming, almost boyish young man who had made The Butterfly a success in a little less than eight months, was far from being a disappointment. Seated in his office he talked most interestingly on his policies and ideas.

"THE trouble with so many of the managers of the photoplay theatres," he said, "is that they are in a rut, and despite the fact that theirs is a twentieth century business, they stick to the obsolete methods of twenty and thirty years ago which were appropriate for the circus. On top of this, they insist upon talking about motion pictures, reels, etc., terms that were dragged into disrepute with the public a number of years ago by many of the old store shows.

"I HAVE tried to steer clear of all this, and I boost all my attractions that are worthy of it, as I would if I was managing a two-dollar legitimate house. The result is that I not only appeal to the photoplay fan, but I reach the theatre-goer who perhaps refused to attend a motion picture show because he thought it was beneath him, but who now becomes interested when he sees some star like Dustin Farnum billed to appear in a photodrama.

"But all advertising is valueless unless you can please your patrons after you get them into the theatre. Pleasing them does not merely mean giving them meritorious productions

to look at, but to see that they buy their ticket from a smiling, attentive cashier, that it is taken from them by a door-man who is awake and good natured, and that they are escorted to their seats by a well bred, neatly uniformed usher.

"Personally, I do not think that the exhibitors have kept up with the producers, and I think that it is up to all of us to wake up and get busy for the benefit of the industry.

NEW BOOK OUT ON SCENARIO WRITING

"The Motion Picture Story" is the title of the latest work from the pen of William Lord Wright, formerly of The Motion Picture News staff; now editor of the Photoplaywright Department of the Dramatic Mirror. The book is valuable to beginners and also others interested in photoplay authorship, and it covers the ground thoroughly.

Model scenarios from three of the best writers are reproduced and the text is written in such a manner that the contents are both entertaining and instructive. The book consists of over 200 pages, is attractively bound in red cloth and gilt. Price $1.80 postpaid. The Cloud Publishing Company, Chicago, Ill.

The drying-room at the Hollywood laboratory has also been enlarged and a new eleven-foot drying drum installed.

FIRST FULLER UNIVERSAL FILM

Mary Fuller's enactment of the lead in "The Heart of the Night Wind" will be her first picture with the Universal Film Company. Accompanied by her director, Walter Edwin, together with Charles Ogle, Ed Mortimer and an enlarged company, Miss Fuller left New York recently for Shohola, Pike County, Pa., where, amid some of the most beautiful settings in America, this play and several others, including "Hearts o' the Hills" by Hal Reid, will be produced.

"The Heart of the Night Wind," in three reels, is from the book by Vingie I. E. Roe and was adapted to picture form by Captain Leslie T. Peacocke, of the Universal scenario department.

BRADY NOVELS FOR VITAGRAPH

The Vitagraph Company has some big things in preparation. It has purchased from the Rev. Cyrus Townsend Brady, LL.D., the picture rights of five of his best-known novels.

These are "The Island of Regeneration," "Hearts in the Highway," "The Sword Hand of Napoleon," "Britton of the Seventh" and "The Little Angel of Canyon Creek."

Show Submarine Films at Smithsonian

Prominent Scientists and Educators Witness Views Taken with the Williamson Brothers' Invention—Shark Killed in One Picture

Special to The Motion Picture News

Washington, D. C., July 23.

BEFORE a record-breaking attendance at the auditorium of the U. S. National Museum, the first public exhibition of submarine motion pictures secured by the use of the Williamson tube recently occurred in the nation's capital.

The invitations were issued by the Smithsonian Institution and the guests represented scientists and educators of the National Government and local societies, officials, and those interested in the progress that this country is making in all lines. All enjoyed the exposition of this latest method of knowing just what is happening under the sea, and many expressed surprise at the picture.

There were frequent demonstrations of admiration. The views were excellently supplemented by an address by Dr. F. N. Glover, who assisted much in giving the audience a better understanding of the working of the Williamson invention, the difficulties that were overcome, the persons entering the screen and native life in the Bahama Islands. His personal touches of the Williamson brothers offered an interesting sidelight on the undaunted spirit and filial devotion of these two inventors.

The construction of the tube delighted the mechanical minds, and the views of actual life in the sea pleased the scientist. The harbor men and steamship officials saw uses for this tube in the locating of wreckage and for the security and safety of piles and wharves. Obstructions of rocks and reefs may also be known and avoided by vessels. The student and investigator of marine life, of coral and aquatic plants realized in this device a boon to their studies that had been problematical in the past. Even to the casual observer the motion pictures offered wonderful entertainment.

Perhaps the most wonderful views were those of the sharks, especially the knifing of one of the man-eaters by George Williamson and later the death of the shark. That these pictures were taken from twenty to 100 feet below the surface was hardly realized by the audience.

These films were shown through the courtesy of the Submarine Film Corporation, and from the large numbers who were disappointed in not seeing this demonstration on account of the limited number of invitations and the capacity of the auditorium, there is ample opportunity for another enthusiastic reception with a return engagement.

Theodore Franklin.

Handsome Theatre for Pasadena

New House in California City will Seat 900 and Cost $26,000—Individual Ventilators Under Seats—Rest Rooms a Feature

Special to The Motion Picture News

Pasadena, Cal., July 21.

A brick motion picture theatre will be erected at 340 East Colorado street by Frank Dale, and will be let to H. H. Hinds, at a price of $26,000. This does not include the ornamental front, plumbing, heating, painting or decorative work. The entire cost will be far in excess of this sum.

The theatre will have an artistic terracotta front. Everything about the house will be in accordance with the very latest in construction.

One especially good feature will be the ventilating, heating and cooling system. Air will be taken through a large shaft extending from the roof to the basement, where it will be "washed" and heated in cold weather and vice versa in hot weather. About 200 individual ventilators will be provided under the seats in different parts of the house, and there also will be a large ventilator in each corner of the auditorium. Air will be changed every twelve minutes.

Nine hundred opera chairs, none less than twenty inches wide, will be placed in the auditorium. As a rule, motion picture theatres have seats only seventeen or eighteen inches wide. Interior decorations and finish will be in ivory, green and gold. The entrance will be in Mexican onyx.

Another pleasing feature will be the rest-rooms, done in tile and mirrors. Mr. Dale has not decided whether to lease the theatre or to put in a manager. The theatre will be named "The Strand."

TO FILM TENNESSEE FOR PANAMA EXPOSITION

Chattanooga, Tenn., July 21.

Charles C. Randolph, representative of the National Film Company, was in Chattanooga this week, conferring with Ross S. Faxon, chairman of the Tennessee Exposition Committee, regarding the showing of motion pictures, depicting the industries and wonderful scenic and historical points of this city at the Panama Exposition.

Ten thousand feet of film of industries and scenic points in Tennessee will be made by the company, which Mr. Randolph represents.

How Exhibitors Advertise

PATRONS WANT ADVANCE NOTICES BY MAIL

Ralph DeBruler, manager of the Montgomery, Atlanta, Ga., has put his theatre to the acid test during the past two weeks by asking his patrons how many are sufficiently interested in what the Montgomery is going to do to ask for advance notices of films to be produced at that theatre.

The highly gratifying result is that approximately 400 persons have turned in signed requests that they be mailed a copy of the Montgomery program each week.

Mr. DeBruler has added further interest to his theatre by leading his new programs off with the catch line, "Keep this program—you may be lucky." This line, running across the top of each page, refers to a number stamped on each program. On Monday of each week one of these numbers is flashed on the screen, and the holder of the lucky numerals is entitled to a pass good for a week.

Mr. DeBruler's first test of continued public interest was the posting of a lobby display of Mary Pickford pictures with the information that a set of Pickford postcards would be mailed to anyone requesting them. This proved so popular that when Mr. DeBruler began getting out his weekly programs he tacked the following blank on the last page with the splendid result noted above:

CUT THIS OUT

YOUR NAME AND ADDRESS ON THIS CARD

LEFT WITH THE GENTLEMEN AT THE DOOR

Will Bring You Our Regular Weekly Program and Advance Bulletins of Some of the Special Features We Will Present in the Very Near Future

M .....

Street .....

A "MUTUAL BENEFIT" IDEA

"SURELY you enjoy the motion pictures. Won't you please buy a ticket for the Gem Theatre?"

A stranger in Nanticoke would be greatly surprised if a charming young woman, or a stalwart young man, stepped up to him on the street and addressed him with the foregoing questions. But such is the case. It is a novel stunt of the Gem motion picture theatre at Nanticoke, Penn.

The Superba Club, composed of prominent members of Nanticoke's younger set, announced a campaign for funds to be used in making extensive alterations to the club house. Various plans were suggested by the members, but it took the manager of the Gem Theatre to hit upon a scheme that would benefit the club and also be a good thing for his house.

He agreed to run benefit shows at any time the club desired, the proceeds of the days agreed upon to be shared by the Gem management with the Superba Club.

The club members, their wives and sweethearts immediately armed themselves with tickets for the Gem on the nights mentioned, and are stationed at various points busily engaged in securing patrons for the benefit performances.

It has proved a good "ad" for the Gem and the company's progressiveness has met with the favor of the public. The percentage basis, minus the expenses, will prove a good financial item for the Gem.

POLL PATRONS' VIEWS

WHAT kind of films do my patrons want?

A question box, placed prominently in the lobby, has solved this question for Manager J. A. Maddox of the Majestic Theatre, in Columbus, Ohio.

Maddox resigned from the board of state motion picture censors to take over the Majestic when it was completed the first of the year. He had previously managed the Colonial Theatre, which had a reputation for a judicious selection of motion pictures.

The question box revealed that the Majestic patrons liked historical films telling an interesting story, the news pictorials, and the "famous player" pictures.

The fickle public seems to have temporarily lost interest in John Bunny and Flora Finch, and the strictly educational pictures were never popular. They may have an educational value but they must tell a story. Clean, snappy stories are also popular.

Motion picture exhibitors generally say that J. Warren Kerrigan and Francis X. Bushman are the favorite picture actors here. Mary Pickford, Alice Joyce, Florence Lawrence, Grace Cunard and Mary Fuller are the most popular actresses.

JOHN GENTNER'S WAY

JOHN H. GENTNER, proprietor of the Retina Theatre, Twentieth and Market streets, St. Louis, has a neat and attractive booklet of twenty-eight pages, with a two-color cover ornamented with a fine picture of the American flag, which he distributes among his patrons.

The booklet contains the Declaration of Independence, the list of the original signers, the articles of federation, a page of historical notes, and President Lincoln's address at Gettysburg. The booklet is not an advertising medium, and contains nothing but the historical matter and a dignified announcement of the Retina on the back page.

Mr. Gentner is a great believer in the educational value of motion pictures, and makes a special feature of scientific and educational subjects in his theatre, and his plan of distributing the booklet is just a furtherance of his ideas along those lines. The books are fine advertising for the Retina, and are much sought after.

FREE COUPONS FOR WOMEN

All the old familiar methods are being used by the management of the Roof Garden Theatre at 51-53 Broad street, Elizabeth, N. J., to make the public acquainted with the house and build up patronage. The theatre has been running nearly two months but it has been playing to poor business.

Recently coupons were printed in the daily papers. Each coupon if presented by a woman on a certain day entitled her to free admission. The scheme was tried out for only one day, and besides helping to make the house more popular it served as a gauge of the advertising value of the two local newspapers.

NEAT PROGRAM FOLDER

The Tallygram, is a neat four-page folder program, issued by the Tally Broadway Theatre, Los Angeles. In addition to giving cast and story of the picture shown, it also makes announcements for two weeks in advance, and gives items of interest concerning the players of the companies of the Paramount Pictures Corporation, whose films the house uses exclusively.

"ONE WONDERFUL NIGHT"

(Essanay)

REVIEWED BY C. J. VERHALEN

NOT only has the Essanay Company built a creditable picture from the novel written by Louis Tracy which ran serially in the "Ladies' World," but they have built a photoplay that will stand out as something extraordinary in the staging of picture productions.



ONE WONDERFUL NIGHT

This is the long heralded picture which has been promoted by the "Ladies' World" by means of their hero contest which was won by popular vote by Francis X. Bushman, leading man of the Essanay.

While his acting has always been notable it stands out even stronger in this four-reel production. It shows him practically at his best. Credit also must be given E. H. Calvert who produced this film. He has brought out the situations in a very convincing manner. His indoor settings and outdoor scenes are in harmony with the story. All through he has built a worth while photoplay.

A strong supporting cast was supplied which included Beverly Bayne, as Lady Hermoine; Bryant Washburn, as Howard Devar; Helen Dunbar, as Mrs. Horace P. Curtis; E. H. Celvert, as Steingall; Lillian Drew, as Marcelle; Thos. Commeford, as Earl of Valletort; Rapley Holmes, as Count Vassilan; Harry Mainhall, as Clancy; Howard Watrous, as Henry R. Hunter; Leo White, as Jean de Courtois; John H. Cossar, as Mr. Horace P. Curtis; Edward Babille, as Antoine Lamotte; Chas. Hitchcock, as Gregor Martiny; M. C. Von Betz, as Ferdinand Rossi; Robert Bolder, as Mr. Schmidt, and Francis X. Bushman, as John D. Curtis.

Mingled with the exciting moments there are many touches of humor which lend a pleasing variety to the picture. There is a snap and action about it which makes it interesting throughout. The story follows out the novel version faithfully. An exceptionally thrilling scene is where the escaping automobile is accidentally run over a sheer hill.

Many situations and scenes as well as exciting actions are crowded into one night. John Curtis, returning to America, registers at one of the leading hotels. As he leaves the hostelry he sees two thugs overpowering a young chap. He is the only witness. As he walks down the street later he finds that he is wearing the murdered man's overcoat, in the inside pocket of which he finds a marriage license with the names of Lady Hermoine and Count de Courtois on it. He reasons that it was the count who was killed and goes to advise Lady Hermoine of the murder. She explains to him that the count was nothing to her, but she was going to marry him merely to protect herself from a foreign nobleman of her father's choice. From this point, adventure after adventure follows until finally the real culprits are captured. In the meantime, however, to protect Lady Hermoine, Curtis marries her. The father becomes enraged when he hears of it, but everything ends happily.

"THE CORSAIR"

(Eclectic Film Company—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

CRANE WILBUR is a romantic actor of fine stage presence. His manner is pleasing, especially in love scenes, but he is not suited physically nor temperamentally to play the part of a wild, fierce, half-barbaric pirate chief. And the sort of lover that you would expect of a Corsair, especially Lord Byron's Corsair, is not exactly in Mr. Wilbur's line. He lacks the fire, the impetuosity and violent passion. He may make a very acceptable society lover or a Beau Brummel, but he certainly cannot exactly strike the Byronic attitude.

As may have been already gathered, the four reels of this picture attempt to unfold the story of Byron's Corsair. There is plenty of action to satisfy the most impatient for rapidity of movement. Raids by pirates, attacks upon the Sultan's harem in the dead of night, escapes from an underground dungeon, race of swift galleys over the waters, and the final death of the buccaneer traitor, caught by his own trick in the treasure cavern with the sea's flood rising about him—all these make four reels of intense dramatic effectiveness. The atmosphere of Oriental splendor and magnificence is presented with faithful realism, perhaps with too great realism to please the prudishly inclined. For those who are anxious to see the inside of a harem, this is the chance of a lifetime.

It is Medora, the slave girl, who moves all beholders to love, including the Corsair, his lieutenant, and the Sultan,



MEDORA RELEASES THE CORSAIR

and the consequent jealousy and treachery are the springs of the action. Anna Rose plays this part and her handsome appearance gives foundation to the impression which she makes on these rivals for her love. Of course, the Corsair is the favored one. He rescues her from the clutches of the Sultan, and she becomes the queen of the pirate band.

ROCHESTER WILL HAVE THREE-CENT THEATRE

Special to THE MOTION PICTURE NEWS.

Rochester, N. Y., July 23.

ROCHESTER has a three-cent picture house, the Bijou, on State street, opposite Andrews. The venture is comparatively new as yet, and it is not known how the house will make out under this policy.

The location is in a tenement-house section, and it is figured that the extremely low price will draw much trade.

"THE TREY O' HEARTS"

(Gold Seal—First Chapter)
REVIEWED BY PETER MILNE

SERIALS like Tennyson's "Brook" may come and go, but the present order must assuredly change if this, the Universal's latest recurrent story, does not go on forever, or at the least for some time to come. It is so different from most of the subjects treated on the screen that nothing but success will follow in its footsteps. The first chapter is in three reels, the first of which is a prologue. At the start of



THE PANIC IN THE MARKET

the second reel, the main story gets under way with such startling rapidity, that before one knows it the third reel has passed.

Louis Joseph Vance, the author of "The Fortune Teller," "The Brass Bowl" and "The Black Bag," is the man who is responsible for the thrilling story, which eighty dailies in the United States and Canada will run. It seems that Mr. Vance has one of the most imaginative minds among present-day authors, for to conceive the vast number of exciting incidents that take place in the first three thousand feet of the story, extraordinary fancy is probably he most essential requisite.

But in praising the author the producer must not be neglected. Francis Ford did excellently with the "Lucille Love" stories, but from all appearances Wilfred Lucas bids fair to outdo him. Altogether, perhaps, the two are are not comparable, so different are the subjects dealt with. The novel was made ready for the screen by Bess Meredyth.

Cleo Madison and George Larkin play the heroine and hero of the story. Miss Madison appears in the dual rôle of twin sisters entirely different in character. Mr. Larkin's mission seems to be to furnish the best and largest thrillers ever. Edward Sloman plays the father of Rose and Judith Twine, an abhorrent villain. No one will admire Mr. Twine, but all will admire Mr. Sloman. Ray Hanford as Marrophat, Twine's agent and the assistant heavy of the play, has an important part and carries it off well.

The picture was made in California, but if the looker-on were not told so he would never suspect it. A great deal of the action transpires in Maine, and one would most certainly think it was the Maine woods themselves.

An outline of the prologue and the first two reels follows: Wellington Law, although married, is in love with Mrs. Twine. Her husband ruins Law through the stock market. Law in a rage runs over Twine in his car. This scene is cleverly produced. Twine is paralyzed for life. As a sign of revenge he sends a three of hearts to Law, who is found dead in the morning.

Ten years pass, and Law's son, Alan, is a grown man. Twine plans to take his life. Cards bearing the three of hearts are placed before Law wherever he walks. He meets Rose Twine and the two fall in love. Judith Twine is commissioned by her father to kill Law, and she sets out for Maine and the southern part of Canada to accomplish her purpose, but she, too, falls in love with him after attempting to take his life.

There is a fine forest fire scene in the picture, in which the frightened animals are shown. The scene in which Law saves Judith from death by snatching her out of the canoe which is nearing the falls is a real thriller.

The first chapter is called "The Flower o' the Flames," and is scheduled for release August 4.

"THE RAT"

(Balboa—Box Office Attractions—Two Reels)
REVIEWED BY J. BURROUGHS NOELL

THIS is a picture of the underworld without the distasteful and disagreeable features so often present in pictures of this kind. It shows that even in the lives of the degraded there is often strong affection and feelings of gratitude, that the people of the slums are not always governed by sordid and base motives, but that sometimes tough and depraved characters are capable of the sincerest and most generous sentiments and acts.

The Rat is just such a character. He is the leader of a lawless gang, but when his heart is touched in the right place, he displays the manliness of a true hero by risking his own life to save the life of the girl who once helped him.

She is a slum-worker, the daughter of the prosecuting attorney, and has been shanghaied by another gang, for the leaders of which her father had been making it hot. In the end, all comes out right when The Rat's gang with the aid of the police overcomes its rivals and restores her to her father. The Rat's girl helps materially and lends a strong touch of human interest to the picture. With the money which is given them, they go off to Coney Island and



THE CLIMAX OF THE DANCE

eat popcorn and ride on the scenics to their hearts' content.

The life of this part of our cities' population is depicted with admirable naturalism. Each of the leading characters, Henry King, Robert Grey and Charley Dudley, have caught the spirit of the East Side, and reproduced it with great effectiveness in their characterizations and details that could not be objected to in the least. The part of the girl beloved by The Rat, is played with conviction.

W. R. WILSON APPOINTED TO OHIO CENSOR BOARD

Special to THE MOTION PICTURE NEWS.

Columbus, O., July 23.

THE state industrial commission has named W. R. Wilson, of Columbus, a member of the state board of motion-picture censors. He takes the place of J. A. Maddox, resigned.

"WHEN ROME RULED"

(Eclectic Film Company—Five Reels)
REVIEWED BY J. BURROUGHS NOELL

THE historical background of this picture is accurately presented. The early persecution of the Christians not only in Rome but in the tributary provinces, is made the moving force of an absorbing story of love, intrigue, conspiracy, treachery and bloodshed.

The acting, aided by realistic settings, faithfully reproduce the life of those troubled and exciting times. Perhaps some defects of plot construction might be pointed out if one should become extremely critical; condensation would have helped in several places where the action undeniably



NYDIA IS CARRIED TO THE ARENA

lags; but on the whole, the events are presented in a straight-forward thread of action that generally holds the spectator's breathless interest.

The most dependable features of the entire five reels, those that will be sure to be received with zest by every audience, are the wild, fierce lions which are photographed on two different occasions about to devour the heroine, but are prevented each time by the bravery of the hero. This is undoubtedly resorting to melodramatic methods of the crudest sort, but what difference does it make if the audience finds great joy in the sensations produced?

The story itself contains nothing new; the originality lies in presenting the kind of thing we have been reading for years, visually to our eyes. This is far more thrilling than simply reading about Christian maidens being given over to savage beasts for the delectation of the Roman populace, and being rescued at just the right moment by a young and handsome Roman youth of noble birth, who has been smitten with love for the fair unfortunate, and gives up all—family, wealth, brilliant prospects—to marry her, the only demand on her part being that he become a Christian.

The photography was evidently made under difficulties, for it must not be an easy thing to poke the camera into the face of a roaring lion. Yet the illusion is maintained almost perfectly, so that it seems that there is nothing to keep the lions from the victim. Other settings are in keeping with our ideas of Roman luxury and elegance even in the provinces in the time of the Empire.

"AFTER THE BALL"

(Photo-drama M. P. Company—Six Reels)
REVIEWED BY J. BURROUGHS NOELL

pocket o
of HERBERT KELCEY and Effie Shannon have often demsc-1 onstrated their abilities before the footlights, and now in this photo-drama they prove that they are equally at home before the camera.

It is essentially a picture of society life, a film dramatization of the sentimental, tear-bringing song by Charles K. Harris, which was popular all over this country a dozen years ago. But there are many incidents and scenes just the reverse of sentimental. There is a bold jump from High Bridge into the Harlem River, a leap from a speeding motor cycle onto a flying train, and another jump from a train crossing a trestle over the river, all worthy of a circus dare-devil.

In keeping with the idea of the song, the story of John Dale's love affair is recounted to his little niece. John Dale, of course, is played by Herbert Kelcey. Effie Shannon is the girl whom he loved, and whose heart he broke all through a mistake. He found her kissing her brother and would accept no explanations, but went at once off to Europe, while she pined away for love of him. His travels through various lands give the photographer a chance to show his skill in reproducing strange and unusual scenes, and these lend variety to a film that cannot by any means be charged with monotony. In the print shown the photography in one or two places is a bit bleared, and these spots could be taken out without damage but with improvement to the play.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Fifth Episode)
REVIEWED BY PETER MILNE

CHIEF among the thrills that appear in this startling episode of "The Million Dollar Mystery" is a chase on the water. The faithful butler is carrying a box, heavily bound with iron bands, and marked Stanley Hargreaves, supposed by all to contain the million dollars. The butler is in a motorboat, intent on carrying the box to a desolate island and there burying it. The conspirators follow in a high-power boat, and are easily overtaking the butler. He sees he has no chance to escape, so throws the box and its precious contents overboard.

At this point the spectator is given a treat and sees something that is not very often filmed. After the box has left the hands of the butler one sees it sinking and finally settling on the sandy bottom of the sea. This is one of the scenes that the producers journeyed to Bermuda to take, and shows to what extent and trouble they went to afford the spectator a chance to see a novel incident realistically staged. This scene, only a few feet long, is so effective that it is well worth the trouble necessary for its production.

After this the boat of the conspirators catches fire, they are forced to take to the water, and then the boat explodes. That it is a real explosion is obvious. Indeed, so far everything in this serial seemed exceptionally realistic. This is only one of the many episodes that have created widespread interest in the story. This instalment is appropriately called "At the Bottom of the Sea."

The photography of these two reels is of the best, and it is evident that careful attention was given to the lighting effects. The excellent acting of all the characters continues, and the mystery seems to be growing deeper and deeper each week, as does the interest the public is showing in this serial.

LASKY COMPANIES SEE "THE CALL OF THE NORTH"

(Special to THE MOTION PICTURE NEWS.)

Los Angeles, Cal., July 20.

THE first audience to see the latest Jesse Lasky feature, "The Call of the North" from the story by Stewart Edward White on the screen, was composed of members of the three Lasky producing companies at the Hollywood studio.

The following day the first positive and negative were shipped to the New York office. The story of the California author is closely followed in the film version, which is a very beautiful and interesting production. The photography is excellent and scores of natural scenes, taken in and about Bear Lake Valley, California, gives the subject a distinct beauty.

Live News of the Week

G. J. Trask, of Cincinnati, has succeeded Manager Ward of the Detroit Mutual Film Exchange. Mr. Ward will engage in the feature film business on the fifth floor of 97 Woodward avenue.

Mr. Trask is an experienced film man. He opened the Cincinnati office of the Mutual company, and was in charge two years. He was for a time with the Majestic, a Mutual house in Chicago. Before coming to Detroit he was district representative of the World Feature Film Corporation for Cincinnati, Indianapolis, Detroit and Cleveland.

L. W. Bailey, Detroit representative of THE MOTION PICTURE NEWS, announces the arrival of a daughter at his home, born July 15.

John E. Ince, of the Lubin company, in addition to his duties as producer and leading man, is at the head of a newly formed company the purpose of which is to control a chain of picture theatres throughout the state of Pennsylvania. It is expected that the company will devote one house to one brand of film exclu-



JOHN E. INCE

sively. The plans for the new theatres are nearing completion and scouts are on the lookout for appropriate locations. The theatres will be modern in every particular and it has been decided that the admission will be ten and twenty cents.

Mme. Keeny Lipzin, the Jewish Sarah Bernhardt, supported by an exclusive American cast, including Harold Vosburgh, Franklin George, Virginia Bates, Julia DeKelety, is working on a five-reel release for the Golden Feature Company, under the direction of Sidny Golden, at the Gene Gauntier studio.

Lolita Robertson, as Betty, the colonel's daughter, in the Lasky production, "The Man on the Box," is scoring a success as a motion picture



LOLITA ROBERTSON

star equal to her reputation on the legitimate stage. Her addition to the Lasky ranks is considered a fortunate move on the part of the company.

M. V. Schoenherr has resigned his position as manager of the Casino Feature Film Corporation, of Detroit, and the Casino houses, of which there are eight. Mr. Schoenherr has been with Mr. Kunsky, president of the Casino company, since he has been engaged in the motion picture business in Detroit, having been manager of the first house of Kunsky, the Casino, opened seven years ago. Mr. Schoenherr will take a deserved vacation and then proposes to purchase and operate a theatre for himself. He is succeeded in his position by Harry Goldberg.

The Kleine Optical Company has experienced a rush of orders during the past two weeks due to the sudden activity on the part of Middle West churches in installing projectors.

A four-reel film version of the famous novel, "The Opened Shutters," by Clara Louise Burnham, the distinguished authoress, will be produced



HERBERT RAWLINSON

at once by Director Otis Turner at the Universal Pacific Coast studios. The scenario for this powerful story was written by Lois Weber, Mrs. Phillips Smalley, and such noted motion picture stars as Herbert Rawlinson, Frank Lloyd, William Worthington and Anna Little will appear in the cast.

Some eighteen branch managers of Southern exchange offices met at the Piedmont Hotel, Atlanta, recently in the first of a series of social meetings they plan to hold weekly. From time to time the managers expect to have as their guests prominent exhibitors and exchange men who will speak on topics of interest to the trade.

George Kleine made a flying trip to New York last week in connection with important affairs of his New York office. Mr. Kleine is preparing to launch a surprise in the form of a multiple reel release which he claims will make former mighty subjects tame by comparison.

Valentine Grant, starring in the Sid Olcott Company, is in Ireland, where Mr. Olcott is erecting an outdoor studio at Beaufort, County Kerry. The accompanying illustration shows Miss Grant



VALENTINE GRANT AND HER ESCORT

with two British regulars, who were on the boat with the company the day it crossed from London to Queenstown.

W. S. Hart and his broncho support have gone to the Grand Canyon, Ariz., where Director Barker will put on several scenes in the "Two Gun Men." There are twenty members of the company in this Western feature.

The Kalem Company has finished an old-time Mississippi River picture in three reels entitled "The Arkansas Traveler," which will be released the last week of August. The company has also completed a three-reel feature called "The Beaufoot Boy," with Margarite Courtot in the lead. It will be released the first week in September.

Bert Angeles, formerly director of the Brooklyn studio of the Vitagraph and later with the Historical Feature Film Company, of which he was director general for some time, putting on a series of big features, is now negotiating with several firms for the purpose of supervising their productions.

Winfield R. Sheehan, the active manager of Box Attractions, has extended his trip West through to the Pacific Coast, and will not return to New York for six or eight weeks. While in Long Beach, California, Mr. Sheehan expects to perfect arrangements for an additional output of Balboa features to meet the increased business of the Box Office Attractions.

Walter McNamara, of the Walter McNamara Feature Film Company, on his return to New York City from a seven months' European tour, started taking pictures on his first day home. His recent European pictures are said to be superior to any work he has turned out since beginning to supply the trade.

In a volume published recently, entitled, "The Motion Picture Story," by William Lord Wright, motion picture editor of the Dramatic "Mirror," a compliment is paid to James Dayton, scenario editor of the Universal West Coast studios, when the writer opines that the Dayton method of script writing is the last word in that department of the motion picture industry. The subject of the form of Universal scripts is given considerable space in the volume and a number of scripts are printed in every detail.

A. M. Gollos, president of the Photoplay Productions Releasing Company, of Chicago, is one of the progressive men in the industry who does not believe in the legend of "summer dullness," and finds by the manner in which the exhibitors are respond.ng to his efforts to market the films brought



A. M. GOLLOS

out by his company that the weather at this season has no bad effect on sales.

Thomas H. Ince and Mack Sennet, of the New York Moton Picture Company, Keystone and Inceville studios, left Los Angeles for New York City July 22, to spend a month in planning future productions, and assist in completing the big comedy feature of six reels featuring Marie Dressler.

Jesse Dandy, who played the title role in the original "Prince of Pilsen" company, has joined the New York Motion Picture Keystone studios and w ll p'ay in comedy.

At the studio of the New York Motion Picture Company, in the canyon near Santa Monica, Cal., Director Hunt is producing an Indian play with a Japanese star in the chief role. Tsuru Aoki and Sessue Hayakaway, her leading man, are the principals.

The accompanying illustration catches Thomas A. Edison in a moment of relaxation. The camera was snapped as he threw the ball for the



THOMAS A. EDISON AS A PATRON OF BASEBALL

game between his employes of the studio and the laboratory, played at the third annual field day recently held in Newark.

Little Katherine Lee, the five-year-old motion picture actress, who plays the baby mermaid in "Neptune's Daughter" at the Globe Theatre, New York City, gave an ice-cream party on the stage after the matinee performance on Wednesday, last week, to which she invited all the children who played in the different motion picture companies of the Universal. The master of ceremonies for the occasion was Herbert Brenon, the director of the film.

Arthur Mackley, the Reliance director, and his wife recently entertained the members of the Photoplay Authors' League and several other friends at their home in Los Angeles.

Frank E. Woods, manager of the scenario department of the R. & M. studios, was recently persuaded to forecast the development of the film for 1915. He said that the program of several short photoplays, with a two or three-reel subject for variety, rapidly is returning to favor.

At a private exhibition of "The Divine Appeal; or, the Lion Tamer's Revenge," released by Union Features, 126 West Forty-sixth street, New York, and shown in the projection-room of the Union Film and Supply Company, the latter firm secured many attractive bookings, and have since received many inquiries for open dates in its territory.

The Independent Film Exchange, with offices at Boise, Portland, Seattle, San Francisco, Honolulu and Manila, has added another branch, located in the L. A. Investment Building, Los Angeles. Messrs. H. Hunter and G. Speck, formerly of the San Francisco office, are in charge of the Los Angeles branch.

The forthcoming feature release by the Pathé company, that is bound to cause comment, is the five-part film, "The Taint," now in the making. It is said to be one of the strongest ever handled by the Pathé company. The



RUBY HOFFMAN

new picture will serve to introduce a new screen star, Ruby Hoffman. Frank Powell, who is directing the new feature, is responsible for Miss Hoffman's entry into the motion picture world.

The Edison Company has had the exclusive right to the filming of the various events which took place on June 26 and 27, during the police carnival at the old Brighton Beach race course, New York. Every important action of such officials as Governor Glynn, Mayor Mitchel and Police Commissioner Woods was taken by the Edison cameramen.

The film, which will shortly be released, demonstrates the grave dangers with which our police are constantly confronted in pusuit of duty. The motorcycle and horse races will also tend to make the film interesting.

"Big Ben" Abrams, formerly of Warner's, Philadelphia, is opening offices in Atlanta to handle photodrama films. He is expected soon to give out definite plans for the operation of the local office.

George Kleine, of the George Kleine Attractions, announces that his New York office, at 220 West Forty-second street, New York, will hereafter send out the regular Tuesday two-reel release that formerly went through the General Film Company. This, however, only concerns New York. This release, outside of New York, will go through the General Film as heretofore.

John S. Eagan has been appointed auditor of the Ramo Canadian offices. After familiarizing himself with the trade and meeting the exhibitors in Montreal, under the guidance of Frank W. Foster, Canadian manager, he will make his headquarters at the Toronto office at 11 Richmond street West, as manager. The statement made last week to the effect that Mr. Eagan was to become the manager of the Montreal office is an error.

The First Christian Church of Ashland, Kentucky, has installed a Power's Cameragraph No. 6 with a dissolving view attachment. This machine was sold by the Picture Theatre Equipment Company, of New York City. The Presbyterian Church of Ashland, Kentucky, has also purchased a Power's Cameragraph No. 6 with a dissolving view attachment from the Picture Theatre Equipment Company, of New York City. The United States Receiving Ship "Hancock" has likewise installed a Power's Cameragraph No. 6-A motion picture projection machine.

Director West, of the New York Motion Picture Company, recently made some excellent animal pictures at Los Angeles, with Gladys Brockwell in the lead. She is the only woman in the cast.

Victoria Forde, who plays the lead in "Maggie's Honest Lover," produced by Al Christie's Nestor Company, is one of the youngest stars in the silent drama. During her seventeen years she has played many important parts.



VICTORIA FORDE AND STELLA ADAMS

The comedy in which this clever young woman appears is the first photoplay filmed in the World's Fair Grounds, in San Diego, Cal.

Lloyd Ingraham, who for the past six months has been co-directing Rex dramas with Robert Leonard, has been appointed to the directorship of Powers dramas. Edna Maison, who has done such excellent work for the Universal in the past, will be Mr. Ingraham's leading woman and Ray Gallagher will be his leading man.

Mr. Ingraham's first picture is entitled "The Divorcee," a society comedy.

In a Lubin play, "Three Men and a Woman," a raft is thrown from a yacht and two men fight desperately for its possession. It will only hold two and a woman and one of the men are already in possession when the second man attempts to get aboard.

Kempton Green, Earl Metcalf and Anna Luther play the leading roles.



EARL METCALFE AND KEMP GREEN IN FIGHT ON RAFT IN "THREE MEN AND A WOMAN" (Lubin)

Manager Chatkins, of the Warner's Feature Film Company, has been promoted to the managership of the Chicago branch and his assistant, Bert Gibbons, stepped into the place

In honor of the event Mr. Gibbons invited all of the local exhibitors to a mammoth beefsteak dinner given at Bartel's brewery, Syracuse, N. Y.

Harry Spingler, who played the Count de Carrojac in the "Banker's Daughter," the first release of the Life Photo Film Corporation, is an



HARRY SPINGLER

actor of experience on the speaking stage as well as on the screen, and is becoming a familiar figure in the Life Photo releases.

Julius Stern, manager of the New York Imp studios, has just returned from a Western business trip. Seen at the Imp studio, he declares that he has unearthed some interesting facts which he will make use of in the future production of Imp films. A week ago he left New York for the primary purpose of visiting his circuit of theatres.

R. S. Shrader, manager of the Central Film Service Company, at Louisville, Ky., has resigned to become manager of the World Film Corporation's office at Indianapolis. This office covers Indiana and Kentucky and is featuring the Shubert films. He will be succeeded at Louisville by A. C. Farrell, sales manager at the home office of the Central Film Company at Indianapolis.

On Monday, July 13, the Vitagraph Theatre, New York City, offered its patrons another complete change of program. Two new feature pictures are being given, Richard Henry Savage's six-part drama of Russian life, "My Official Wife," in which Clara Kimball Young is supported by an all-star cast of Vitagraph players, and the three-part comedy, "Uncle Bill," farce from the pen of Marguerite Bertsch.

"Cabiria" will be seen in Cleveland this summer. Contracts recently signed by Werba and Luescher, representing Harry R. Raver and the Itala Film Company, and E. F. Albee for the Keith's Hippodrome in that city, for an indefinite engagement beginning July 27. A chorus of sixty and an orchestra of forty will be engaged.

F. J. Goldsoll, of Paris, who has several theatres in Europe, and was formerly associated with A. H. Woods, of New York, as well as with Cines, of Rome, has just been appointed commercial director general of the Societa Anonima Ambrosio, of Turin. Mr. Goldsoll has engaged M. Casserini, formerly with the Maison Gloria, of Turin, considered one of the greatest "metteur en scene" in the world.

Herman Gertler, who has been in charge of the projecting and film cutting departments of the Warner's Features, Incorporated, home office since the formation of that firm last September, has taken a similar position with the World Film Corporation. Mr. Gertler's friends, who are numerous, wish him all kinds of success in his new place.

H. B. Warner, star of the "Alias Jimmie Valentine" New York company, is working during sunlight —which means from daylight to



H. B. WARNER

dark every day—under the direction of Oscar Apfel, in filming "The Ghost Breaker," the play by Paul Dickey and Charles Goddard, and is being supported by a strong company. This is Mr. Warner's first work in motion pictures.

"The Toll of Mammon," the four-part Excelsior Feature Film Company, Inc., release which received favorable criticism from the trade press, was recently reviewed by several medical men. Their remarks regarding the moral of the picture were most satisfactory to Sales Manager Arthur Rosenbach.



THE POKER GAME IN "THE GREYHOUND"
(Five-Part Life Photo Feature)

EXHIBITORS SNAP UP "THE TREY O' HEARTS"

Special to The Motion Picture News.

Omaha, Neb., July 22.

THE Trey o' Hearts," handled by the Laemmle Film Service Company in the Omaha territory for the Universal people, is proving a big seller all over Nebraska, Iowa, Kansas and the Dakotas, according to Manager Fred Van Husan of the service.

Exhibitors are snapping it up all about here, he says. It is a fifteen-week serial, with two reels to each week.

"THE SCALES OF JUSTICE"

(Famous Players—Five Reels)
(REVIEWED BY PETER MILNE)

IT is the production of such pictures as this that has given the Famous Players a reputation that any concern might be proud of. "The Scales of Justice" is a picture that any



audience will enjoy seeing, due to its fine acting, the logically developed plot and excellent photography.

With such stars as Paul McAllister and Jane Fearnley playing the leading parts in the picture, and supported by an equally competent cast, consisting of Harold Lockwood as Frank Dexter, Hal Clarendon as Walter Elliott, and Daniel Jarrett as Bill Crump, with Mark Price, Catherine Lee, Mary Blackburn and Beatrice Moreland filling out the less prominent but no less important parts, the success of the picture is doubly assured.

A young and honest district-attorney, after a great struggle, decides to prosecute the woman he loves, but then very happily finds at the last moment that she is innocent of a horrible crime. The story of a struggle between love and duty has been told a number of times on the screen and in books, but even though the theme is old it will never fail to please, more especially when it is developed by a cast of finished players under the direction of a competent stage manager.

The exteriors of this picture were taken at Newburgh, N. Y., and are exceptionally well photographed, as are the interiors. In some scenes the Hudson River may be seen in the background, which lends a picturesque effect. The interiors were selected with discrimination and correspond in every way to the action of the characters.

There is perhaps one point in the picture that might be improved upon by the addition of a few subtitles. Edith is accused on circumstantial evidence of the murder of her grandfather, but it is quite a time before the average spectator realizes the nature of the accusation, although finally it is made quite clear. This is a small point, and is the only fault in the entire picture, and for this reason may quite easily be overlooked; in fact, it will hardly be noticed by the less critical.

"CHASING A MILLION; OR, AROUND THE WORLD IN EIGHTY WAYS"

(Leading Players Film Corp.—Three Reels)
REVIEWED BY PETER MILNE

THREE diverting comedians appear in this exceptionally clever comedy produced by the French Eclair Company, and put out under the brand of "The Leading Players Film Corporation." As far as is known this is the first comic picture released under this brand. It is to be hoped that more will follow, providing that they are as entertaining as is this.

Sarah Duhamel appears as Piggy, M. P. Bertho as Cremo and M. L. Bataille as Nutty. These three set out to find the only existing copy of "The Lyre," and to win the prize of a million dollars, and before they return with the precious manuscript only to be disappointed regarding the reward, such a number of humorous events have been outlined that the spectator is kept in a continual state of laughter.

They fall out of airships; encounter a barbarous tribe who intend serving all three as delicacies; have quite an experience with a Rajah who rules over the kingdom of Yeahbo; to say nothing of their numerous joy rides in all varieties of vehicles. One very funny scene is that in which Cremo tries to take a ride in a Japanese rickshaw. Before he is through the rickshaw and he are slightly bruised and damaged.

The subtitles of the picture are written in such a manner that they create almost as many laughs as the actions of the characters themselves. They add greatly to the humor of the picture, and as there are quite a number of them it is well that they are humorous.



PLUNKETT IN THE RAJAH'S COURT

Even in a comedy such as this, the producer has not neglected to photograph some beautiful scenes. These form an admirable background for the story, and will please the eye of the most critically artistic. The photography and the light are both good. In fact, it is seldom that one sees such a satisfactory comedy, not in one respect alone but in all.

PREDICT RISE OF PRICES IN ALBANY

Special to The Motion Picture News

Albany, N. Y. July 23.

A GOOD example of "It pays to advertise" is Manager Hatch, of Proctor's Leland. He is about the livest wire, in the theatrical line, that has ever struck Albany. He advertises, and advertises extensively with a result that he is packing them in. He is not backwards in giving credit to the advertising for his success.

It is a short time before the theatres will have to raise the price of admission. Five cents and even ten cents is too small, and the fans will appreciate the pictures a great deal more if they are compelled to pay more to see them.

"A ROYAL IMPOSTOR"

(Eclectic Film Comedy—Five Reels)
REVIEWED BY J. BURROUGHS NOELL

MOTION pictures in sepia, blue and purple tints have become so common that they have ceased to bring forth comments of praise, but hand-colored pictures with all the wonderful shades and colors as they appear to an artist's eyes in everything about him, although hardly noticed



THE PRINCE MEETS VALERIE

by the ordinary layman, are just rare enough to meet with instant approval wherever they are shown. The beautiful tones of this picture will delight not only the most discriminating audiences, but those also who don't bother their heads much about such things.

The Eclectic natural color process has been used and the effect is truly—the hackneyed word must be used—wonderful. The story revolves around the brilliant court life in a small German principality, and the pomp and circumstance of military trappings, the gay uniforms, the splendor of a small court, and the lavishness and sumptuousness of princely palaces give the hand-colorer his chance to distinguish himself.

He reproduces these gay scenes without making them seem gaudy and meretricious; they retain their natural elegance and good taste in his pictures. But these artificial colors are not the only kind of colors that he brings before our eyes; the finer work of Nature tries his hand with a harder test; but shrubs, trees, fields, cottages, woodland roads, and shady dells are colored in even more finished and artistic manner.

The richness and artistry, however, of these five reels are not their only merits. They present an entertaining story of love under difficulties that finally works its own ruin.

It all comes about through the exact likeness of the Prince and his riding-master. The riding-master, having killed the Prince for his insults to his sweetheart, takes his place as the head of the kingdom. The masquerade succeeds until the sweetheart denounces the supposed Prince, and he loses his life through the innocent mistake of the young girl.

The double part of Prince and riding-master is acted with fineness of detail, made all the more trying because the actor has to play a part within a part. Settings, uniforms and properties are chosen with great care and effectiveness.

ECLECTIC GIVES PRIVATE VIEWS IN OMAHA

Special to THE MOTION PICTURE NEWS

Omaha, Neb., July 22.

MANAGER F. A. Pearson, of the Eclectic exchange here, has started the plan of showing all his new feature films to exhibitors in private exhibitions as soon as they arrive. In a little room near Thirteenth and Farnam streets he has the machine and screen, and several dozen exhibitors gather there several afternoons each week.

"THE WOLF"

(Lubin—Six Reels)
REVIEWED BY PETER MILNE

THERE is no other character so loathsome and despicable, nor one that is looked down upon with more contempt than a person like The Wolf, the central figure of this drama. He will gain no sympathy from any audience, even when he meets death, if the verdict of a crowded house in New York may be taken as a criterion. This one point alone would almost stamp the picture as a success, but its other merits are manifold.

The photography and lighting throughout the picture are excellent, and the scenes laid in the north and taken in the winter with the snow lying deep on the ground are superb. It is seldom that the public applaud at any one particular scene in a picture, and when they do it is certain that the applauded scene is one of the best.

When Jule and Baptiste set out to look for McDonald they are both seated in a northern sled drawn by a dozen dogs. They may be seen far in the distance across a snow-white plain. Beyond them several ridges of mountains rear their summits against the darkening yellow sky. It was this scene, that contains nothing sensational, and had but a small bearing on the plot, which brought down the heartiest applause of the New York house. The whole picture is an artistic gem.

The story is the work of Eugene Walter, whose plays are well known among the patrons of the legitimate theatre. As a writer for the screen he seems to possess just as much talent. Barry O'Neil produced the picture, and it is to him that the final credit is due.

A strong cast enacts the picture, each one of which is deserving of great praise. Bernard Siegel as Baptiste Le Grand is a typical religious French-Canadian, and one to be admired. Ruth Bryant as Annette, his sweetheart, is a part well



IN THE ALASKAN CABIN

played. George Spencer as Jules Beaubien, is the other hero of the story. Ferdinand Tidmarsh does well as The Wolf, and Gaston Bell, as his assistant in business but not in crime, is well cast. The rest of the cast consists of Richard Wangemann, Clara Lambert, Charles Brandt, Edwin Tilton, Martin Heissy and Ethel Clayton, who plays the part of Jules' sweetheart.

McDonald, an engineer, while surveying in the North meets and betrays Annette who is loved by Baptiste. Later she dies. Baptiste and Annette's half brother, who has come to search for her, swears to avenge her death. Their search for McDonald is long, but finally they find him and he meets death at the hand of Jules before he has done more harm. Jules and McDonald fight it out in the dim woods. Guns are first used and then they take to knives, and finally Jules comes out the victor. The scene is most impressive and is followed by a beautiful finale.

SPECIAL FILM REVIEWS

"The Tribunal of Conscience." (Lubin. Two reels. Friday, July 10.)—Here is a drama without the customary love element. But in real heart interest it surpasses the drama with the ordinary love motif. In this picture it might be called a love motif of another kind, the love of a father for a spendthrift, wayward boy, in whom, since the death of his wife, his life has been wrapped up and his fondest hopes have been centered. But it seems that he is doomed to disappointment.

The son proves not so bad, after all, and a scheme which the faithful valet proposes brings him to his senses and makes a man of him. The father pretends to be a suicide, leaving debts instead of property. The boy goes down and down, but finally takes a grip on himself and goes to work. His father buys an interest in the construction company for which he works and he is rapidly advanced.

When he goes to his old home and finds his father waiting to greet him with pride, the scene is extremely touching and gives us added faith in human nature. Father, son and valet are played by W. H. Ryno, Raymond Gallagher, and Paul Parr Smith, respectively, and each actor has succeeded capitally in his conception of the role he enacts.

"Whiskers." (Eclectic.)—An innocent exchange causes all the difficulties for the persons concerned in this picture, and all the merriment for us more fortunate beings who simply look on.

Willie loves Maizie dearly, and Mazie returns the love with all her heart. Billy loves Myrtle with all the manly devotion of which he is capable, and Myrtle loves him as only woman can love man. Each treasures the other's photograph. But when the couples go for a day's outing, the young men make an exchange of coats and the tell-tale photographs turn everything topsy-turvy.

"The Wilderness Mail." (Selig. Two reels. Mon., July 13.)—This is a love story of red-blooded, elemental human beings living in the great Canadian Northwest, untamed and unsoftened by the enervating restraints of civilization. The Canadian Northwest, with its everlasting snow, offers a splendid opportunity to the motion picture photographer for scenes of wild nature untraversed except by dog and sled trails, and provides the scenario writer with stirring events that come only in the lives of these strong-bodied, self-reliant and high-spirited people.

This story, especially, will please all lovers of dramatic and thrilling action. The setting still retains the glamour of romance and wonder, and this will increase the pleasure. Two lithe, fine-appearing young giants love the same girl, the daughter of an old trapper. A jealous and cruel step-sister causes the trouble. One of the young men is the mail carrier and the other is given a message that must reach the settlement ahead of the mail. The mail-carrier is killed by an outlaw, the other is arrested by the Northwest Mounted Police, and is not released until the girl captures the outlaw and proves that he is guilty of the murder. Walter Oakman and Bessie Eyton in the leading parts succeed admirably in their conceptions of Northern character.

"The Toll of the Warpath." (Albuquerque. Three reels. Mon., July 27.)—The old yet absorbing story of the mistreated Indians and the United States troops with the American cowboy playing an important part. The scenario was written by Dot Farley, who also stars in the picture, produced by Gilbert P. Hamilton. It will delight all those who like Western drama, painting the Indian in black colors, and causing the spectator to feel no sympathy for him or his misfortunes.

The Indian massacre is realistic enough to cause shudders.

The plot is quite new and will be received well. A lieutenant in the United States army marries Bess, the daughter of a ranchman. Shortly afterward he is believed to have been killed by Indians, but in reality is only severely wounded, and picked up by a friendly half-breed. For a time his mind is blank. But when he regains his memory, he returns to find that his wife is married. The two husbands agree to fight it out, but are attacked by Indians, the lieutenant being killed.

"His Brother's Wife." (Gene Gauntier. Three reels.)—By far one of the best of Warner's releases and one of the most worthy put out under the brand of Gene Gauntier. Playing opposite Miss Gauntier is Jack J. Clark, the producer of the picture.

The story is one of strong human interest and one that every audience in the country will appreciate, although it will appeal more highly to the more serious minded. The scenes are almost all interiors. Moore marries Shirley, the girl for whom he is guardian. He neglects her for a former love, who does all she can to bring about the separation of the other two. She is all but triumphant, but through the efforts of Moore's brother, he returns to his wife, who had remained faithful to him through it all.



BESS HEARS OF THE LIEUTENANT'S DEATH
Scene from "The Toll of the Warpath" (Albuquerque. Three Reels, July 27)

FILM NEWS FROM FOREIGN PARTS

(*Continued from page 34*)

houses change oftener than twice a week for their regular program, with a third change on Sunday, if they are allowed to keep open in their locality on Sunday.

"The new camera, the Aeroscope, is being used by a number of topical news men with great results. The camera requires no tripod or crank, the operator simply holding it against his chest and pressing a button. It is operated with compressed air, a gyroscope holding it level and steady. I saw one man's stuff, taken under trying conditions, and it was certainly splendid."

5,000 IN A WARNER FILM

Special to THE MOTION PICTURE NEWS

Eagle Pass, Tex., July 23.

The five thousand Mexican federal prisoners held here under guard of United States troops were caught in the films recently.

The Mexicans took part in a production to be released by Warner's Feature, Inc., entitled "Under Fire in Mexico." The prisoners were lined up for a thrilling charge, and showed wonderful feats of horsemanship. Battle flags fluttered and sabres flashed in the bright southern sunlight, as the troopers made a thrilling charge over a nearby stream It seemed like real war while the spectators were under the spell of the sight.

J. Arthur Nelson, president of the Colorado Motion Picture Corporation, congratulated the participants on their successful work in the production.

GEORGE KLEINE MIXED PROGRAM

The La Salle Theatre, Chicago, has opened with a mixed program of George Kleine attractions. The theatre is playing "The Club of the Black Mask" and "The African Diamond Conspiracy." The whole program is about eight reels in length.

BEST OF ITS KIND

THE MOTION PICTURE NEWS,
New York City.

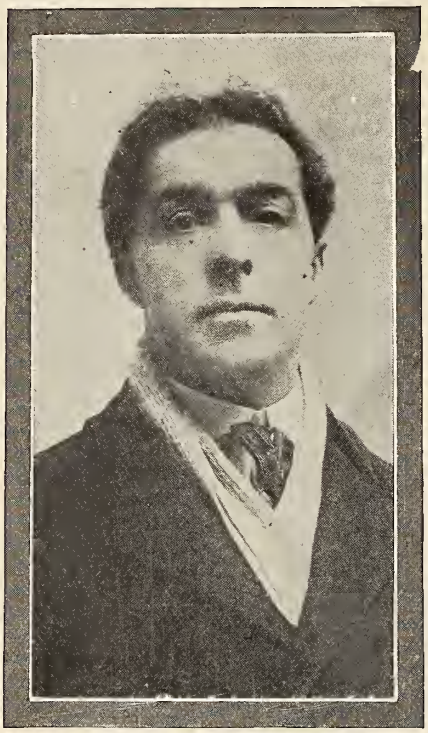
Gentlemen:—Find enclosed $1.00 for six months to THE MOTION PICTURE NEWS, best thing of the kind published.

Very truly yours,
W. A. BRUNNELL,
Decatur, Texas.

All-Star Signs Faversham for Films

Actor Will Begin Rehearsals in "The World," August 5, at the Yonkers Studio of The Company

THROUGH his personal representative, Mr. Gallagher, William Faversham, the "legitimate" star, has cabled his acceptance of an offer made for his debut in motion pictures with the All-Star Feature Corporation, under the direction of Augustus Thomas, director general for that concern.



WILLIAM FAVERSHAM

The subject chosen for a vehicle in which he is to be seen is "The World," a spectacular drama which has enjoyed, in years gone by, considerable success as a theatrical attraction.

The value of this appearance in motion pictures, it would seem, is greater than anything before offered to those wide-awake picture showmen of the world who appreciate the value of a name such as is offered in this coming production, both as to star and play.

The name of Faversham is almost a household word, and the theatrical career of this man is a most remarkable one. His first stage appearance was in 1885 in England, and a short time after that he came to America, where he appeared in "The Prince and the Pauper," and as Valentine Day in "Featherbrain" in 1889, and in 1892 as Prince Haldenwald in "Aristocracy" under the direction of Charles Frohman.

He has been seen, among other successes, in "Lord and Lady Algy," "Brother Officers," "The Younger Son," "Diplomacy," and as Romeo with Maude Adams in "Romeo and Juliet."

His first appearance as a star was made in 1901 at the Criterion Theatre as Don Caesar in "A Royal Rival."

Mr. Faversham will perhaps be well remembered by the three most successful seasons, 1905 to 1907, when he toured the United States playing the role of Jim Carson in "The Squaw Man."

About November of 1910, he became known as a Shakesperian star and he has appeared since that time in many prominent roles, chief among which is his appearance as Marc Antony in "Julius Cæsar."

Mr. Faversham sails from England on the 29th, aboard the "Olympic," and will arrive in America about August 5. On his arrival he will immediately begin work on the production of "The World" at the Yonkers studios of the All-Star Feature Corporation.

Ad Film Makers May Organize

With a view to bettering trade conditions, and correcting other unwholesome conditions, a call for a meeting of industrial advertising film manufacturers to take up these matters has been issued.

This call is signed by H. J. Elkin, manager of the Industrial Department of Pathé Frères, Arthur N. Smallwood of the Smallwood Film Corporation, and J. M. Torr, editor of Moving Picture "Publicity," and asks the attendance of all manufacturers of industrial films at a meeting to be held August 15, at the Hotel Shelbourne, Brighton Beach, New York.

Matters of importance to all those interested in bettering conditions will be discussed. One of the topics to be considered will be the formation of a National Association of Ad Film Manufacturers. The attendance of all those interested is urgently requested. Replies should be sent to Arthur N. Smallwood, 175 Fifth avenue, New York.

MORE EXCELSIOR SALES

"The Toll of Mammon," a four-part Excelsior Feature Film Company, Inc., production has been sold to the Electric Theatre Supply Company, of Philadelphia, for Eastern Pennsylvania, Delaware, Maryland, District of Columbia and Southern Maryland.

In and Out of Los Angeles Studios

Special to THE MOTION PICTURE NEWS

DAVE BERSHON, manager of the Los Angeles end of the California Film Exchange, Inc., recently spent a week in San Francisco.

Sol Lesser, president and general manager of the Golgate Film Exchange, spent several days recently at the Los Angeles Exehange while on his way to New York City.

E. H. Duffy, who has been special representative of the World Film Corporation, engaged in establishing exchanges, will resign his position within the next few days, with the completion of his work at the Los Angeles branch, and go to El Paso, Tex., where he will take charge of an exchange, handling independent features.

M. Rosenberg has been transferred from the Portland, Ore., branch of the All-Star Feature Corporation to the Los Angeles branch, which is conducted in connection with the Golden Gate Film Exchange.

Oliver V. Traggarh, president of the Union Feature Film Company, was in Los Angeles for a few days while en route to New York City from San Francisco.

Richard Walton Tully is a recent arrival at the Jesse Lasky Hollywood Studio, having come here from New York City, to assist the Lasky forces in the production for the screen of his California play, "The Rose of the Rancho."

Keystone and Sterling Give Dinner

Ford Sterling and Roscoe Arbuckle were hosts at a dinner given the members of the Keystone and Sterling companies at Baron Long's Vernon Country Club. The course dinner began at seven o'clock and with a dance between each course the members of the companies made merry for several hours. The tango prize was awarded Charles Murray, and a vote of thanks given Jerry O'Connell, who had charge of the arrangements for the hosts.

Hal Clements, formerly of the Kalem studio at Santa Monica, and Donald McDonald, recently with the Universal, are now directors at the J. J. Robbins Photoplay Company plant at Central avenue and Twenty-ninth street, Los Angeles.

"The Valley of the Moon," one of the recent Bosworth, Inc., releases of Jack London's stories, is destined to bring record business to the theatre that exhibits the feature at Merchantville, a suburb of Philadelphia, for in this the mayor, A. K. Bennett, known more popularly as the millionaire pugilist, plays a leading part in one of the fight scenes, according to Jack Conway, lead in the six-reel picture.

Mr. Bennett was in Los Angeles during the early months of this year, and was riding past the Vernon arena when the extra people for the fight scene were passing in. He thought there was a fight on, and went in, crowding his way to the front row. In the cheering the mayor proved a leader, but could not understand why the rounds were so short.

In passing out with the others a man at the gate handed Mr. Bennett a one-dollar bill, which he refused to take, until the man next in line nudged him with his elbow. Afterwards the Pennsylvania officer was told he had taken part in a motion picture.

G. A. Beranger, assistant to Director D. W. Griffith, of the Majestic Motion Picture Company, has discovered a new use for face powder, in the making of pictures. White flowers used in pictures for Mr. Griffith's sets are now all made up by the use of No. 10½ powder, which takes away the brilliant white.

Photoplayers Hold Mass Meeting

The members of the Photoplayers, now numbering more than 450 in good standing, held a mass-meeting in the Little Theatre, Los Angeles, Sunday, July 19, for the reorganization of the club, and the adoption or rejection of several important by-laws.

Many changes are being made at the studio of the Jese Lasky Company over at Hollywood in order to accommodate the additional companies of actors now working there. The stage will be increased to 60 x 200, two tiers of dressing-rooms will he built, and a large carpenter shop and prop storage-room will be added.

A Los Angeles newspaper, in summing up the work of the municipal free employment bureau, which has furnished 16,542 men for various jobs since its opening early this year, gives among the various work secured the following pertaining to the industry:

Fourteen per cent motion pictures, $1 per day and sandwich; 1 per cent motion pictures, one to three days, $2.50 and one meal a day.

Supt. Charles B. Riatt, of the Los Angeles municipal playgrounds, has announced that arrangements have been made to add motion pictures to the playground amusements for children, and that once each month a program will be given at each of the six municipal grounds.

"It is not the intention of this department of the city to enter into competition with the motion picture theatres," Supt. Riatt said in speaking of this new feature, "but on the other hand we know of scores ond scores of little tots who never go inside a theatre, and we are aiming to give them an evening of pleasure. Educational pictures only will be used."

Sterling Shows Pugilist Studio

Leach Cross, pugilist, who is to meet Joe Rivers at the Vernon Arena July 28th, in company with his family paid a visit to the Sterling Motion Picture Company studio this week, and a film was made showing Ford Sterling escorting the fighter through the home of Dutch comedy. A 200-foot picture was made and will be used on a split reel.

David Kirkland directed a burlesque single-reel comedy with Ford Sterling in the lead. Costumes and settings were appropriate for a picture of the days of chivalry, but Sterling was there with the German beard. No title has been given.

Up-to-date Nature "Fakes"

Nature faking in motion picture studios has been advanced another step at the Universal, where a fox terrier and a collie act as mothers to lion cubs. The fox terrier mother is now permitted to see her children but once or twice a day, as she has passed the state of usefulness, the cubs being about two months old. The collie, however, is still serving warm meals at all hours as her adopted little ones are but a week old.

The fox terrier was secured two months ago, when Flora, the largest lioness of the zoo gave birth to four cubs, and killed one accidentally because of the smallness of the cage. Fearing the real mother would roll onto others and kill them, the manager sought a wet-nurse dog. The fox terrier, about the size of the smallest cub, was the only one that could be found, and for a month she proved a mother in more ways than one.

Since being relieved of the duties as mother, the terrier has frequently visited her foster little ones. Now they are twice her size, but she is permitted in the cage for a romp with them. When the cubs play too rough she chases them back into the corner of the cage and proves herself mistress of every situation. Whenever she passes the cage the young lions recognize her and in many ways have displayed their belief that she is their mother.

The collie was secured after Queen, the large lioness that recently clawed Dr. W. H. Kirby, had, in a manner similar to that of Flora, killed one of her three cubs. She fondles and cares for the small lions in the same manner she would her own puppies and is proving herself an excellent mother.

Frank Wiltermood, who has been taking a vacation for the past two months, is again at his duties as manager of the scenario department of the Balboa Feature Films, at Long Beach.

Henry Otto, for so long with the Balboa Feature Films in the capacity of director, is now with the Flying "A" Company at Santa Barbara.

Percy Peters has left the Balboa and is now with the Thomas H. Nash Animal Feature Company.

Jackie Saunders Back at Work

Miss Jackie Saunders, whose current release, "The Will o' the Wisp." has received such favorable comment, is now able to return to the studio of the Balboa Amusement Company, after an absence of two weeks made necessary because of poisoning.

"It was that horrible trip up Fish Canyon; where we climbed up straight rocks that almost caused me the loss of my beauty," the popular actress said with a sly wink, "for it was then that I was poisoned. You should have seen me last week when my face was puffed out of shape—it was a cartoon. I thought I would have to go in for comedy."

COMING WEST COAST PRODUCTIONS

The Fred A. Kelsey Reliance Company has just completed a Western picture, "The Wagon of Death," in which a supposed nitro-glycerine car was destroyed by twenty pounds of black powder when the driver says that he could not control the horses and there was danger of killing the heroine. There is some excellent horsemanship displayed by Fred, Ed and Bob Burns, formerly with the Buffalo Bill show.

Jack O'Brian, of the Majestic, has just completed filming the story, "The Second Mrs. Roebuck," which appeared in a popular magazine. The scenario was prepared by Wallace Reed, who played the lead. Miss Mary Alden and Blanche Sweet were both in the cast.

Robert Edeson is being featured in the second Stewart Edward White story picture, "Where the Trail Divides," being produced by Cecil de Mille, of the Jesse Lasky Company. He is supported by Theodore Roberts, star of a score or more Broadway productions, including "The Right of Way"; "The Barrier," by Rex Beach"; "The County Chairman," who is a native son of California, the son of a pioneer who came to this state in 1849, and who did his first work on the stage in San Francisco in 1880.

At Work on "Broken Barrier"

Director William C. Cabanne has completed the second film of "The Broken Barrier," a two-reel melodrama featuring Dorothy Gish and Irene Hunt, the original negative of which, together with three other reels of negative, was destroyed in the Lubin fire in June before prints had been made. Mr. Cabanne will next film "Moonshine Molly" from the magazine story by H. R. Durant, in which Mae Marsh and Robert Harron will play the lead.

"Frenchy," a Western story by George Pattullo, which appeared recently in the "Saturday Evening Post," is to be filmed under the direction of Donald Crisp, with Vester Pegg in the title role.

Mr. Pegg holds the world' championship for "bulling a steer," having secured the gold medal at the round-up at Cheyenne last year. He will ride Suicide, the outlaw broncho owned by Jesse McGraw, and known to cowboys all over the West for his fierceness and ability to throw his rider. Mr. Crisp expects to produce a picture with a punch in every foot.

The film recently made for the Los Angeles Retail Dry Goods Merchants' Association, under the direction of salesmanagers and department heads, for an instruction course for salespeople in retail stores, is now completed and is being shown in this city each evening at the Arrow Theatre, on the third floor in the Hamburger Department Store.

Clerks from each store will see the picture, which will be accompanied by lectures by G. M. Wessells, instructor in salesmanship in the Los Angeles Polytechnic High School, and sales managers. The motion picture shows both the right and wrong way for salcs people to display goods and wait on customers in all departments. Following the use of the picture here it will be rented to stores in other cities.

Larkin's Dangerous Stunt

Mr. Larkin is one of the few persons who do not know their age or their real name. When five years old he was abandoned by his parents, who were circus acrobats, and taken care of for a number of years by the owner of the show whose name he now bears.

George became an acrobat, working on the tumblers' pad and the trapeze. In the second series of the serial his early training made it possible for him to hang by his knees and rescue the heroine from being dashed to death in the rapids of a mountain stream near Bear Lake, Cal.

The Operator's Exchange

THIRD TEST FOR LICENSE

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., July 23.

The third test of candidates for licenses as motion picture operators in this city will be held July 28, according to an announcement just made by Fire Marshal Wheeler. The examinations include written papers as well as oral questions and a practical test to demonstrate the knowledge of the applicant for the position.

Application blanks must be filled out by the applicants. They are quite exhaustive in their scope, and calculated to bring out the extent of the experience of each applicant. On a previous examination sixteen out of thirty-three candidates failed to pass. Those who have tried the examination before do not need to file new applications.

ARTHUR R. TUCKER.

AMERICAN STANDARD REORGANIZES

The American Standard Motion Picture Machine Company, which went into bankruptcy recently, is preparing to resume operations, and will be able shortly to fill orders for 1914 machines and to make repairs on all earlier models. The factory has been moved from 101 Beekman street, Manhattan, to 168 Southern Boulevard, near 135th street, the Bronx.

STRIKE BLOWS OVER

Special to THE MOTION PICTURE NEWS

Evansville, Ind., July 23.

The operators employed by Philip Skora in his three theatres have returned to work, following a strike occasioned by Skora's son, who insisted on operating a machine despite the fact that the union refused him admission.

R. H. GORE.

ERIC MORRISON'S FATHER DEAD

The father of Eric Morrison, connected with the American Standard Motion Picture Machine Company, died on July 19. Mr. Morrison was well known and his death will be regretted by a large circle of friends.

AROUND THE METROPOLIS

On Friday, July 17, I had the pleasure of attending the opening of the Powpit Amusement Company's new Powell Theatre. This house is located at the corner of Powell street and Pitkin avenue in the Brownsville section of Brooklyn, and is easily the most up-to-date theatre in that vicinity.

Brother Louis Alter is employed as operator, and with two of Power's latest type machines, equipped with motors and all the latest improvements, you may depend upon Brother Alter to produce results.

The theatre is under the able management of Max Stanley, who has been employed in the same capacity at several other theatres in this neighborhood, and with him at the helm, I can see no reason why this theatre should not attain a brilliant success.

Operators and Salaries

In looking back over several years of experience as an operator, in various theatres throughout the country, I have about come to the conclusion that the primary reason for dissatisfaction on the part of the operator is due to the fact, that no matter how long and faithfully he may work for any one employer, he can never hope to better his condition financially, so far as that particular ecployer is concerned.

He is engaged at the start at the prevailing scale of wages, and if he ever gets a raise in salary, it is only the exception that proves the rule.

Of course this is largely because the employer usually sells the place before the operator has been there for any length of time. Of the nine hundred or more theatres at present in this city I have no doubt that at least seventy-five per cent have changed hands from one to six times within the last two years, if they have been open that long.

The prevailing rate of wages for operators in New York City at the present time in $22.00 per week for an eight hour day. The average price for a suit of clothes is about $15.00. If you want a little better than the average suit you MUST pay more than the average price.

IT IS THE SAME WITH THE OPERATOR.

W. D. Chaney.

It affords me great pleasure to inform all the friends of Brother Earl Rossman that he is now managing the New York Theatre at Forty-fifth street and Broadway. Brother Rossman was formerly a newspaper man, and was at one time associated with William Dunwoodie, of the Lehigh Valley Railroad.

Brother W. J. Taylor is still working for Frank Petters at the Osceola Theatre, and making a record for length of service. He has been employed by Mr. Petters for about four years.

Brother Theodore Crawford (better known as Slim) is also employed by Mr. Petters and working at the Port Morris Casino. This theatre is almost directly across the street from the Osceola, but in spite of this fact both houses are playing to almost capacity, which only goes to show that after all good projection is quite a factor when it comes to doing business.

Brother Jack Winnick has gone to Hohoken, N. J., to play a four-day date with "Cabiria."

Brother Sam Friedman will take his place in the meantime at the Knickerbocker, where "Cabiria" is still playing to phenomenal business.

Brothers Al Polen and Sol Abrams will have closed at the Globe by the time this issue appears in print, as I understand the Annette Kellermann pictures of "Neptune's Daughter" are going to pull out at the end of this week. This picture has enjoyed a satisfactory success, and achieved a run second only to that of "Quo Vadis?" at the Astor Theatre last season.

PHILADELPHIA FLIERS

Operators and stage employees on tour are informed that the Philadelphia Local No. 307 M. P. M. O. U. of the I. A. T. S. E. is now located at its own headquarters at 1233-35 Vine street, right in the midst of the exchange district, where the needs of the operator are easily obtained.

Everything that an operator needs, either to satisfy himself or his employer, is at his call. The boys have three large rooms and they have all that you would look for in them,—telephone and telegraph service, pool table, projection room and writing desks and always that "ever-ready-to-assist-you" feeling that the Philadelphia operators have the reputation of having.

William Royal, alias Willie Dare-Devil, of the Philadelphia operators' union, has issued a challenge to meet any one of the members of the local in a five-mile motorcycle race. This looks good as Bill has just returned from a long trip up the state and they all say that Bill is some bear with the "Gasoline Broncho."

Edward Abrams, of the Point Breeze Theatre, has at last fallen for the happy thought of being a married man. The last report is that Eddie was seen in one of the department stores looking over house furnishings.

There are so many exchanges here that have projection rooms for the Pennsylvania Board of Censors, and each one its own censor, that the operators have a song called "Every Little Film Has a Censor All Its Own."

While Freddie LaMar, of the Philadelphia Motion Picture Supply Company, is enjoying the sad sea breezes down at the shore, his position is being held down by William J. Symns. Both are members of Local 307.

William Hamilton, of Local 307, is now in Wildwood, N. J., exploiting his mechanical fortune-telling machine and from reports he is doing well.

Within the last year the ranks of the operators have lost several of their good men who are now connected with different film exchanges in the town, but they still are telling the exhibitors the difference between crank-turners and good operators.

Do you remember the time that Tony used to grind them out? Well, he is now with the Italian-American Film Company. How long has it been since Camphell was doing a six and nine-hour grind? We now have the pleasure of introducing Mr. Campbell, of the Hepworth Company.

Murray did some of those no-limit "grinds," too, but now he is with the United Features.

And I almost forgot Old Preston Lombard, the pride of Market street, is now Mr. Lombard of American Features. And they say that he operators can't do it..

Sidney Stanley is now in charge of the projection room at the Globe Theatre, Philadelphia's newest theatre. He is a 307 man.

HEARD IN THE LOBBIES

Bristow & McCullough, proprietors of motion picture theatres in the city of Anderson, S. C., a town of 15,000 people, have opened up a branch of their business in North Anderson, a suburhan town of several thousand inhabitants. They report having succeeded in booking some unusually fine pictures and are expecting to do a profitahle business.

Wayne H. Hadcock, formerly treasurer of the Remington Clothing Company of Watertown, N. Y., has secured a controlling interest in both the Victoria and the Bijou motion picture theatres of that city, previously owned hy Joseph Hinds. Mr. Hadcock took possession of the two places Monday. Both will be managed along much the same lines as has prevailed. The transaction is one of the most important that has occurred since the motion picture business became the important factor that it is in the entertainment of Watertown's thousands.

Peter Dahl, of Delaware street, former postmaster of Tonawanda, N. Y., has purchased the Star Theatre on Nineteenth street, Niagara Falls, and is conducting a motion picture show there. The theatre is one of the largest motion picture shows in Niagara Falls.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Moonstone of Fez." (Vitagraph. Two reels. Tues., July 7.)—Maurice Costello and Constance Talmadge play the leads. One of the best of the Vitagraph's two reelers. Mrs. Osborne is stricken with the black plague in a Paris hotel, and dies in the night. In the morning the proprietor denies to her daughter that the woman had ever been in the hotel. Van Norden, a chance acquaintance of the girl, learns the truth. The hotel keeper wished to hush the matter up so as not to start a panic among his guests.

"Fooling Fanny's Father." (Lubin. Split reel. Tues., July 7.)—On the same reel with "While Auntie Bounced." Father thinks he has completed an invention to restore youth. His daughter's sweetheart plays a joke on him, by substituting a midget for himself after he has been enclosed in the closet. A fair comedy.

"While Auntie Bounced." (Lubin. Split reel. Tues., July 7.)—On the same reel with "Fooling Fanny's Father." Auntie's niece is married while she bounces on a circus net. Much better than the ordinary comedy.

"Doctor Smith's Baby." (Vitagraph. Wed., July 8.)—If it were not for Maurice Costello in this picture it would be a failure as a comedy. There are two Doctor Smiths in the same house and a baby goes to the wrong one by mistake. It causes a great disturbance before matters are cleared up.

"A Boarding House Scramble." (Essanay. Wed., July 8.)—Two of the boarders art rivals for the hand of the landlady. Their rivalry leads them into an egg and dish fight, in which one of them is covered with eggs. Everyone in the house where this picture was shown enpoyed a hearty laugh.

"The Vases of Hymen." (Vitagraph. Fri., July 10.)—Another of those enjoyable comedies featuring John Bunny and Flora Finch. Each buys one of a pair of costly vases, then yearns for the other's. Meanwhile they fall in love and exchange the costly vases, which come together again only when the couple pair off in matrimony.

"Did She Cure Him?" (Selig. Fri., July 10.)—Presents the efforts of a wife to overcome hubby's craving for drink. The remedy she adopts is stuffing him with fruit until his colic spasms make him submit to anything, even to signing a pledge. It is a good farce and acted with keen relish for the fun in the situations by John Lancaster and Lyllian Brown Leighton as the husband and wife.

"Rube, the Interloper." (Kalem. Split reel. Fri., July 10.)—The unconquerable curiosity of a keyhole maniac and the strategem of two young actresses to rid themselves of the nuisance are shown in this reel, which also contains "In Old England." A small army of ludicrous policemen are introduced, and at once the spectator realizes that "the policeman's lot is not a 'appy one." The cast includes John E. Brennan, Ruth Boland, Jeanette Hoffman and Marshal Neilan.

"In Old England." (Kalem. Split reel. Fri., July 10.)—On the same reel with "Rube, the Interloper." It is a series of well-taken pictures of important English sporting events that will prove interesting both to the sport lover and to the general public. The Rugby football game between the teams of Scotland and Ireland, the cross-country run of the southern counties, and the royal Ascot races where fashion appears in all its glory, are among the events photographed.

"A Romance of the Pueblo." (Biograph. Thurs., July 9.)—The events that transpire in this drama are slightly disconnected. Two important plots run through the picture and the connection between the two is not clear. A Pueblo brave loves an Apache maid and through the counciling of an American and his wife the different tribes allow their marriage. Later the wife of the American is captured by a tribe of Pueblos. The Apache maid aids in her escape.

"His Fight." (Selig. Sat., July 11.)—A strong, tense drama wherein a young physician is called upon to save the life of the man who has robbed him of his wife. The unusually dramatic possibilities of this situation are brought out with full force by Wheeler Oakman as the physician, Eugenie Besserer as the woman and Jack F. McDonald as the patient.

"Lillian's Dilemma." (Vitagraph. Two reels. Sat., July 11.)—It doesn't take a wide stretch of the imagination to conceive what amusing consequences ensue when a young and bewitching girl steals into a boy's school in male attire and leaves her own feminine garments for some young mischief-maker to masquerade in. And when the bald-headed master has a weakness for pretty girls and at the same time is handicapped by a jealous and prying wife, the complications become harder to unravel. But they are unravelled in this picture with the wedding of the girl, which is played by Lillian Walker, and her brother's chum, played by Wallie Van.

"A Discolored Romance." (Melies. Tues., July 7.)—Joe and Dave are both in love with the same girl. Each one decides to play a joke on the other. Joe blackens Dave's face with shoe polish while he is asleep and Dave does the same to Joe. Both are thrown out of Marion's house and she marries the man of her father's choice.

"The Hole in the Wall." (Melies. Wed., July 8.)—Rather a disconnected drama. One can find no reason why the butler is brought in the picture at all. Atkin presents his fiancee with a precious jewel. He mistreats the dog of the house and is thrown out. Later a reconciliation follows.

"A Royal Survivor." (Melies. Two reels. Thurs., July 9.)—A stranger is wrecked and thrown up on the shore. A fisherman finds him and cares for him; he is really of the royal family. He falls in love with the fisherman's daughter, Annie. When he returns to his people he is lonesome without Annie. He returns, renounces his right to the throne and marries her. A most pleasant drama.

"The Season of Buds." (Biograph. Fri., July 17.)—This is a reissue of a picture starring Mary Pickford. which appeared for the first time three or four years ago. It is interesting to see how much this charming actress, with her winsome personality and sweet girlish ways, makes of a rather trite and commonplace plot; and at the same time it is astonishing to notice how much she has progressed in her art since those days.

"The Song of the Ghetto." (Vitagraph. Two reels. Sat., July 18.)—A characteristic portrayal of the fickleness and whimsicalities of the artistic temperament. Acted superbly by William Humphrey, as the celebrated tenor; Antonio Moreno, the struggling composer; Eulalie Jensen, the fascinating, but reckless, singer, and Carolyn Birch, the girl left behind in Italy. Stage mountings are well in keeping with the demands of the piece.

"It Was Some Party." (Biograph. Split reel. Sat., July 18.)—The old time game of stripped poker with its limitless potentialities for fun-making is used in this picture, which is on the same reel with "Some Decorators." The game not only made "some party," but it makes some picture, too.

"Some Decorators." (Biograph. Split reel. Sat., July 18.)—Once again we are given a picture that caters to that popular but declining taste for knocking, beating, breaking of china and heads, and ends with a most impossible chase up chimneys, over house-tops, fences, ditches, and into a river. But all this "bull in the china shop" and hare and hounds business brings the laughs, so what more could be asked. Shown with "It Was Some Party."

"She Wanted to Know." (Lubin. Split reel. Sat., July 18.)—In which an inquisitive wife gets badly stung for her useless curiosity and diligence. The letter which hubby received and which caused all the row turned out to be a harmless little coal bill for 35 dollars. "All for Love" is also on this reel.

"Snakeville's New Waitress." (Essanay. Thurs., July 16.)—An exhilarating farce, the scene of which is a rude boarding and lodging house in the Western country. After several minutes of side-splitting laughter, the audience finds that Slippery Slim gets the best of the landlord in a scramble for the favor of the new waitres.

"The Little Captain." (Vitagraph. Thurs., July 16.)—A somewhat tedious recital of the make-believe soldiery of a dear little boy. Much of it is too far-fetched for even the most credulous of audiences. No escaped convict is going to fool around with a little boy when he knows that pursuers are on his trail.

Hearst-Selig News Pictorial, No. 40. (Selig. Thurs., July 16.)—This week's issue contains some extremely interesting views. Perhaps the photograph of Colonel Roosevelt at Progressive headquarters will excite the most interest, because this is the latest picture of the ex-President and gives his admirers a chance to see him after his recent illness.

"The Prospectors." (Biograph. Thurs., July 16.)—Treachery and love are presented in this Western picture. The plot is without distinction but will probably find favor with melodrama devotees. It is full of wholesale killings.

"Pigs Is Pigs." (Vitagraph. Fri., July 18.)—A clever reproduction on the screen of Ellis Parker Butler's uproariously funny sketch, which was so popular when it appeared several years ago. It is practically certain that it will be equally well liked as a motion picture, especially since John Bunny is the expressman.

"Wiggs Takes the Rest Cure." (Selig. Fri., July 18.)—This typical comedy by W. E. Wing traces a tired business man's vain attempts to gain perfect rest for a month's recuperation. How he is baffled every place he goes makes good fun, at the same time the obstacles overcome make him of herculean strength, ready to whip everything in sight.

"The Lie." (Lubin. Fri., July 18.)—An improbable sort of picture of a little boy's inability to tell a lie in order to get his trapper father into trouble with the game warden. It is laid in the cold, snowy North, the sight of which only emphasizes the awful heat of these summer days.

"The World and the Woman." (Biograph. Mon., July 20.)—That love will always overcome obstacles and find a way is illustrated in this picture. A woman, put on trial for the killing of her husband, is acquitted. There yet remains the stain of suspicion to live down. In the end a letter turns up in her glove which she has not worn for some time. It clears away all doubt of her innocence and opens the path for her heart's satisfaction.

"Love, the Clairvoyant." (Vitagraph. Mon., July 20.)—A couple's happiness, as so often is the case, is entirely destroyed through a mistake. The wife, by disguising herself as a clairvoyant at a charity ball, lets her husband see the error of his ways in misjudging her. Played by a capable company, which makes the best of several good dramatic moments.

"All for Love." (Lubin. Split reel. Sat., July 18.)—A Romaine Fielding comedy with this clever comedian taking a leading part. By having the camera run extra fast, we are given some mirth-provoking movements by the actors. The reel is completed with "She Wanted to Know."

"In Wolf's Clothing." (Kalem. Two reels. Mon., July 20.)—This is the fourth feature of the Alice Joyes Series. The plot of the story is weak and improbable, and the task of

the actors is indeed difficult to make the characters seem convincing. The acting of Alice Joyes, and her supporters, Tom Moore, Robert Walker, Harry Millarde, Henry Hallam and Helen Lindroth overcomes, however, these deficiencies to a certain extent.

"Broncho Billy Puts One Over." (Essanay. Sat., July 18.)—Showing how Broncho Billy succeeds in marrying the girl of his heart, and gets the better of her irate father. A trumped-up charge of horse stealing against Broncho is soon shattered when the horse turns out to be his wife's, and a man cannot he charged with stealing his wife's horse.

"The Arrival of Josie." (Vitagraph. Wed., July 15.)—The old familiar hut always laughable comic situation growing out of the arrival of a caricature of a stout, unsophisticated German girl in New York. Josie Sadler plays the girl in an exaggerated spirit of comedy.

"His Last Appeal." (Selig. Two reels. Wed., July 15.)—A capable cast makes up in some measure for the deficiencies of this plot, dealing with the life of a young man who has served a prison term, gets a fresh start, and in the end saves his innocent friend from the death-chair hy forging the Governor's signature. Suspense is aroused by the crude expedient of contrasted scenes, the outcome of one depending upon the other. But the outcome is already known to everyone in the audience. Suspense without surprise is fatal.

"Codes of Honor." (Lubin. Two reels. Wed., July 15.)—Again the story of a reformed life after a prison term, and the action of a hlackmailer. In this particular film it is a woman who has started life anew, raising up a child, and marrying a wealthy hanker. It is remarkahle how well persons released from prison seem to get along in motion pictures. Nevertheless, there is a strong conflict of emotions which gives the players a chance to express their art hy more than stage business.

"The Cross of Crime." (Luhin. Two reels. Thurs., July 16.)—Another of those stories in which a man after serving a prison term goes to a new country, hecomes successful and wealthy after a lapse of years, and then is hounded to his death hy an old associate. In spite of the evident improbahilities of the plot, the actors manage to make it an ahsorhing presentation of a well used theme.

"The Crayfish." (Pathé. Split reel. Mon., July 20.)—On the same reel with "In French Guinea." A worthy educational taken under the supervision of Dr. Commandon in France. This half reel shows the habits of crayfish.

"In French Guinea." (Pathé. Split reel. Mon., July 20.)—On the same reel with "The Crayfish." Part of this picture was taken from the very front of an engine, and due to this a fine stereoptic effect has heen ohtained. The falls of the Santa add to the scenic value.

"A Badger Hunt." (Pathé. Split reel. Tues., July 21.)—On the same reel with "Life in Japan." The fox terriers are shown here hunting down the hadger. After quite a time they succeed in capturing him. All will enjoy this picture unless they mind seeing a suffering animal.

"Life in Japan." (Pathé. Split reel. Tues., July 21.)—On the same reel with "A Badger Hunt." The impressive ceremony which takes place once a year in Kioto, Japan, at which the Emperor or a representative attends, is portrayed in this half reel.

"The Last Assignment." (Edison. Sat., July 25.)—The last of the "Dolly of the Dailies," and a fitting finale to its many predecessors. Dolly returns to her home town and is received royally hy the mayor and the populace. She gives her father a check for three thousand with which he saves his bank from failure. James Malone, the managing editor of *The Comet*, is unahle to get along without Dolly, so he resigns his position and comes out after her. The picture closes with Dolly in Malone's arms.

"The Adventure of the Absent-Minded Professor." (Edison. Mon., July 20.)—One of the Octavius series. As usual Octavius detects the criminal, hut entirely hy mistake. The picture will furnish a lot of fun for young and old. Barry O'Moore continues his fine work as Octavius.

"Caryl of the Mountains." (Selig. Wed., July 18.)—The cast: Kathlyn Williams, Thomas Santschi, Roy Watson and Harry Lonsdale. An ahsorbing drama in which Jim, a timher cruiser, prevents the father of a mountain maiden from joining the moonshiners' gang, and later marries the girl.

UNIVERSAL PROGRAM

"The Man of Her Choice." (Powers. Fri., Aug. 7.)—Francis Ford and Grace Cunard, used to playing shipwrecked roles, are cast on a desert island. Not much acting appears in the picture as it shows mainly how to suhsist when cast ashore. The fiancee of the rich man learns to love his hutler hetter than him, himself, when she discovers what a lot he can do.

"Tango Versus Poker." (Eclair. Sun., July 19.)—An antiquated comedy but amusing. The wife goes out for a tango lesson and the hushand holds a poker session. Both are found out and the hushand gets the worst of it.

"By the Sun's Rays." (Nestor. July 22.)—An old plot, hut the novel manner in which it is worked makes it interesting. Detective Murdock is sent to apprehend handits operating in the West, which he does after a numher of exciting experiences. The handits signal to each other by mirror, whence the title. The picture will appeal more to the lovers of the Western, than to others.

"Universal Boy Series, No. 2." (Imp. Thurs., July 30.)—A highly entertaining reel. Matty, the hoy, in company with his aunt visits Brighton Beach, meets Barney Oldfield, the great auto racer and Lincoln Beachy, the aviator. These two gentlemen are shown in action. He then attends the reception at Oyster Bay in honor of the return of Theodore Roosevelt. After this he meets Oscar Hammerstein who agrees to give him a try-out. He is seen impersonating Ford Sterling, King Baggot in "Ahsinthe," and Gertrude Hoffman. Very clever impersonations.

"When Romance Came to Anne." (Imp-Two Reels. Mon., July 27.)—A farmer bachelor, a character played by William Morse, marries Anne simply hecause he needs a wife. She was formerly a drudge and cared nothing ahout her looks. After the marriage she hegins to make herself appear pretty. Her hushand does not notice her until others do, and then he falls in love with her. Gwendolyn Pates plays the wife. This is a very pleasant drama worked out in an unusual manner. Bits of humor appear throughout the two reels which add to its attractiveness.

"When Memory Recalls." (Frontier. Sun., July 26.)—Joe Franz plays the heavy lead and Dolly Larkin appears in the principal feminine role. Joe enters a ranchman's house intending to rob him. He finds his wife and when the ranchman enters poses as her lover. The wife is deserted hy her husband due to the outlaw's words, and loses her memory. At the sight of Joe, who is robhing another house, her memory is restored. Joe confesses that he lied. This picture is alive with action and commands the closest attention from start to finish.

"Their Parents' Kids." (Crystal. Split reel. Tues., July 28.)—On the same reel with "Charlie's Toothache." A widower and a widow love each other, hut neither wish to let the other know that they have grown children. They dress them up as youngsters. The scheme works for a time hut they tire of heing young and a double wedding ensues. Vivian Prescott plays the lead.

"Charlie's Toothache." (Crystal. Split reel. Tues., July 28.)—On the same reel with "Their Parents' Kids." None of the usual and unusual contrivances can extract Charlie's tooth, hut when he gets in a fight out it comes. Charlie DeForrest furnishes all the amusement.

"The Tangle." (Powers. Fri., July 31.)—This is an odd drama and at times most confusing. It is hard to enjoy hecause of this fact. Grace Cunard and Francis Ford head the cast. The spectator is led to helieve that two murders have heen committed when, in reality, none occur. The story has a peaceful ending.

"The Circus." (Sterling. Mon., July 20.)—The adventures of a country ruhe at the circus, ending with a free-for-all fight, create a roar of laughter throughout the reel. Ford Sterling himself does not appear. The photography is slightly helow standard.

Universal Ike, Jr., in "Cupid's Victory." (Universal Ike. Tues., July 21.)—Ike has a hard time getting married. His efforts are quite comical, but he at last succeeds. Robert Fuehrer and Louise Glaum play the leads.

MUTUAL PROGRAM

"The Substitute." (Thanhouser. Two reels. Tues., July 14.)—Mrs. Sinclair loses her mind after the death of her daughter. The doctor suhstitutes a girl from prison. The girl's old partner in crime tries to induce her to rob the house hut she refuses and hands him over to the police. Mrs. Sinclair learns of the deception, hut is just as happy. This is an ahsorhing drama and well produced. Mignon Anderson plays the leading role.

"The Painted Lady." (Majestic. Two reels. Sun., July 19.)—An excellent drama with Blanche Sweet and Dorothy Gish playing the leads. It is exceptionally appealing and all will enjoy it. Through the efforts of her older sister Kitty is made to realize the utter worthlessness of the man she thought she loved. She then induces her to return home.

"The Vengeance of Gold." (Reliance. Two reels. Sun., July 19.)—Mary Alden, Ralph Lewis and Vester Pegg appear in the principal parts. A fine drama of a marriage for money which turned to he a failure. Jim, the cast-off lover, makes a success of life and hecomes rich. The man who was once wealthy fails and then rohs Jim. Later he dies in the desert, and Jim marries the girl.

"A Man's Way." (American. Two reels. Mon., July 20.)—Beautiful scenes mark this ahsorhing story played hy Harry Von Meter and Vivian Rich. The amhitious mining engineer forgets his career and marries a girl of the mountains. He is content for a while hut later hecomes dissatisfied and leaves her. The two are reunited due to the great self-denial of an admirer and former sweetheart of the man's.

"The Pendulum of Fate." (Thanhouser. Two reels. Tues., July 21.)—Outside of one improhahle event, that of a woman passing through a crowded parlor without heing noticed, this picture is fairly well staged. The Thanhouser twins, Marion and Madeline Fairbanks, play important parts. One of two sisters marries below her station and is lost from the family. Years later her daughter meets the daughter of the other sister.

Our Mutual Girl, No. 27. (Reliance. Mon., July 0).—Margaret's maid hreaking a mirror leads to a visit to the fortune teller in the Metropolitan Tower. Nothing definite is learned hy the visit. Later Margaret ascends the Postal Telegraph Tower, and from there views Sandy Hook and New York. The scenario for this reel was furnished hy Arthur James. Those who are not familiar with New York scenes will find the picture enjoyahle.

"Izzy and the Diamond." (Reliance. Wed., July 22.)—Quite a pretty little comedy with Max Davidson, Miriam Cooper and Arthur Macklay in the leading parts. Izzy is a diamond merchant's clerk and is accused by his employer of making off with a diamond, hut it develops that his employer had mislaid it. A numher of laughs in this reel.

"Bill Squares It with His Boss." (Komic. Sun., July 19.)—The second of the "Bill" series and an excellent offering. "Tammany" Young continues in the role of Bill. Fay Tincher creates a laugh whenever she appears as the "stenog." Tod Browning plays the boss. Bill means well and attempts to straighten out his boss' love affairs but makes matters worse.

"The Veteran's Sword." (Princess. Fri., July 17.)—Muriel Ostriche and Boyd Marshall play opposite. The acting of the other characters seems helow the standard. The story is an appealing one of an old soldier who parted with his sword in order to free a man from prison. Later it is returned to him.

"Lest We Forget." (Majestic. Fri., July 24.)—A simple drama, but at the same time one that will please. The clerk of the firm takes some money to aid the stenographer's blind mother. His employer is on the point of arresting him when he recalls his childhood and the time that his own mother became blind hecause no money was forthcoming for the operation, and he changes his mind, aiding the woman himself.

"THE MAN ON THE BOX"

(Lasky—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

HAROLD MacGRATH'S novel lends itself well to picturization, and the director has taken advantage of his opportunities. The opening scenes, laid on the vast plains of the West, thrill the audience with swift action, while the latter parts of the play create perpetual amusement by the humorous complications resulting from the hero's impersonation of a coachman.

Max Figman plays the principal male role, Lieut. Bob Warburton, the wealthy adventurer, whose restless soul sent him searching excitement in Indian fighting on the frontier. Mr. Figman rendered the spontaneous gaiety and reckless daring of the character with comprehension of the requirements of the part.

In the principal female lead, Lolita Robertson interprets the impulsive heroine, Betty Annesley, with the surety of complete understanding in a difficult role.

The acting of James Neil as Colonel Annesley reminds one of the masterly conception of this player's impressive work ten years ago in the James Neil Stock Company, which, with Edythe Chapman in the female leads, created a large following in all the principal cities of the Pacific coast and continually played to packed houses.

Numerous spectacular scenes, consisting of an exciting cavalry charge over the brow of a steep hill, a desperate battle with redskins at a stockade gate and the attack of a settler's wagon train by a bloodthirsty band of savages, show clear lighting effects and deep perspective. The pictures are noticeable for their distinctness, due to the rarified Western atmosphere in which the scenes were photographed.

A novel method of flashing the cast of characters on the screen warrants a tribute to the ingenuity of the producing staff. A coach drives up and stops against the curbstone. As each player opens the door and descends to the sidewalk a footman announces the actor through a megaphone. As the name is spoken, white letters, conspicuous against the contrasting black background of the vehicle, issue from the little end of the horn until the name is spelled in full.

Bob Warburton, a lieutenant in a Western regiment, is wounded in a brush with marauding Indians, and receives



"HE LOOKS LIKE ME"

medical aid in the house of Colonel Annesley. His recovery is effected about the time his term of service expires. The beauty of the colonel's daughter Betty aroused all his romantic enthusiasm, and in order to be near her he represents himself as a penniless wanderer in need of a position. Betty, not knowing his real circumstances, the scion of a wealthy house prevails upon her father to engage him as the family coachman, which he loses no time in accepting.

After numerous tangled situations, likely to be caused by the action of an irrepressible young man deeply in love, his identity is discovered, and the couple are married.

"THE EAGLE'S REFUGE"

(Milano—Three Reels)

REVIEWED BY PETER MILNE

THIS picture, taken in the heart of Switzerland in the region of Lake Saint Moritz, contains probably some of the most beautiful natural scenes ever filmed. As a scenic itself it deserves to be ranked with the foremost of the day. Large mountains covered with snow, although many miles from the camera, are perhaps the first thing that catch the eye of the observer. The winter sports that the pleasure



OFF FOR "THE EAGLE'S REFUGE"

seekers indulge in in this far-off land are most picturesque. A slight glimpse of a skiing contest is afforded, and skating and sleighing parties appear in abundance.

An event seldom pictured on the screen or brought into a picture in any manner is an avalanche. The villain of the story, or rather one who was a villain, but is later considered a hero, is waiting in Eagle's Nest for a visit from his love. A large snow slide can be seen to hit the small cabin and almost knock it over. The telephone connection is cut off, and through a short circuit the house catches fire, and before the rescue party arrives he is dead.

A clever burglar poses as a marquis at a hotel in Switzerland. It is discovered that he is the thief but he makes his escape. Previously he had fallen in love with the fiancée of another resident of the hotel. He attempts to see her once more, which results in his tragic death.

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The Equipment Number

OF

The Motion Picture News

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This material will appear in

The Equipment Number

To be published on August 15th under the auspices of The Buyers' Service Department of

The Motion Picture News

Pennsylvania and Ohio Censors Attack "John Barleycorn" Film

(*Continued from page 20*)

The fact that Ohio is on the eve of the greatest wet and dry campaign in its history, renders the clash acute. Constitutional amendments to wipe out county regulatory laws introduced by the "wets" and for state prohibition by the "drys," will be voted on in November.

Temperance People Approve

When the "John Barleycorn" film was run off before the censors they ordered all scenes of barrooms and carousals cut to a flash of not over three seconds' duration.

This brought a protest from Hobart Bosworth, Inc., producer of the film, and E. K. Gordon was dispatched post haste to Columbus.

Mr. Gordon found the censors obdurate. So he carried his case to the temperance folk, explaining that the film was "a vivid portrayal of the drink evil and a temperance proposition."

For their benefit he staged an exhibition of the film in the Eastwood Congregational Church. The audience consisted of representatives of the Anti-saloon League, W. C. T. U. women and preachers. They all agreed that the film taught a great moral lesson and should run uncensored.

Anti-saloon Man Takes Son

Wayne B. Wheeler, Ohio superintendent of the Anti-saloon League, took his little son to the show. He argued afterward that the barroom scenes were not immoral in effect and illustrated his point by his son. "I asked him what he thought of the little boy who was drunk in the saloon, and he said he wouldn't want to drink because it made the boy so sick," said Wheeler.

Rev. W. H. Miller, of the Gift Street Methodist Episcopal Church, pointed out that while the ministers all wished it understood that they were strongly opposed to drinking scenes generally, the object lesson of the pictures of "John Barleycorn" far eclipsed the objectionable features.

Rev. J. F. Grimes, of the Mount Vernon Avenue Methodist Episcopal Church, said that the drinking scenes were necessary in order to portray the demoralizing effects of liquor.

A W. C. T. U. speaker asserted there were objectionable pictures shown in Columbus theatres every day. For example, she said, that within two days she had seen in local theatres four murders, two suicides, two instances of a man promising to marry a girl and later refusing, numerous grewsome accidents and innumerable drinking scenes.

Bert Gill, who was a saloon keeper until Billy Sunday converted him, and who now heads a religious organization known as the Tabernacle Workers League, told the temperance workers all the barroom scenes were true to life and that the views of drunken little children were not ovedrawn.

Temperance Folk See Censor

Following the exhibition in the church a committee representing the temperance folk waited on the censors. They were received, listened to and then told that the censor board would not change its records.

Mrs. Maude Murray Miller, censor, asserted that the cuts made in the picture in no way destroyed its effectiveness, but only removed some disgusting scenes not necessary to the story.

Mr. Gordon, representing the producer, on the other hand, says the cuts made by the censors take the "punch" out of the film and make it worthless as a temperance proposition, and practically worthless as a commercial proposition in Ohio.

Majority Approve Film

Gordon says that censor boards all over the country have passed the "Barleycorn" film without a cut except in Ohio and Pennsylvania. He says the producers were offered money by the liquor interests to suppress the films in all states in which wet and dry fights were imminent.

"But," says Gordon, "I believe the Ohio censors are sincere. I don't think they know actual conditions in saloons, however."

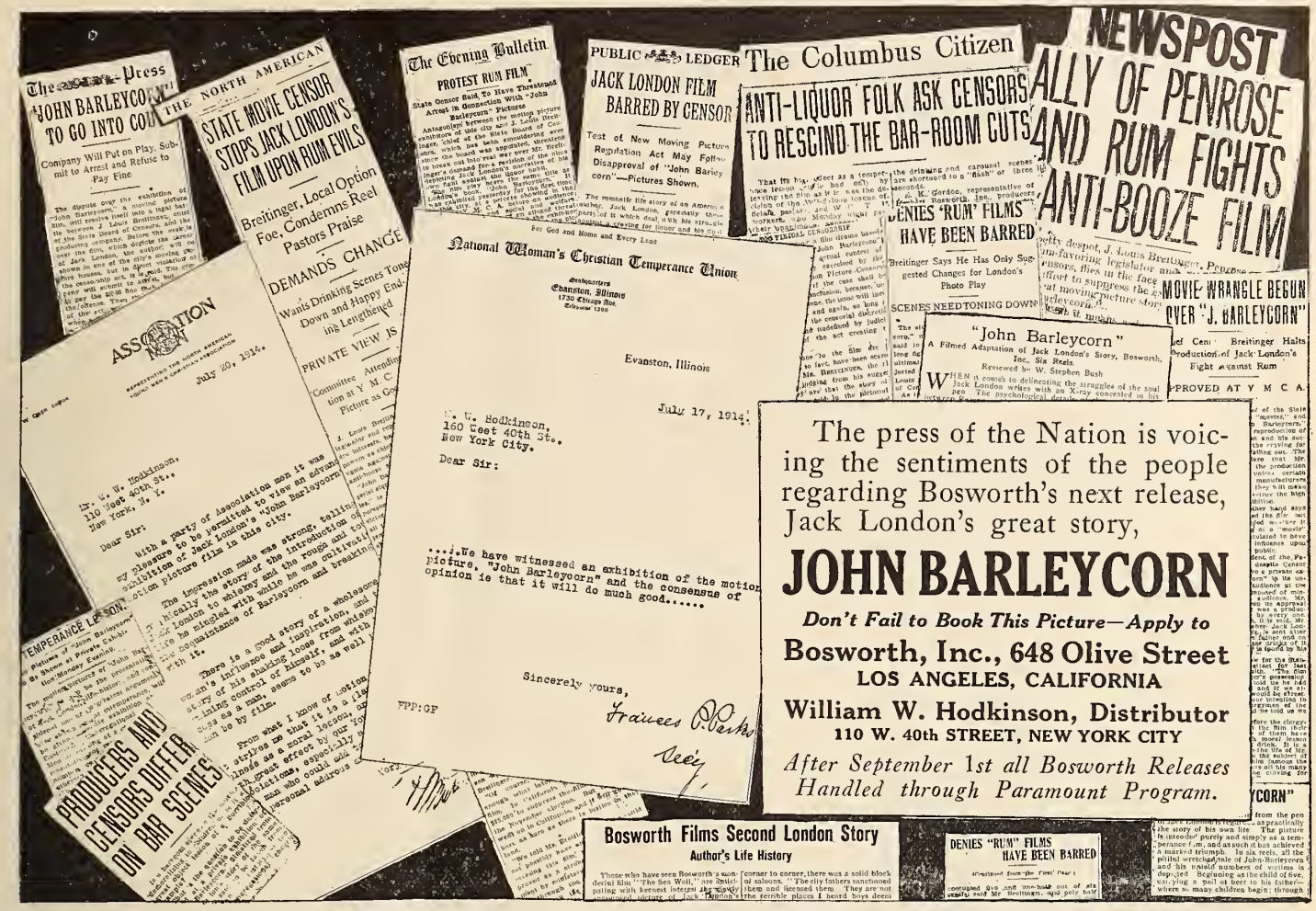
As matters stand now, "John Barleycorn" will be shown in Ohio with "flash" carousal scenes or it won't legally be shown at all.

It is understood that the producer will appeal to the governor from the decision of the censors.

H. F. Busey.

A Motion Picture News representative called upon W. W. Hodkinson, who controls the world's rights to the Jack London film "John Barleycorn," for an expression of opinion regarding the action of the Philadelphia censor. Louis Breitinger, in refusing William E. Smith, of the Famous Players Exchange, handling the Bosworth films in Philadelphia, permission to release the "John Bar-

(*Continued from page 66*)



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PENNSYLVANIA AND OHIO CENSORS ATTACK "JOHN BARLEYCORN" FILM

(Continued from page 64)

leycorn" picture for exhibition at the Stanley Theatre and elsewhere.

Mr. Hodkinson, it was learned, had departed for the Pacific Coast a few days before, but his representative, Mrs. J. S. Johnson, said:

Grave Injustice to Everybody

"On the question of censorship in general, I should not care to make any statement either for or against it, but concerning 'John Barleycorn,' the censors who have refused to pass this picture have perpetrated an injustice upon every person who would thereby be debarred from seeing the picture. The reasons are found in the film itself.

"The very first scene in the picture —a tiny child carrying a pail of beer— applies to legions of children to-day. In the poorer neighborhoods of our great cities it is a very common spectacle. Need anyone ask what the impression upon that child's mind, the memory and influence of these degrading influences will have?

"Next, we see the child of seven, compelled by a man to drink, just to see how much he can drink. And have we not in our cities abundant evidence of men of this type standing around saloon corners and wilfully teaching evil to the little boys, simply to jest at the results upon their innocent victims?

"Then take the newsboy. He must offer his papers wherever men congregate, and again we find our boy in a saloon with a man forcing beer upon him for amusement.

Boy Dislikes Liquor

"The remarkable thing about this particular boy is that he always disliked the taste of liquor, yet it is impossible for him to escape contact with it. And a little later, when he first begins to associate with men, he is forced to prove his worthiness, according to the standards of his companions, by drinking with them as long as they drank. Doesn't the same condition confront thousands of the youth of our land to-day?

"We follow our somewhat unusual boy to the point where, of his own accord, he, in disgust, resigns his position as fish inspector to get away from drink and drinking companions. The first spark of inspiration lights his darkened mind, and he begins to seek better companions, to study, and later to write. Even in these surroundings, he meets 'John Barleycorn' at every turn. He needs money. A bartender lends it to him; he goes on a day's outing, and meeting old companions, returns home intoxicated, to the horror of his sweetheart. Later, first success as an author comes; he celebrates it with drink, and later still, as the successful author of national reputation he finds liquors on the tables of his wealthy and cultured hosts and at the exclusive clubs of which he becomes a member.

Strong Lesson for Temperance

"At a later stage, we find the boyman in his own home, in bondage to the appetite for drink, fighting against hope to save his very life.

"From the first reel to the last, 'John Barleycorn' portrays the evils of intemperance. Its every scene is a silent, potent plea to the spectator for temperance. Every scene is an equally potent plea against the saloon. We know the saloon does not like the picture because the California liquor interests offered Bosworth, Inc., $25,000 to suppress the film until after their fall elections, and would have increased the offer to secure its suppression in several other states. The Y. M. C. A. officials, the national W. C. T. U., the Anti-Saloon League and many ministers of the gospel have seen the picture and approved it, because the film would exercise a powerful influence for right living.

Powerful Uplift Story

"These very facts in themselves tell a graphic story. We have intemperance and its nameless vices lined up in opposition to the honor and honesty and progress of sober men.

"When a board of censors refuses to pass a film of this extraordinary character and influence, there remains small choice of inference, the most charitable of which is either the indifference of the censor, or lack of knowledge and sympathy with the conditions about him."

CENSORS PRAISE ESSANAY FILMS

The National Board of Censorship recently viewed the Essanay single-reel comedy, "The Fable of the Higher Education," one of the George Ade series.

The National Board, in its report, not only passed it with the word "good," testifying to its dramatic entertaining and instructive qualities, but took occasion to add under the head of remarks, "A real comedy."

"This shows the sort of comedies that Essanay is putting out," was the laconic comment of a member of the company.

ROSSMAN MANAGER FOR NEW YORK THEATRE

Earl Rossman, a former newspaper man recently engaged by Wililam Morris as business manager of the New York Theatre, has been for the past two years in the picture and theatrical business. Having grasped the picture end of the profession rapidly, he was engaged as manager of one of Brooklyn's leading theatres.

Mr. Morris, aware of Rossman's experience, engaged him for the position he now retains.

Sam Barnett, of San Francisco Warner feature office, has succeeded M. E. Kreiger, as manager of the Los Angeles branch.

ALL STAR FEATURES

LEW DOCKSTADTER
in "Dan"
By Hal Reid **Five Acts**

—IN AUGUST—
ETHEL BARRYMORE
in "The Nightingale"
By Augustus Thomas **Five Acts**

—IN SEPTEMBER—
James A. Herne's
SHORE ACRES
Five Acts

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Theatres in New York; and
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Theatres in Chicago—Are They Good Enough For YOU?
You Furnish the Singer—We Furnish the Song. ***(VOCALISTS WANTED.)***
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Bring Suit to Stop Theatre Construction

Philadelphia Property Owners Seek Injunction—No Objection Made to Another House in the Same Block 500 Feet Away.

Special to The Motion Picture News

Philadelphia, July 23.

SUIT has been started in the Philadelphia courts to enjoin Jacob Kahn and Joseph Greenberg, owners of the property at 2309 North Broad street, from building a motion picture theatre on that site.

Adolph Mark, who owns the adjoining property, is the complainant. Mark avers that the original deed to the property obtained by Kahn and Greenberg contains a proviso that neither the property nor the ground shall be used for any "offensive occupation." He contends that a motion picture theatre constitutes "offensive occupation."

The theatre, which is to be called the Blue Bird, has been projected for about a year and the property was purchased last fall. It is only within the last few weeks, however, that bids have been invited on the plans.

If precedent plays any part in the ultimate decision of the judges before whom the case is argued, the injunction will not be granted, because this same firm went through a similar experience before being allowed to build what is now one of South Philadelphia's handsomest picture theatres, the Plaza.

At that time an adjoining property owner contended that a "picture show" next door would be a nuisance, but the court rules that as the theatre had not been built at the time the case was argued that it could not be proven a nuisance. The point here was that the theatre would have to prove itself to be a nuisance after operation before the judge would consider the matter.

IT is interesting to note that another theatre is to be built in the same block as the Blue Bird, some 500 feet further up the street. The title to the property at 2253 North Broad street has been taken by Louis H. Cohan for the Central Theatre Company from Morris L. Miller and the De Long estate.

The lot is 40x157 feet and has frontage both on Broad and on Dauphin streets. The assessed valuation is $30,500 and Morris L. Miller has taken a mortgage of $30,000 on the entire lot. The theatre will have a capacity of 1,200 seats and the location is ideal from a building point of view, as Dauphin street slopes away from Broad street at this point in a natural grade which will allow the side exits to be flush with the street level.

In the rear is a private alley about five feet wide which can also be used for exit purposes.

With the above two theatres completed the central northern section of the city will be well taken care of by the picture theatres. There are now four theatres of 300 to 500 seating capacity within two to ten blocks of the Broad street locations. Of the present theatres two have been built within the past year and one was completed fifteen months ago. All are doing normal summer business.

The Golgate Film Exchange Incorporated, has bought the Pacific Coast rights to "The Toll of Mammon," the feature of the Excelsior Feature Film Company, Inc., for the states of California, Oregon and Washington.

False Economy

is a pardonable sin. But this is only a temporary concession.

You will have no excuse for spending beyond a minimum sum each year for repairs to equipment, and in the purchase of new theatre necessities after you have read

The Equipment Number

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The Motion Picture News



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"The Course of Justice"
"The Unwritten Justice"
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Ready for Release

"The Lust of the Red Man"
The greatest Indian Story ever produced.
"The Toll of the Warpath"
"The Price of Crime"
Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO
406 Court St., Los Angeles, Calif.

"LUPIN"

(Pasquali-American Company, Inc.—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

SINCE the days when Kyrle Bellew smoked the cigarette with such an amusingly lackadaisical air, Raffles and gentlemen burglars under other names have exerted an undiminishing fascination over us.

For the reason that it puts this type of character upon the screen, if for no other reason, this picture, released July 21, deserves commendation. But there are other things that distinguish it. First of all, the acting is of a high-class and finished order. Leo Ragusi in the role of Lupin is a worthy successor to the line of actors who have achieved fame in parts that portray this type. His delineation is polished; his facial play is masterly. Nilde Bruno as Mrs. Josette Percy and G. Majone Diaz render satisfactory support to the leading player. The settings are fully in keeping with the demands of the plot, with costly, handsomely furnished interiors, a museum of Egyptian antiquities that would fool an Orientalist, and clear-cut, well-defined exterior scenes.

The plot is the least satisfactory part of the production. This is not because we have had too many stories dealing with this type of character. As a matter of fact, the subject matter seems singularly fresh and varied. But thinking of this plot alone, without reference to any other, too much of it is anticipated by the spectator. Toward the end of the third reel, the action is somewhat obscured. Lupin has everything necessary for his escape, even to a waiting taxi-cab, when there seems no need for flight.

Mr. Ragusi redeems this to some extent by "farcing" the character. The hint of this is given at the beginning of the picture, when he makes foppish preparations for departure from prison.

"THE LOVE VICTORIOUS"

REVIEWED BY PETER MILNE

(Gold Seal—Three Reels)

AN allegorical drama, and a high-class picture of this variety with Cleo Madison, George Larkin and Ed Sloman playing the leading parts. Miss Madison appears as Woman, Mr. Larkin as the Spirit of Good and Ed Sloman as the Spirit of Evil. A large cast ably supports the three principals, of which Ray Hanford, William Dale, Charles Hickman, Jean Hathaway and Mrs. Mae E. Benson are the most important. They all impersonate different vices and virtues.

The story is woven about Woman, who is lured away from her simple home by the Spirit of Evil. She sinks lower and lower in the scale of life, but is rescued at the last moment by the Spirit of Good, who has done his best to turn her from the wicked path throughout the picture.

Naturally with such a story the picture cannot very well help being a success with the people who enjoy such subjects. The success of the picture really depends on the acting, and here it is very good. The scenes are all realistic and staged to good effect.

"FOURTH" PICTURES SHOWN IN FORTY-EIGHT HOURS

Special to THE MOTION PICTURE NEWS.

Philadelphia, July 23.

THE H. B. B. Motion Picture Mfg. Company have scored another scoop by releasing the pictures of the "First National Fourth of July" in their weekly within forty-eight hours after the events recorded had happened. This celebration was held in Independence Hall and Square, Philadelphia, and the leading speaker was President Woodrow Wilson. He was accompanied by the governors of the Thirteen Original States and other National, State and Civic Dignataries. The pictures were taken Saturday, July 4, morning and afternoon, and were released on Monday, July 6 at noon.

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RIGHT OFF THE REEL

Thomas Santschi and Bessie Eyton, of Western Selig studio at Los Angeles, and a company are at the Catalina Islands for a three weeks stay. They will make marine pictures.

Manager Isadore Bernstein, of the Western Universal studios, is wearing a fine straw helmet, one of the souvenirs brought from Hawaii by the McRea 101 Bison Company, which has just completed a successful picture making trip.

The camels at the animal farm at Universal City (Calif.) were sheared recently—principally as a sanitary precaution, and the resulting camels' hair was sold for three hundred and fifty dollars.

In the Industrial parade, representing all the industries of Southern California, which took place a few days ago in Los Angeles and which was reviewed hy the Mayor, city officials and prominent men of the state, the Universal occupied the place of honor; the company's representation led the march. While more than one hundred industries were represented, those having the parade in charge felt that the Universal was the leading industry of the section. Several scenes were taken of the parade and will be incorporated in the Animated Weekly.

Jack Lystone, new director of Joker comedies, with Bess Meredyth as leading woman, and Ernest Shields as leading man, is now producing a slapstick entitled "The Third Party" at the West Coast studios.

Robert Brower, of Edison, has had the pleasure of riding in the Pullman "Federal," which is the private car that Colonel Roosevelt used in all his travels.

William Clifford, leading man of the Henry McRae 101 Bison Company, which has been in the Hawaiian Islands for the past four months, has arrived home. At four o'clock on June 28 Bill was presented with a bouncing baby daughter, weight nine pounds. Everybody fine and Bill proud as a peacock.

Ethel Clayton, of the Lubin Company, received a notification from the Onyx Club, who have branches throughout the southwest, that she was awarded second prize in their Photoplay Favorite contest. She received twenty-five thousand votes. This makes the fourth club contest in which the Lubin leading lady has competed and in all four she received first or second prize.

For the staging of "When the Heart Calls," a two-reel Imp drama, Herbert Brenon, director, needed certain styles of exterior settings. Informed that Stamford, Connecticut, or the country thereabouts, could furnish what was wanted, Herbert gathered his players and took them up there.

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KLEINE DETECTIVE HIT READY IN SEPTEMBER

"Judge Not," a four-part Kleine-Cines, is scheduled for release through the special feature department of the General Film Company early in September. This is the detective story which created such a furore in Europe recently. The plot centers about a prosecuting attorney, subject to spells of temporary mental aberration. In such a moment, he murders his dearest friend, a judge, and then tries an innocent man for the deed. How a scientist untangles the skeins of destiny, brings back memory, and establishes to the prosecuting attorney unquestioned proof of the latter's guilt, makes a story conspicuous for its dramatic action.

BRADY RELEASES IN FALL

The stars who are to be featured in a few of the William A. Brady picture plays are Thomas A. Wise, in his original role in "The Gentleman from Mississippi," Emma Dunn, in the part she first played in "Mother," Gail Kane in "The Family Cupboard," Wilton Lackaye in the character he originated in "The Pit," Robert Warwick in "The Dollar Mark," and Alice Brady in a play which had remarkable success in New York and throughout America, the identity of which will not be disclosed before New Year's.

These productions are completed at present, but releases, at the rate of one in each month, will not begin until the opening of September.

EDISON SEEKS SCENARIOS

A few weeks ago the scenario department of the Edison Company was so greatly overstocked with scripts of single-reel dramas that authors were asked to temporarily discontinue submitting them.

As the many releases have considerably lessened the supply, the company announced that it is again in the market for powerful single-reel dramas.



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Noted Players Film Co., 1842 Broadway, New York.
"THE GREYHOUND," Five Parts.
Control New York State.

Progressive Feature Film Co., 800 Broad St., Newark, N. J.
"THE BANKER'S DAUGHTER," Five Parts.
"THE GREYHOUND," Five Parts.
Control Eastern Pennsylvania—Delaware—Maryland—District of Columbia—New Jersey.

Sherman Feature Co., Temple Court Bldg., Minneapolis, Minn.
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"THE GREYHOUND," Five Parts.
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RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JULY 20TH, 1914.

BIOGRAPH. The World and the Woman, D., 998..... 15504
EDISON. The Adventures of the Absent-Minded Professor, C., 1000 15511
ESSANAY. Money Talks, C., 1000 15513
KALEM. In Wolf's Clothing, D., 2000 15505
PATHE. The Crayfish, E., 500. 15507
In French Guinea, T., 500.
SELIG. A Woman Laughs, D., 2000 15508
SELIG. Hearst-Selig News Pictorial, No. 41, N., 1000..... 15512
VITAGRAPH. Love, the Clairvoyant, D., 1000..... 15510

TUESDAY, JULY 21ST, 1914.

EDISON. A Matter of Minutes, D., 1000 15514
ESSANAY. Mrs. Billington's First Case, C., 1000..... 15515
KALEM. The Beast, D., 1000.. 15524
KLEINE. The Stronger Tie, D., 1800 15516
LUBIN. Temper and Temperature, C., 400..... 15522
Worms Will Turn, C., 600.
PATHE. A Badger Hunt, Hunt., 600 15518
Life in Japan, Customs, 400
SELIG. The Lure of the Ladies, C., 1000 15519
VITAGRAPH. Bread Upon the Waters, D., 2000..... 15520

WEDNESDAY, JULY 22ND, 1914

EDISON. A Deal in Statuary, C., 550 15525
His Wife's Burglar, C., 500
ESSANAY. The Fable of Higher Education That Was Too High for the Old Man, C., 1000.... 15528
KALEM. The Rival Railroad's Plot, D., 2000..... 15526
LUBIN. Who Seeks Revenge, D., 2000 15532
MELIES. His Sense of Duty, D., 1000 15534
PATHE. Pathe's Weekly, No. 46, 1914, N., 1000..... 15529
SELIG. The Sealed Package, D., 1000 15531
VITAGRAPH. Buddy's Downfall, C., 1000..... 15530

THURSDAY, JULY 23RD, 1914.

BIOGRAPH. The Snow Busters, C., 404 15535
The Cheeseville Cops, C., 594
ESSANAY. Slippery Slim's Inheritance, C., 1000..... 15536
LUBIN. The False Shadow, D., 2000 15537
MELIES. Wanted a Sweetheart, C., 1000 15539
MELIES. Why Preachers Leave Home, C., 2000..... 15542
SELIG. Hearst-Selig News Pictorial, No. 42, N., 1000..... 15541
VITAGRAPH. The Apple, D., 1000 15540

FRIDAY, JULY 24TH, 1914.

EDISON. Laddie, D., 2000.. 15544
ESSANAY. A Letter From Home., D., 2000..... 15546
KALEM. The Bingville Fire Department, C., 2000..... 15548
LUBIN. A Traitor to His Country, D., 1000..... 15551
SELIG. The Substitute Heir, C., 1000 15549
VITAGRAPH. The Winning Trick, C., 1000..... 15550

SATURDAY, JULY 25TH, 1914.

BIOGRAPH. The Little Widow, D., 1009..... 15558
EDISON. The Last Assignment, D., 1000 15552
ESSANAY. Broncho Billy and the Gambler, D., 1000 15553
KALEM. Defying the Chief, D., 1000 15557
LUBIN. A Matter of Record, C., 1000 15554
MELIES. Black Pearls, D., 2000 15560
SELIG. Footprints, C., 1000... 15559
VITAGRAPH. Romantic Josie, C., 2000 15555

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 27TH ,1914.

BIOGRAPH. Gwendolyn, The Sewing-Machine Girl, C, 507.. 15562
EDISON. A Canine Rival, C, 1000 15569
ESSANAY. Sweedie and the Lord. C, 1000..... 15571
KALEM. The Identification, D, 2000 15563
PATHE. The Hosts of the Sea, E, 410..... 15565
SELIG. Coffee Cultivation, Santos, S. A., Ind., 600..... 15566
SELIG. A Five Hundred-Dollar Kiss, C, 2000..... 15566
SELIG. Hearst-Selig News Pictorial No. 43, N, 1000..... 15570
VITAGRAPH. His Kid Sister, C, 1000..... 15568

TUESDAY, JULY 28TH, 1914.

EDISON. The Mystery of the Lost Stradivarius, D, 1000.... 15572
ESSANAY. A Clash of Virtues, D, 1000..... 15573
KALEM. The Man with the Glove, D, 1000..... 15582
KLEINE. In Temptation's Toils, D, 2000..... 15574
LUBIN. The Question and Answer Man, C, 1000..... 15580
PATHE. The Straits of Bonifacio, Sardinia. T, 350..... 15576
Hemp Growing, New Zealand, Ind., 541.....
SELIG. Muff, D, 1000..... 15577
VITAGRAPH. John Rance, Gentleman, D, 2000..... 15578

WEDNESDAY, JULY 29TH, 1914.

EDISON. Something to a Door, C, 1000..... 15583
ESSANAY. The Fable of The Coming Champion Who Was Delayed, C, 1000..... 15586
KALEM. The Indian Agent, D, 2000 15584
LUBIN. The Lure of the Car Wheels, D, 2000..... 15591
MELIES. An Actress's Son, D, 1000 15593
PATHE. Pathe's Weekly, No. 47, 1914, N, 1000..... 15587
VITAGRAPH. Officer Kate, C, 1000 15588
SELIG. The Mother Heart, D. 2000 15589

THURSDAY, JULY 30TH, 1914.

BIOGRAPH. A Bit of Human Driftwood, D, 2000..... 15594
ESSANAY. Snakeville's Home Guard, C, 1000..... 15596
LUBIN. Three Men and a Woman, D. 2000..... 15597
MELIES. The Trouserless Policeman, C, 1000..... 15599
MELIES. 210 Vs. 213, D, 1000 15602
SELIG. Hearst-Selig News Pictorial No. 44, N, 1000..... 15601
VITAGRAPH. The Greater Motive, D, 1000..... 15600

FRIDAY, JULY 31ST, 1914.

EDISON. The Stuff That Dreams Are Made of C, 2000..... 15604
ESSANAY. The Seventh Prelude, D, 2000 15606
KALEM. The Deadly Battle at Hicksville, C, 1000..... 15608
LUBIN. Within the Noose, D, 1000 15611
SELIG. When the Cook Fell Ill, C, 1000 15609
VITAGRAPH. Private Bunny, C, 1000 15610

SATURDAY, AUG. 1ST, 1914.

BIOGRAPH. The Man Who Paid, D, 995.....
EDISON. Farmer Rodney's Daughter, D, 1000.....
ESSANAY. The Squatter's Gal, D, 1000.....
KALEM. The Lad from Old Ireland, D, 1000.....
MELIES. Honor Redeemed, D, 2000 .....
LUBIN. She Gave Him a Rose, C, 400.....
The Rise of the Johnsons, C, 600 .....
SELIG. Love vs. Pride, D, 1000
VITAGRAPH. The Violin of M'sieur, D, 2000.....

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JULY 20TH, 1914.

IMP. In the Sultan's Garden, D.
STERLING. The Circus, C.....
VICTOR. Value Received, D., 2000 .....

TUESDAY, JULY 21ST, 1914.

CRYSTAL. Getting Vivian Married, C.....
GOLD SEAL. Lucille Love, The Girl of Mystery, No. 15, D., 2000 .....
UNIVERSAL IKE. Universal Ike, Jr., in Cupid's Victory, C.

WEDNESDAY, JULY 22ND, 1914.

ECLAIR. Allah 3311, D., 3000.
JOKER. Jimmy Kelly and the Kidnappers .....
D .....
NESTOR. By the Sun's Rays,

THURSDAY, JULY 23RD, 1914.

IMP. The Gateway of Regret, D .....
REX. At the Foot of the Stairs, D .....
STERLING. Love and Lunch, C., 2000 .....

FRIDAY, JULY 24TH, 1914.

NESTOR. All at Sea, C.....
POWERS. Kate Waters of the Secret Service, D., 2000.....
VICTOR. Irene's Busy Week, C .....

SATURDAY, JULY 25TH, 1914.

101 BISON. Olana of the South Sea, D .....
JOKER. The Polo Champions, C .....

SUNDAY, JULY 26TH, 1914.

ECLAIR. When Death Rode the Engine, D .....
FRONTIER. When Memory Recalls, D .....
REX. An Awkard Cinderella, C.

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, JULY 27TH ,1914.

IMP. When Romance Came to Anne, D, 2000.....
STERLING. A Wild Ride, C..
VICTOR. Out of the Valley, D

TUESDAY, JULY 28TH, 1914.

CRYSTAL. Their Parents' Kids and Charlie's Toothache, C...
GOLD SEAL. The Love Victorious, D, 3000.....

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TO BE ISSUED UNDER DATE OF AUGUST 15

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LUBIN

FIVE RELEASES EACH WEEK

"THE QUESTION AND ANSWER MAN"—Comedy.....Tuesday, July 28th
A good story of the editorial room, caused by a mix-up of proper names and non-de-plumes. The newspaperman joins in the love game and wins out.

"THE LURE OF THE CAR WHEELS"—Two Reel Drama.....Wednesday, July 29th
Strange adventures of a boy with a mania for travel. He is nominated for Mayor, but his sweetheart forsakes him and he turns again to the lure of the wheels.

"THREE MEN AND A WOMAN"—Two Reel Drama.....Thursday, July 30th
One of the most sensational melodramatic pictures ever released. A ship on fire and heroic rescue.

"WITHIN THE NOOSE"—Drama.....Friday, July 31st
A strong and graphic picture of the operations of Western outlaws and bank robbers and the justice meted out by the vigilantes.

"SHE GAVE HIM A ROSE"—Split Reel Comedy.....Saturday, August 1st
A roaring comedy love episode, in which two burglars very much interfere with an ardent pair of sweethearts.

"THE RISE OF THE JOHNSONS"—Split Reel Comedy.....Saturday, August 1st
Very laughable incident which takes place in a coon crap joint. Mr. Johnson wins out beautifully.

LUBIN MASTERPIECES

NOW READY "THE WOLF" — 6 REELS——By EUGENE WALTER

To be released soon "THE HOUSE NEXT DOOR" — 6 REELS——By J. HARTLEY MANNERS

NOW IN PREPARATION "EAGLE'S NEST" — 5 REELS——By EDWIN ARDEN

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RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

UNIVERSAL IKE. Universal Ike, Jr., In His City Elopement, C.....

WEDNESDAY, JULY 29TH, 1914.

ECLAIR. The Dupe, D. 2000..
JOKER. Wooing of Bessie Bumpkin, C.....
NESTOR. An Indian Eclipse, D.

THURSDAY, JULY 30TH, 1914.

IMP. Universal Boy, Series No. 2, C.....
REX. Circle No. 17, D, 2000..
STERLING. Title not decided.

FRIDAY, JULY 31ST, 1914.

NESTOR. Maggie's Honest Lover, C.....
POWERS. The Tangle, C.....
VICTOR. The Mad Man's Ward, D, 2000.....

SATURDAY, AUG. 1ST, 1914.

101 BISON. Trihal War in the South Seas, D, 2000.....
JOKER. Wifie's Busy Day, C.

SUNDAY, AUG. 2ND, 1914.

ECLAIR. In the Days of Old, D. ....
FRONTIER. The Mind's Awakening, D.....
REX. Behind the Veil, D.....
RELEASES OF NEXT WEEK .....

MUTUAL PROGRAM

RELEASES OF THE WEEK

MONDAY, JULY 20TH, 1914.

AMERICAN. A Man's Way, D., 2000 .....
KEYSTONE. Not Decided....
RELIANCE. Our Mutual Girl, No. 27 .....

TUESDAY, JULY 21ST, 1914.

BEAUTY. Her "Really" Mother, D .....

AT MY HOUSE

MAJESTIC. A Red Man's Heart, D .....
THANHOUSER. Not Yet Announced .....

WEDNESDAY, JULY 22ND, 1914.

AMERICAN. Business vs. Love, D .....
BRONCHO. Shorty and the Aridville Terror, C, 2000....
RELIANCE. Izzy and the Diamond, C .....

THURSDAY, JULY 23RD, 1914.

DOMINO. The Defaulter, D., 2000 .....
KEYSTONE. Not Yet Announced.
MPTUAL WEEKLY. No. 82...

FRIDAY, JULY 24TH, 1914.

KAY-BEE. The Sheriff of Bishee, D., 2000 .....
MAJESTIC. Lest We Forget, D .....
ROYAL. Not Yet Announced.

SATURDAY, JULY 25TH, 1914.

KOMIC. Not Yet Announced.
RELIANCE. The Saving of Young Anderson, D., 2000....
THANHOUSER. Not Yet Announced.

SUNDAY, JULY 26TH, 1914.

KOMIC. Leave it to Smiley, C.
MAJESTIC. The Mystery of the Hindoo Image.....
THANHOUSER. From Wash to Washington, C .....

MUTUAL PROGRAM

RELEASES OF NEXT WEEK

MONDAY, JULY 27TH, 1914.

AMERICAN. The Broken Barrier, D, 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Decided
RELIANCE. Our Mutual Girl No. 28.....

TUESDAY, JULY 28TH, 1914.

BEAUTY. A Midsummer Love Tangle, D.....
MAJESTIC. Down hy the Sounding Sea, D.....
THANHOUSER. The Messenger of Death, D, 2000.....

WEDNESDAY, JULY 29TH, 1914

AMERICAN. Does It End Right? D.....
BRONCHO. The Long Feud, D, 2000.....
RELIANCE. The Sheriff's Prisoner, D.....

THURSDAY, JULY 30TH, 1914.

DOMINO. The Curse of Caste
KEYSTONE. Not yet decided
MUTUAL WEEKLY. No. 83

FRIDAY, JULY 31ST, 1914

AMERICAN. All on Account of a Jug, C.....
KEY-BEE. An Eleventh Hour Reformation, D, 2000.....
PRINCESS. The Target of Destiny, D.....

SATURDAY, AUG. 1ST, 1914.

KEYSTONE. Not yet announced .....
RELIANCE. The Gunman....
ROYAL. The Baker Street Mystery, C.....

SUNDAY, AUG. 2D, 1914.

KOMIC. Bill Takes a Lady to Lunch—Never Again, C.....
MAJESTIC. Moonshine Molly, D, 2000.....
THANHOUSER. The Butterfly Bug, C.....

INCORPORATIONS

Among the latest companies to he formed and registered are the following:

At Albany, N. Y.:

DYCKMAN PHOTOPLAY CORPORATION, theatre and motion picture exhibition, $75,000, Manhattan. A. J. Norten, Yonkers; George Balsdon, Brooklyn, and E. C. Schnehel end two others, of New York.

THE ARTHUR SHELDON AGENCY, INC., manufacturing films, accessories, motion pictures, theatrical, music halls, general advertising, printers, puhlishers, etc., $1,000, Manhattan. A. J. Bell, New York, and John K. Mills and Neliis W. Mills, of Hackentown, N. J.

SHERO PHOTO PLAYERS AND CAMERA EXCHANGE COMPANY, INC., manufacturing motion picture plays, films, supplies, etc.; also to operate studios, $25,000, Rochester. James Shero, Rochester; Charles M. Rowe and Jesse P. Williard, of New York.

ACME MOTION PICTURE CORPORATION, motion picture and amusement husiness, $25,000, Manhattan. C. Hammond Taylor, Max Beck, A. Schrameck and two others, of New York.

DRUGGED COMPANY, INC., theatrical, motion picture business, etc., $5,000, Manhattan. Alhert Kohn, Martin Herman, Ralph I. Kohn, of New York.

INNOCENT COMPANY, INC., theatrical, music hall, motion pictures, etc., $5,000, Manhattan. Alhert Kohn, Martin Herman and Ralph I. Kohn, of New York.

RENFAX FILM CO., INC., general motion picture husiness, etc., $425,000, Manhattan. Arthur Ahrams, of New York; Milton D. Woodward and Alfred E. Gold and four others, of New York.

RENOWNED PLAYERS FEATURE FILM COMPANY, INC., general motion picture and theatrical husiness, $6,000, Manhattan. Martin H. Crivy, Harry M. Pearlstein, Mae Goldherger and one other of New York.

B. A. ROLFE PHOTO-PLAYS, INC., general motion pictures and theatrical, $50,000, Manhattan. Benj. A. Rolfe, Chas. B. Maddock and Max Karger, of New York.

IVAN FILM PRODUCTIONS, INC., theatrical and motion pictures, $1,000, Manhattan. Ivan Ahramsen, of New York; Barnet Kaplan, of Astoria, L. I., and Sophia Jettleton, of Brooklyn.

THE BANNER THEATRE COMPANY OF ROCHESTER, theatrical and motion pictures, $5,000, Bronx. Jos. Blumenfeld, Herman Rosenzweig and Lizzie Rosenzweig, of New York.

LEIBOW FEATURE FILM CO., INC., general motion picture, $4,500, Manhattan. Frank C. Leihow and Max Sass, of Brooklyn, and Julia Kepleman, of New York.

UPTOWN AMUSEMENT COMPANY, theatrical, motion pictures, restaurants, etc., $5,000, Manhattan. Max Rothherg, Barney Ahramowitz, of New York, and Primer Ahramowitz, of Brooklyn.

OCEAN AMUSEMENT COMPANY, INC., theatrical, motion pictures, menageries and general amusements, $1,000, Queens. Frank H. Sigeren and William W. Worthington, of New York, and Isadore Marshak, of Brooklyn.

THE AUTHORS' SYNDICATE, printing, puhlishing, theatrical, motion picture, Manhattan. Herhert Van Loen, Peter Licari and Agnes Kessler, of New York.

ALBERG STUDIO, INC., general motion picture husiness, $1,000, Manhattan. Otto Hoffman, of Brooklyn; Frederick Alhrecht, Henry Bergman, of New York.

NEW YORK FILM MART, INC., motion picture and theatrical, $5,000, New York. Jno. A. Spooner, of Newark, N. J.; Russell K. Dougherty, and Wm. Carlyle Herhert, of New York.

THE I. C. U. FILM COMPANY of Chicago, to take, develop, lease and deal in motion pictures, $5,000. Incorporators, William P. MacCracken, Jr., Norman H. Pritchard and Urban A. Lavery.

At Springfield, Ill.

THE NEWBERRY AMUSEMENT COMPANY of Chicago, to handle motion pictures and amusements. $2,400. Incorporators, Meyer Morton, Herhert M. Lautmann and I. Karl Davidson.

HEARD IN THE LOBBIES

Gladys Hulette, the leading ingenue of the Edison Company, is still in her teens, hut possesses the strength of a well-trained athlete. in the Edison comedy "The Stuff that Dreams Are Made Of," she overcomes a quartet of police and carries her unconscious sweetheart over her shoulders.

Taylor Opera House, Trenton, N. J., will remain open all summer. It is located at South Broad and East State Streets and is managed hy Montgomery Moses.

Edward L. Hyman is now assistant manager of the Strand Theatre, Buffalo, N. Y. Mr. Hyman was formerly assistant manager of the Lyric Theatre for the last year being associated with Henry Marcus.

The rumor that the Olympic Theatre, Buffalo, N. Y., will return to hurlesque in the near future, or ahout the first of August is becoming more persistent every day. The Lyric is going to stock on Septemher 1 and the Family to vaudeville and pictures. The Olympic was only recently remodeled for motion picture purposes, but it seems that the secret of success for this location is burlesque, which played this house under the name of the Lafayette for the past twenty years.

The World's Feature Corporation in the Navarre Building, St. Louis, is now under the management of Fred J. Murphie.

"The Great Universal Mystery," a Universal Film Company's feature, was first seen in St. Louis at the Lyric Theatre, Sixth and Pine streets.

Light opera with motion pictures between the acts has heen the usual program at the New Favorite Summer Theatre, Cherokee St., and Iowa Ave., St. Louis, hut recently a straight bill of pictures was run, with the feature "A Million Bid," as chief attraction.

The Bijou, at Monmouth, Ill., is being remodeled, and will he reopened shortly. The huilding is heing thoroughly overhauled.

R. S. Hopper, owner of the Lyric Theatre, at Freeport, Ill., hit on a novel puhlicity idea when he decided to erect another motion picture theatre at 110 Stephenson street. Instead of deciding on a name for it himself, he invited the puhlic to help him and offered a reward for the person who sent in the most acceptable name.



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"AT THE END OF A PERFECT DAY"

Human Interest *In Two Parts* *Nature's Tempest.*

A powerful narrative, depicting a woman's struggle and a man's sincerity of purpose.

Featuring WINNIFRED GREENWOOD AND ED COXEN.

Under direction of Thos. Ricketts Release, Monday, August 3rd, 1914.

AMERICAN BEAUTY

"A SUSPENDED CEREMONY"

The second of series of "A Midsummer's Love Tangle." Each subject complete in itself

Featuring MARGARITA FISCHER and HARRY POLLARD

Release, Tuesday August 4th, 1914

"A WIDOW"

Intensely dramatic, convincingly portraying the anguish of a woman's soul

Release, Wednesday, August 5th 1914.

AMERICAN FILM MANUFACTURING CO.

CHICAGO

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Luhin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

7— 8. Feast and Famine, D.....1000
7—13. The Lure of the Sawdust, D.....2000
7—15. Youth and Art, D.....1000
7—20. A Man's Way, D.....2000
7—22. Business vs. Love, D.....1000
7—27. The Broken Barrier, D.....2000
8—10. The Trap, D.....2000
8—12. The Butterfly, D.....1000

APOLLO

5— 3. The Cheese of Police.....

BEAUTY

6—30. Via the Fire-Escape, D.....1000
7— 7. The Other Train, D.....1000
7—14. The Joke on Jane, C.....1000
7—21. Her "Really" Mother, D.....1000
7—28. A Midsummer Love Tangle, D...1000

BIOGRAPH

The Firemen's Social, C..... 443
7— 4. The Cracksman's Gratitude, D.... 999
7— 6. Eva, the Cigarette Girl, C..... 563
7— 9. A Romance of the Pueblo, D.....1020
7—11. Her Primitive Model, D.....1000
7—13. The Boy from the Poorhouse, D... 996
7—16. The Prospectors, D.....1000
7—18. It Was Some Party, C..... 653
Some Decorators, C..... 344
7—20. The World and The Woman..... 998
7—25. The Little Widow.....1009
7—27. Gwendolyn, the Sewing-Machine Girl, C..... 507
7—30. A Bit of Human Driftwood, D....1055
8— 1. The Man Who Paid, D..... 905

101 BISON

6—20. The Forbidden Room, D.....3000
6—27. The Old Cobbler, D.....2000
7— 4. The Hopes of Blind Alley, D....3000
7—11. Prowlers of the Wild, D.....2000
7—18. A Mexican Spy in America, D....2000
8— 1. Tribal War in the South Seas, D..2000

BRONCHO

6—24. Desert Thieves .....
7— 1. Shorty Gets Into Trouble.....
7— 8. The Final Reckoning.....

CRYSTAL

Boxes and Boxes and Foolish Lovers, C..
6—23. In Wrong, C.....
6—30. The Girl in Pants and Her New Hat, C., split reel.....
7— 7. Nearly a Stepmother, C.....
7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....

DOMINO

6—11. A Relic of Old Japan.....
6—18. In the Southern Hills.....
6—25. Frontier Mother .....
7— 2. His Hour of Manhood.....
7— 9. The Curse of Humanity.....
7—23. The Defaulter, D.....2000
7—23. Jim Cameron's Wife.....2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

7—29. The Dupe, D.....2000
7— 2. In the Days of Old, D.....
7—27. A Canine Rival, C.....1000
7—28. The Mystery of the Lost Stradivarius, D.....1000
7—29. Something to a Door, C.....1000
7—31. The Stuff that Dreams Are Made of, C.....2000
7—22. Allah 3311, D.....3000
7—26. When Death Rode the Engine, D..
8— 1. Farmer Rodney's Daughter, D.....1000

EDISON

6—20. In the Days of Slavery, D.....1000
6—22. The Basket Habit, C.....1000
6—23. A Foolish Agreement, D.....1000
6—24. The Mysterious Package, C..... 700
On the Ice, A Demonstration of Fancy Skating at Wegen, Switzerland, Sc..... 300
6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000
6—29. The Revengeful Servant Girl, C..1000
6—30. The Mystery of the Fadeless Tints, D.....1000
7— 1. Back to the Simple Life, C.....1000
7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000
7— 6. Her Spanish Cousins, C.....1000
7— 7. Face to Face, D.....1000
7— 8. Andy Has a Toothache, C.....1000
7—10. In the Shadow of Disgrace, D.....2000
7—11. Dolly at the Helm, D.....1000
7—13. Qualifying for Lena, C.....1000
7—14. The Two Doctors, D.....1000
7—15. The Ever Gallant Marquis, C..... 500
7—15. An Up-to-Date Courtship, C..... 500
7—17. Meg o' the Mountains, D.....2000
7—18. Across the Burning Trestle, D....1000
7—20. The Adventure of the Absent-Minded Professor, D.....1000
7—21. A Matter of Minutes, D.....1000
7—22. A Deal in Statuary, C..... 550
7—24. Laddie, D. 2000
7—25. The Last Assignment, D.....1000

ESSANAY

7—16. Snakeville's New Waitress, C.....1000
7—17. His Stolen Fortune, D.....2000
7—18. Broncho Billy Puts One Over, D..1000
7—20. Money Talks, C.....1000
7—21. Mrs. Billington's First Case, C....1000
7—22. The Fable of "Higher Education That Was Too High for the Old Man," C. 1000
7—23. Slippery Slim's Inheritance, C....1000
7—24. A Letter from Home, D.....2000
7—25. Broncho Billy and the Gambler, D.1000
7—27. Sweedie and the Lord, C.....1000
7—28. A Clash of Virtues, D.....1000
7—29. The Fable of "The Coming Champion Who Was Delayed," C....1000
7—30. Snakeville's Home Guard, C.....1000
7—31. The Seventh Pre'ude, D.....2000
8— 1. The Squatter's Gal, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

6— 7. The Girl and the Hobo, D.....
6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening, D.....

GOLD SEAL

7— 7. Lucille Love, the Girl of Mystery, Series No. 13.....
7—14. Lucille Love. The Girl of Mystery, Series No. 14.....
7—21. Lucille Love, The Girl of Mystery, No. 15 .....
7—28. The Love Victorious, D.....3000

GR. NO. SPEC.

5— 5. The Monomaniac.....3000

IMP

6— 8. The Man Who Lost But Won, C..2000
6—11. Across the Atlantic, D.....3000
6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
7—27. When Romance Came to Anne, D..2000
7—30. Universal Boy, Series No. 2.....
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....

JOKER

7—11. Love Roses and Trousers, C.....
7—15. Wily Walrus and The Awful Confession, C.....
7—18. His Wife's Family, C.....
7—22. Jimmy Kelly and the Kidnappers, C.
7—25. The Polo Champions, C.....
7—29. Wooing of Bessie Bumpkin, C.....
8— 1. Wifie's Busy Day, C. .....

KALEM

7— 3. Fleeing from the Fleas, C..... 500
Trooping the Colors, Top..... 500
7— 4. The Political Boss, D..... 500
7— 6. The Weakling, Third of the Alice Joyce Series, D.....1000
7— 7. Kaintucky Bill, D.....1000
7— 8. A String of Pearls, D.....2000
7—10. Rubo, the Interloper, C..... 807
In Old England, Top..... 195
7—11. Lamo Dog's Treachery, D.....1000
7—13. A Diamond in the Rough, D.....2000
7—14. Accused, D.....1000
7—15. The Express Messenger, D.....1000
7—17. Wanted an Heir, C.....1000
7—18. The Fate of a Squaw, D.....1000
7—20. In Wolf's Clothing, D.....2000
7—21. The Beast, D.....1000
7—22. The Rival Railroad's Plot, D.....2000
7—24. The Bingville Fire Department, C.1000
7—25. Defying the Chief, D.....1000
7—27. The Identification, D.....2000
7—28. The Man with the Glove, D.....1000
7—29. The Indian Agent, D.....2000
7—31. The Deadly Battle at Hicksville...1000
8— 1. The Lad from Old Ireland, D....1000

KAY-BEE

7— 3. The Heart of a Crook.....
7—10. The Feud of Beaver Creek.....
7—17. The City 2000
7—24. The Sheriff of Bisbee.....2000
7—31. An Eleventh Hour Reformation..

KEYSTONE

6—18. A Missing Bride.....
6—20. Mabel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish .....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance .....
7—11. Love and Salt Water, Split reel World's Oldest Living Thing.....

KLEINE

6—23. A Midnight Guest, D.....1000
6—30. The Bondage of Evil, D.....2000
7— 7. The Heirloom, D.....2000
7—14. The Rival Actresses, D.....2000
7—21. The Stronger Tie, D.....2000
7—28. In Temptation's Toils, D.....2000

KOMIC

7—26. Leave it to Smiley.....
7—28. The Wild Girl.....
8— 2. Bill Takes a Lady to Lunch—Never Again! .....
8— 9. Ethel's Aunt.....
8—16. Bill No. 4.....

LUBIN

7— 7. Fooling Fanny's Father, C..... 400
While Aunty Bounced, C..... 600
7— 9. The Debt, D.....2000
7—10. The Tribunal of Conscience, D....1000
7—11. How He Lost His Trousers, C.... 500
Mandy's Chicken Dinner, C..... 500
7—14. He Was Bad, C..... 400
Tough Luck, C..... 600
7—15. Codes of Honor, D.....2000
7—16. The Cross of Crime, D.....2000
7—17. The Lie, D.....1000
7—18. She Wanted to Know, C..... 400
All For Love, C..... 600
7—21. Temper and Temperature, C..... 400
Worms Will Turn, C..... 600
7—22. Who Seeks Revenge, D.....1000
7—23. The False Shadow, D.....2000
7—24. A Traitor to His Country, D.....1000
7—28. The Question and Answer Man, C.1000
7—29. The Lure of the Car Wheels, D..2000
7—30. Three Men and a Woman, D....2000
7—31. Within the Noose, D.....1000
8— 1. She Gave Him a Rose, C..... 400
The Rise of the Johnsons, C 600

BEN WILSON AS LIFE SAVER

While Ben Wilson was at Long Beach taking a scene for the Edison film, "While the Tide Was Rising," he performed an act of heroism which should entitle him to a Carnegie medal. Sally Crute, the leading lady, was plowing about in the surf in water up to her shoulders, waiting for the click of the camera, when a sudden under-current carried her out into deep water. Unable to swim, she screamed for help.

Without even removing his coat, Wilson plunged in, and with powerful overhand strokes reached the side of Miss Crute as she was going down for the third time. He hauled her to shore, and after willing hands had worked over her for half an hour, she was resuscitated and insisted upon continuing with her work in the film.

FIRST FEATURE UNDER WAY

The Select Photoplay Producing Company, Inc., capitalized at $100,000, with offices at 71 West Twenty-third street, as an adjunct to the Eagle Feature Film Company, Inc., have just entered the market to produce features of five and six reels. They have secured the rights to a number of works among which are "At the Old Cross Roads," "As the Sun Went Down," "The Danger Mark," etc.

They have in the course of construction the "Old Cross Roads" to be produced in five or six reels, headed by Estha Williams. Among others in the cast are Mrs. Stuart Robson, whose personality and character work is already well known.

BROWN AND THE "BRONCHO" CANOE

Milt Brown, six-feet-four in his stocking feet, for several years captain of the cowboys of the original 101 Ranch, and now daredevil rider for the Jesse Lasky company, had his first experience with a canoe, recently, when with the Robert Edeson company at Bear Lake, Cal. The canoe turned over, and Milt explained:

"I reached for my trusty weapon, and the d——n thing bucked. I told the boys before I started I would not care if she loped, just as long as she did not sunfish, or go over backwards. She sure did something."

UNIVERSAL INSTALLS BIG FILTER

A forty-inch sand filter, with a capacity of fifteen hundred gallons an hour, has been installed in the laboratory at the Universal Pacific Coast studio. This is the largest filter yet installed in a motion picture laboratory.

DON'T HURRY

Haste costs money. There is no time when an exhibitor should be more careful than when purchasing material for his theatre.

The capacity of the theatre, its location, the interior arrangement, the amount of business done, the type of patrons, its earning capacity, and many other things must be taken into consideration. Writing to a number of manufacturers of any particular thing you need takes your time, and money for postage and stationery.

The best, and most economical way for you, is to fill in the form below, and mail it. Tell your wants to The Buyers' Service Department of the Motion Picture News. From its files we can tell just what manufacturers are best equipped to supply you.

And then, in a few days, you will have before you a complete line of literature, prices, terms and other valuable information. Then, at your leisure, you can compare merits, and take your own time in deciding. And all this costs nothing more than a two cent stamp.

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Theatre.....

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City.....State.....

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

6—23. The Burden.....
6—26. The Idiot .....
6—28. The Tavern .....
6—30. Suffragette Battle in Nuttyville...
7— 5. The Angel of Contention.....
7— 7. The Only Clew.....
7—12. A City Beautiful.....
7—19. The Painted Lady.....
7—21. A Red Man's Heart.....
7—24. Lest We Forget.....
7—26. The Mystery of the Hindoo Image
7—28. Down by the Sounding Sea.....
8— 2. Moonshine Molly.....
8— 3. The Election in Nuttyville.....

MELIES

6—27. Gypsy Child, D.....2000
6—30. One Suit of Clothes, C.....1000
7— 1. The Monk's Sacrifice, D.....1000
7— 2. Womanly Curiosity, C.....1000
7— 2. The Prescription, D.....2000
7— 4. Hidden Death, D.....2000
7— 7. A Discolored Romance, C.....1000
7— 8. The Hole in the Wall, D.....1000
7— 9. Good Fortune's Tardy Smile, C...1000
7—11. His Friend's Forgiveness, D.....2000
7—14. Rags and Patriotism, C.....1000
7—15. Justly Punished, D.....1000
7—16. The Test of True Love, C.....1000
7—16. A Sublime Deception, D.....2000
7—18. The River's Secret, D.....2000
7—22. His Sense of Duty, D.....1000
7—23. Wanted A Sweetheart, C.....1000
7—23. Why Preachers Leave Home, C..2000
7—25. Black Pearls, D.....2000
7—29. An Actress's Son, D.....1000
7—30. 210 vs. 213, D.....2000
8— 1. Honor Redeemed, D.....2000

NESTOR

6—26. Sophie of the Film, Series No. 4, C. .....
7— 1. The Lost Arrow, D.....
7— 3. Those College Days, C.....
7— 8. A Ranch Romance, D.....
7—10. The Great Universal Mystery, C..
7—15. Her Grave Mistake, D.....
7—17. When Eddie Went to the Front, C.
7—22. By the Sun's Rays, D.....
7—24. All at Sea, C.....
7—29. An Indian Eclipse, D.....
7—31. Maggie's Honest Lover, C.....

PASQUALI AMERICAN

6—29. A Mexican Mine Fraud,.....5000
6—29. The Chimney Sweeps.....5000
7—14. The Silent Bell.....3000
7—21. Lupin, the Gentleman Burglar....3000

PATHE

6—24. Pathé's Weekly, No. 42, N.....1000
6—29. A Visit to the Paris Zoo, Zoo.... 857
6—30. French Village in Senegal, West Africa, T. 541
7— 1. Pathé's Weekly, No. 43, 1914, N..1000
7— 6. The Heart and the Circulation of the Blood, E. 500
Mode of Travel in Japan (Manners and Customs) 500
7— 7. A Tiger Hunt (Indio-China), S... 500
The Ice and Snow, S..... 500
7— 8. Pathe's Weekly No. 44, 1914, N...1000
7—13. A Russian Boar Hunt, Hunt..... 500
The Wine Industry, Marsala, Sicily, Ind. 500
7—14. Through the Bosnia & Dalmatia, T. 300
The Tombs of the Ancient Japanese Emperors, Annam, Indo-China, S. 350
Water Falls at Aragonia. Spain. T. 300
7—15. Pathé's Weekly No. 45, 1914, N...1000
7—20. The Crayfish, E..... 500
In French Guinea, T..... 500
7—21. A Badger Hunt, Hunt..... 600
Life in Japan, Customs..... 400
7—22. Pathé's Weekly, No. 46, 1914, N..1000
7—27. The Host of the Sea, E..... 410
Coffee Cultivation, Santos, S. A., Ind. 600
7—28. The Straits of Bonifacio, Sardinia, T. 350
Hemp Growing, New Zealand, Ind. 541
7—29. Pathé's Weekly No. 47, 1914, N...1000

POWERS

6— 8. The Undertow, D.....
6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000
7— 3. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000
7—24. Kate Waters of the Secret Service, D. 2000
7—31. The Tangle, C.....

PRINCESS

6—19. The Little Senorita.....
6—26. Professor Snaigh .....
7— 3. The Decoy .....
7—10. The Girl of the Seasons.....
7—17. The Veteran's Sword.....
7—24. Scenic .....
7—31. The Target of Destiny.....

REX

6—25. The Woman in Black, D.....
6—28. Lost by a Hair, C.....
7— 2. The House Discordant, D.....2000
7— 5. On the Rio Grande, D.....
7— 9. When Fate Disposes, D.....2000
7—12. Plain Mary, D.....
7—16. The Sob Sister, D.....2000
7—19. Out of the Darkness. D.....
7—23. At the Foot of the Stairs, D.....
7—26. An Awkward Cinderella, C.....
7—30. Circle 17, D.....2000
8— 2. Behind the Veil, D.....

RELIANCE

6—20. The Stolen Code.....
6—22. Our Mutual Girl, No. 23.....
6—24. Izzy's Night Out.....
6—27. The Broken Banner.....
6—29. Our Mutual Girl, No. 24.....
7— 1. Izzy, the Detective.....
7— 4. The Weaker Strain.....
7— 8. How Izzy Was Saved.....
7—20. Our Mutual Girl, No. 27.....
7—22. Izzy and the Diamond.....
7—25. The Saving of Young Anderson..
7—27. Our Mutual Girl, No. 28.....
7—29. The Sheriff's Prisoner.....
8— 1. The Gunman.....
8— 5. Izzy and His Rival.....
8— 7. On the Border.....

ROYAL

6—27. A Hasty Exit.....
7— 4. Did She Run?.....
7— 4. Mistakes will Happen.....
7—11. Mistakes Will Happen.....
7—25. Milling the Militant and Servants Superseded, split reel.....
8— 1. The Baker Street Mystery.....

SELIG

6—24. Somebody's Sister, D.....1000
6—25. Hearst-Selig News Pictorial No. 34, N. 1000
6—26. The Captain's Chair, D.....1000
6—27. The Right to Happiness, D.....1000
6—29. The Leopard's Foundling, D.....2000
6—29. Hearst-Selig News Pictorial, No. 35, N. 1000
6—30. Hearts of Men, D.....1000
7— 1. The Empty Sleeve, D.....1000
7— 2. Hearst-Selig News Pictorial, No. 36, N. 1000
7— 3. Making Good with Her Family, C. 500
Doc Yak's Wishes, C..... 500
7— 4. The Little Hobo, D..... 500
7— 6. Reporter Jimmie Intervenes, D....2000
7— 7. Algie's Sister, C.....1000
7— 8. Caryl of the Mountains, D.....1000
7— 9. Hearst-Selig News Pictorial No. 38, N. 1000
7—10. Did She Cure Him? C.....1000
7—11. His Fight, D.....1000
7—13. The Wilderness Mail, D.....2000
7—13. Hearst-Selig News Pictorial No. 39, N.....1000
7—14. An Egyptian Princess, C.....1000
7—15. His Last Appeal, D.....2000
7—16. Hearst-Selig News Pictorial No. 40, N.....1000
7—17. Wiggs Takes the Rest Cure, C....1000
7—18. The Squatters, D.....1000
7—20. A Woman Laughs, D.....2000
7—21. The Lure of the Ladies, C.....1000
7—22. The Sealed Package, D.....1000
7—23. Hearst-Selig News Pictorial, No. 42, N. 1000
7—24. The Substitute Heir, C.....1000
7—25. Footprints, C. 1000
7—27. A Five-Hundred-Dollar Kiss. C....2000
7—27. Hearst-Selig News Pictorial No. 43, N. 1000
7—28. Muff, D.....1000
7—29. The Mother Heart. D.....2000
7—30. Hearst-Selig News Pictorial No. 44, N. 1000
7—31. When the Cook Fell Ill, C.....1000
8— 1. Love vs. Pride. D.....1000

STERLING

7—13. Almost Married, C.....
7—16. A Beach Romance, C.....
7—20. The Circus, C.....
7—23. Love & Lunch, C.....2000
7—27. A Wild Ride, C.....

THANHOUSER

6—14. The Girl Across the Hall.....
6—16. Remorse .....
6—19. The Man Without Fear.....
6—21. The Outlaw's Nemesis.....
6—23. For Her Child.....
6—28. The Widow's Mite.....
6—30. The Harlow Handicap.....
7— 5. The Cooked Goose.....
7— 7. Deborah .....
7—17. The Leaven of Good.....
7—19. Harry's Waterloo.....
7—21. The Pendulum of Fate.....2000
7—26. From Wash to Washington.....
7—28. The Messenger of Death.....2000
8— 2. The Butterfly Bug.....
8— 4. The Guiding Hand.....2000
8— 9. Little Mischief.....

UNIVERSAL IKE

6—30. Universal Ike, Jr., and The Vampire, C. .....
7— The Triangle Marriage, C.....
7—14. The New Cook, C.....
7—21. Universal Ike, Jr., in Cupid's Victory, C. .....
7—28. Universal Ike, Jr., In His City Elopement, C.....

VICTOR

6—29. A Twentieth Century Pirate, C..
7— 3. Her Ragged Knight, D.....2000
7— 6. At Mexico's Mercy, D.....
7—10. A Beggar Prince of India, D.....3000
7—13. Out of the Valley, D.....
7—17. The Panama Exposition Up To Date. E.....
7—20. Value Received, D.....2000
7—24. Irene's Busy Week, C.....
7—27. Out of the Valley. D.....
7—31. The Mad Man's Ward, D.....2000

VITAGRAPH

6—18. Only a Sister, D.....1000
6—19. The Persistent Mr. Prince, C.....1000
6—20. Father's Flirtation, C.....2000
6—22. Maria's Sacrifice, D.....1000
6—23. The Passing of Diana, D.....2000
6—24. The "Bear" Facts, C.....1000
6—25. Happy-Go-Lucky, C. 1000
6—26. The Old Maid's Baby, C.....1000
6—27. His Wife and His Work, D.....2000
6—29. The Gang, D.....1000
6—30. The Poor Folk's Boy, D.....2000
7— 1. The Circus and the Boy, C.....1000
7— 2. Two Stepchildren, D.....1000
7— 3. A Train of Incidents, C.....1000
7— 4. The Toll, D.....2000
7— 6. The False and the True, D.....1000
7— 7. The Moonstone of Fez, D.....2000
7— 8. Doctor Smith's Baby, C.....1000
7— 9. Prosecution, D. 1000
7—10. The Vases of Hymen, C.....1000
7—11. Lillian's Dilemma, C.....2000
7—13. The Soul of Luigi. D.....1000
7—14. Fogg's Millions, D.....2000
7—15. The Arrival of Josie. C.....1000
7—16. The Little Captain, C.....1000
7—17. Pigs is Pigs. C.....1000
7—18. The Songs of the Ghetto, D.....2000
7—20. Love, the Clairvoyant, D.....1000
7—21. Bread Upon the Waters, D.....2000
7—22. Buddy's Downfall, C.....1000
7—23. The Apple, D.....1000
7—24. The Winning Trick, C.....1000
7—25. Romantic Josie, C.....2000
7—27. His Kid Sister, C.....1000
7—28. John Rance, Gentleman, D.....2000
7—29. Officer Kate, C.....1000
7—30. The Greater Motive, D.....1000
7—31. Private Bunny. D.....1000
8—1. The Violin of M'sieur, D.....2000

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In The Town Where I Was Born.
You Can Tango, You Can Trot, Dear, But Be Sure And Hesitate.
When It's Apple Blossom Time In Normandy.
A Fool There Was.
Take Me Back To Frisco Town.
Shadows.
Father Came Home With The Milkman In The Morning.
Dear Old Girl.
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HAMMERSTEIN WILL GIVE PICTURES AND OPERA

Oscar Hammerstein announces that he will open his new opera house on Lexington avenue, between Fiftieth and Fifty-first street, New York City, on August 8, and operate it as a motion picture house and vaudeville theatre. The chief vaudeville acts will be, as Mr. Hammerstein expressed it, "snatches from grand opera." The singers will be some of the artists Mr. Hammerstein engaged before the courts stepped in and issued an injunction restraining him from giving grand opera in the new building because he had made a contract with the Metropolitan Opera House Directors agreeing to keep out of the grand opera field ten years.

Mr. Hammerstein does not propose to give entire scenes from any of the operas, but will simply present the singers as individual performers in songs from the best-known operas. In addition there will be an orchestra which will confine its playing almost entirely to grand opera selections.

The policy of the house will follow closely along the lines of the Strand Theatre, where the film plays are interspersed with musical selections.

One of the best-known conductors of opera will be in charge of the orchestra and the prices of admission will not be more than 25 cents. The theatre will seat 3,000 persons.

In addition to the orchestra, a large organ is being installed. It will be given over entirely to playing selections from grand opera.

The new building has been completed, and the only work remaining to be done is the interior decorating and the placing of the 3,000 seats.

CHRONO-KINETOGRAPH BANKRUPT

A petition in bankruptcy has been filed against the Chrono-Kinetograph Company, manufacturers of films and records at 222 West Forty-second street, New York, by these creditors: J. K. Haslet, $5,700; D. J. Charles, $5,700, and T. C. Witherspoon, $10,700, all for loans to the company. Liabilities are said to be $50,000 and assets $5,000. The company was incorporated on October 30, 1912, with capital stock $6,000,000, to exploit a synchronizing machine.

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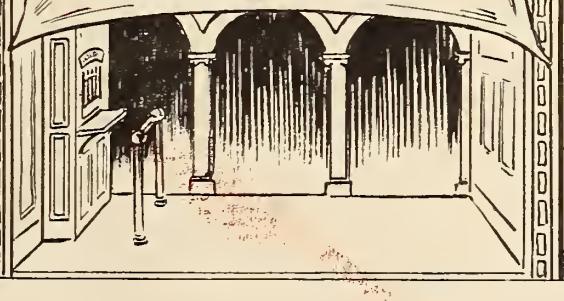
"ENOUGH SAID"



EVERY THEATRE

GET BUSY
BOOK THIS
GREAT
PROBLEM
PLAY NOW
RELEASED
AUGUST 4TH

COMING
THE TREY O' HEARTS
BY
LOUIS JOSEPH VANCE



YOUR HOUSE WILL BE CROWDED FROM DOOR TO DORMER IF YOU ARRANGE FOR SPECIAL ADVERTISING FOR
THE TREY O' HEARTS

USE THE BRAINS GOD GAVE YOU

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, PRES.



WHILE the daily newspapers are giving their opinions on the big events of the day, you can be *showing these same events* to your patrons in

THE PATHÉ DAILY NEWS

People no longer have to take the conflicting "opinions" of different newspapers—they can see with their own eyes the big world happenings a few hours after they occur, and while they are still *news*.

The theatres that run the PATHÉ DAILY NEWS are catering to the demands of the wide-awake American public which is always looking for something new. THE PATHÉ DAILY NEWS is both news and new.

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1 Congress Street Jersey City, N. J.

AUGUST 8, 1914 PRICE, 10 CENTS

The Motion Picture News

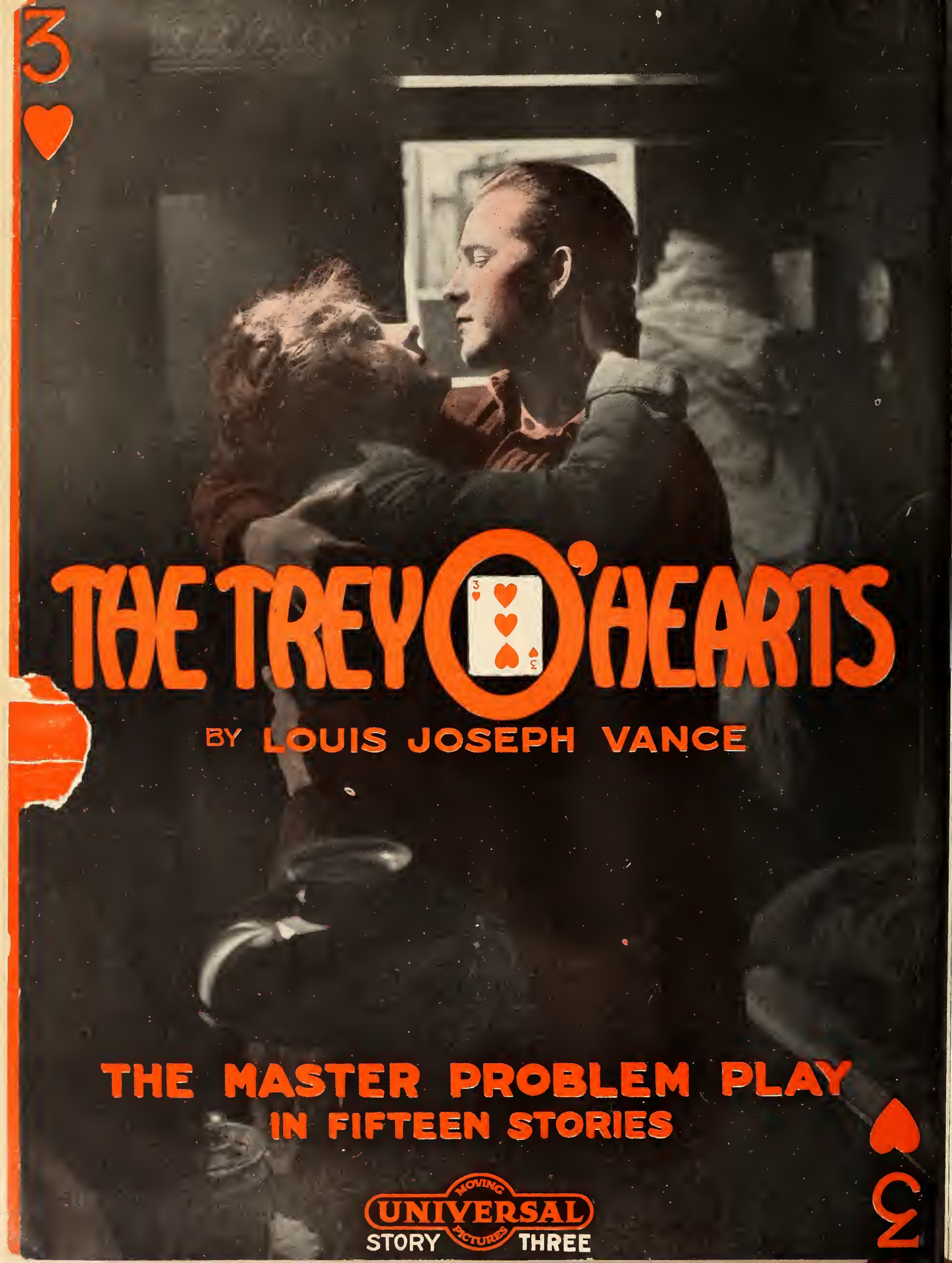
PRODUCERS PRESENT "JOHN BARLEYCORN"

In Spite of PENNSYLVANIA CENSORS:

Board Weakens

The fastest growing picture journal

VOLUME X NUMBER 5


3
THE TREY O'HEARTS
BY LOUIS JOSEPH VANCE
THE MASTER PROBLEM PLAY
IN FIFTEEN STORIES
MOVING
UNIVERSAL
PICTURES
STORY THREE



HERE'S YOUR OPPORTUNITY

WHY

READ ABOUT THINGS THAT HAPPEN
WHEN YOU CAN SEE THEM HAPPEN?

Reading about an event can not give you an accurate idea of just what took place. Eyes are better than ears and with

THE PATHÉ DAILY NEWS

you can *show* your patrons the news so soon after it happens that it still is news and hot news too. The Pathé camera pries into every corner where news is being made and preserves it instantly. The pictures are the most accurate and interesting news reports possible, and everybody is interested in news. Why not get this interest for your theatre?

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THE PATHÉ DAILY NEWS

1 Congress Street Jersey City, N. J.



The Perils of Pauline

have removed all "peril" of your not being able to show a profit at the box office.

"The Perils of Pauline" is a serial story in films, complete in each episode —the surest way to build up a large and steady attendance at your theatre.

Folks who have once seen Pauline, come back to see her in her next Peril.

Pauline Puts Profits in Your Pockets

Colonel Heeza Liar

In which the famous cartoon comedy character by the inimitable J. R. Bray, takes a trip up "The River of Doubt" and dispels all doubt of your patrons enjoying themselves. A laugh with every click of the reel.

Get Out and Get Under

One Reel American Comedy

"Get Out and Get Under" is another of the laugh-teasers which today are helping to establish the Eclectic reputation for clean-cut breath-catching comedy. Will help to double your patrons up this week, and to double your attendance next week.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

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THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"



All Love Excelling

American Pathé Made in Three Parts

Featuring Crane Wilbur and Eleanor Woodruff.

A story of a woman's sacrifice for the man she loves—how she saves him from disgrace with his wife and his son from death and disappointment—all at the cost of her own happiness. From Washington through the Crimean War—a demonstration of a great unselfish devotion with a plot that carries one through stirring unexpected action.

The Masked Motive

A skillfully acted drama in 5 parts with a plot full of sudden surprises and unexpected situations. How a disappointed suitor plots to get even and brings about destruction to two happily married couples and their children. The clever twists to the plot and the high caliber of the acting combined with the rapidity of shifting situations make this an unusually absorbing film.

Special Programme Announcement

Every Wednesday and Friday.....A Super-Excellent Multiple Reel Feature
Every Tuesday.....American Made One or Two Reel Comedy
Every Other Monday....."Perils of Pauline"
Mondays, when Pauline is not released—Cartoon Comedy—or Comedy and Short Scenic Educational subject in Natural Colors.

ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE

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THE ECLECTIC FILM COMPANY

110 West 40th Street — New York City

"The Cream of American and European Studios"

ACROSS the



Mexican War Feature in 3 thrilling Parts

Produced by Colorado Motion Picture Co.

Released by Warner's Features, Inc.,

BORDER

THIS stirring story of the Mexican border-land is conceded by critics to be the best film of its kind yet produced. Its remarkable success is due to the originality of the scenario, the realism of the pictures and the splendid acting of Miss Grace McHugh, the gifted star who lost her life in its production. It is somewhat consoling to reflect that in this great drama Miss McHugh has bequeathed to us an example of her work at the height of her powers. The part of Anita, the Mexican smuggler's daughter, is exactly suited to her. From her first meeting with the Texas Ranger, through all the intrigues, conspiracies, fighting and love-making, to her break-neck night-ride for the troops to save her sweetheart and back in the gray dawn at their head, her work is marked by superb technique, marvellous poise and undaunted courage.

What the Critics Say:—

From the *Motion Picture News:*—"The picture can take its place with the foremost pictures of its kind. Warner's Features control the picture and in their projection room, where the censors and reviewers witnessed the production, it was acclaimed without one dissenting voice the best yet."

From the *New York Telegraph:*—"To the obvious advantage of being a timely play, 'Across the Border' adds the assets of good photography, good action and a setting which makes an excellent background against which to project lively action of the hard-riding, hard-shooting type."

There is a Warner's Exchange near you. Book this Big Feature now.

WARNER'S FEATURES, Inc.,
130-W-46th St., New York

KAY BEE FEATURES

KAY BEE

The Gangsters and the Girl. - Two Parts. Aug 7th.
The Stigma. - - - - Two Parts. Aug. 15th.
Thos. H. Ince, Director General.

KAY BEE

DOMINO WINNERS

DOMINO

The Thunderbolt. - - - Two Parts. Aug. 6th.
A Romance of the Sawdust Ring. Two Parts. Aug. 13th.
Thos. H. Ince, Director General.

DOMINO

BRONCHO HEADLINERS

BRONCHO

Jim Regan's Last Raid. - - Two Parts. Aug. 5th.
Shorty and the Fortune Teller. Two Parts. Aug. 12th.
Thos. H. Ince, Director General.

BRONCHO

KEYSTONE COMEDIES

KEYSTONE

Three Comedies a week.
Monday, Wednesday and Saturday release days.
Mack Sennett, Director General.

KEYSTONE

KEYSTONE COMEDIES

Photos

8 by 10 Photos of players mentioned below can be had by sending to the Publicity Department. 15 cents for one; 50 cents for sets of four; $1.00 for sets of eight

Mack Sennett
Mabel Normand
Charles Chaplin
Roscoe Arbuckle
John Keller
Harry G. Keenan
J. Frank Burke
Webster Campbell

Thos. H. Ince
Gertrude Claire
Barney Sherry
Richard Stanton
Gretchen Lederer
Margaret Thompson
Tsuru Aoki
Sessue Hayakawa
Roy Laidlaw
Clara Williams
Jay Hunt
Rhea Mitchell
Mildred Harris
Shorty Hamilton
Walter Edwards
Charles Ray
Walter Belasco
Frank Borzage
Thomas Chatterton
Leona Hutton
W. S. Hart
Enid Markey

A set of 8 by 10 of "KEYSTONE MABEL" in four different poses, 50c.

New York Motion Picture Corporation

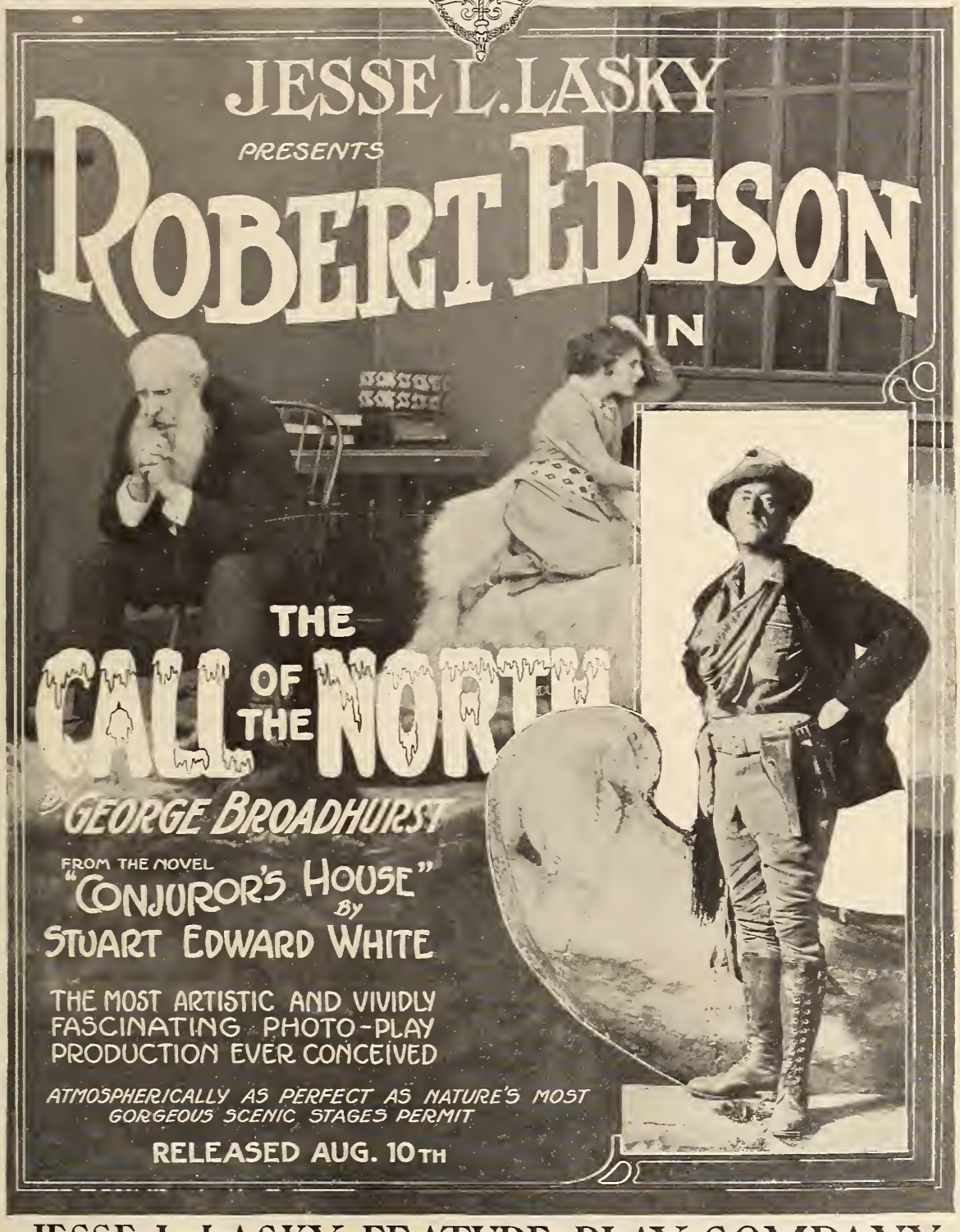
Longacre Building, 42nd Street and Broadway NEW YORK

JESSE L. LASKY

PRESENTS

ROBERT EDESON

IN



THE CALL OF THE NORTH

BY GEORGE BROADHURST

FROM THE NOVEL "CONJUROR'S HOUSE" BY STUART EDWARD WHITE

THE MOST ARTISTIC AND VIVIDLY FASCINATING PHOTO-PLAY PRODUCTION EVER CONCEIVED

ATMOSPHERICALLY AS PERFECT AS NATURE'S MOST GORGEOUS SCENIC STAGES PERMIT

RELEASED AUG. 10TH

JESSE L. LASKY FEATURE PLAY COMPANY

LONG ACRE THEATRE — W. 48TH STREET

JESSE L LASKY, PRESIDENT — N. Y. C. — SAMUEL GOLDFISH, TREAS. & GEN'L MANAGER

CECIL B DEMILLE, DIRECTOR GENERAL

AM

Satisfied Patron Factories

EVERY house showing Mutual programme is a satisfied patron factory—turning them out with the "come again" expression that means money to the exhibitor.

Here are some of the reels you have heard about, big helpers in the production of satisfied patrons.



"Blue Pete's Escape" a two reel Reliance drama that shows the fine hand of D. W. Griffith in its direction.

Another from the Majestic Studio, "The Rebellion of Kitty Bell."

The "Izzy" series of screaming comedies help to bring them back.

Here are some more that you will hear successful exhibitors talking about.

"Fatty's Finish" Keystone.

"Blue Knot King of Polo"—A fine Drama from The American.

"The Water Dog" one of Keystone's best.

"The Severed Thong" a stirring two reel Majestic drama, supervised by Griffith.

"Nancy's Husband"—a one Reel Beauty (and a Beauty it *is.*)

"A Red Man's Heart" from the Majestic, and on the way there is the

"Romance of the Sawdust Ring," a Domino that will make its mark.



Every one of these is getting money for exhibitors that show the Mutual programme.

"The Million Dollar Mystery" that wonderfully successful Thanhouser series is being handled through the Mutual, so that once more every Mutual exhibitor has the advantage over his competitors.

Is *your* film exchange doing as much for you as the Mutual Film Exchanges are doing for Mutual exhibitors.

Mutual Film Corporation

Branches in 49 Cities New York

"30 FAMOUS FEATURES A YEAR"

DANIEL FROHMAN
Presents

"THE BETTER MAN"



The Story of the Tremendous Struggle Between Two Clergymen for the World's Two Greatest Prizes,

By
Rev Cyrus Townsend Brady, L.L.D.

with

WILLIAM COURTLEIGH

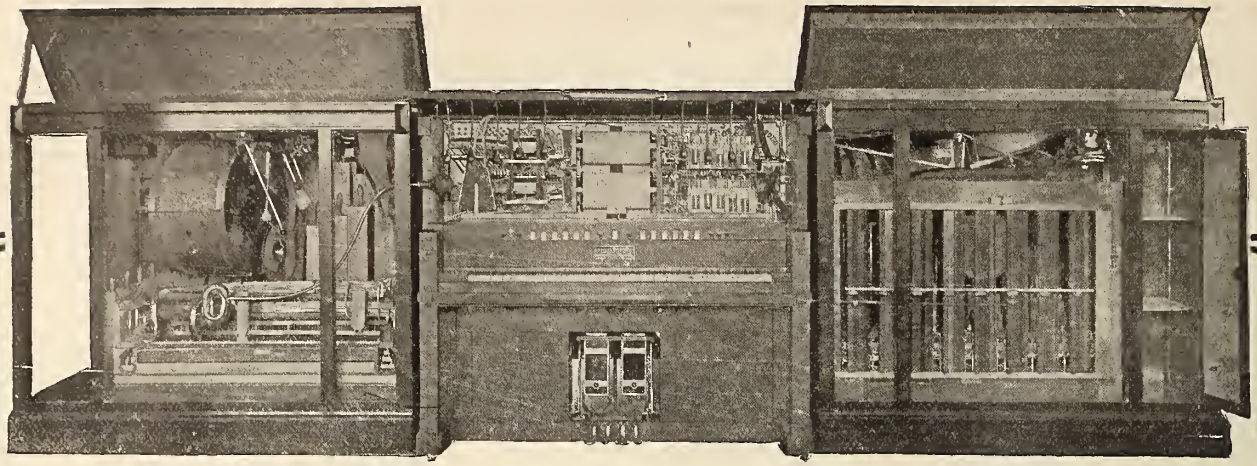
In the Title Role,

In
Four Reels of Motion Pictures
Released August 10th.

FAMOUS PLAYERS FILM COMPANY

ADOLPH ZUKOR, President
DANIEL FROHMAN, Managing Dir. EDWIN S. PORTER, Technical Dir.
Executive Offices, 213-229 W. 26th St., New York City.

"30 FAMOUS FEATURES A YEAR"



STYLE 40—OPEN—SHOWING PIPES, TRAPS, SWELL BOX AND PIANO PARTS

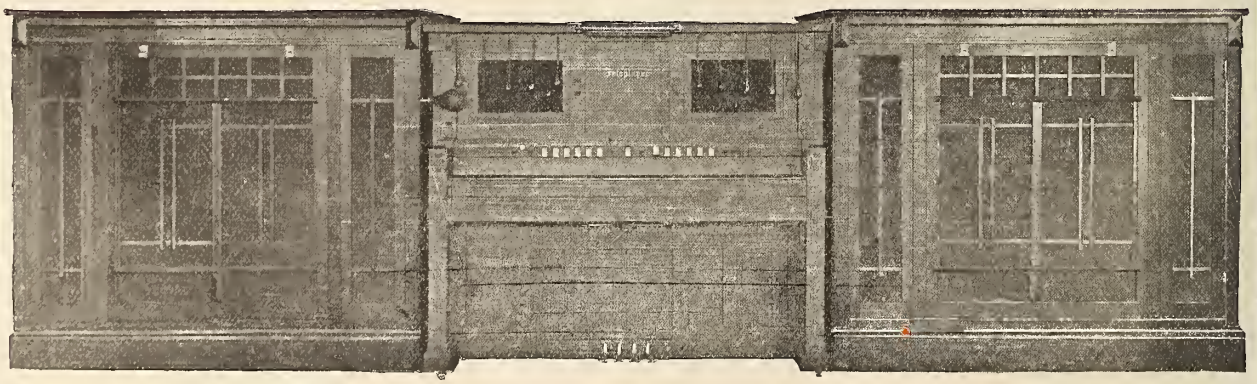
The "Fotoplayer"

Reg. U. S. Patent Office

Designed and built expressly for Motion Picture Theatres.
Played manually or with 88-note Player Piano Roll
giving Instant Change of Musical Selections.

Player Piano, Reed Organ, Violin, Cornet, 'Cello and Flute Pipes, Drums, Cymbals, Bells, Wind Siren, Locomotive Whistle, Auto Horn, Horses' Hoofs, Castanets, Tambourines, Etc., Etc.

WRITE FOR PRICES AND TERMS



THE FOTOPLAYER READY TO PLAY—"THE INSTRUMENT THAT SUPPLIES THE UNSPOKEN WORDS IN THE PICTURE." Design Patented

American Photo Player Company

Agents Everywhere

62 WEST 45th STREET, NEW YORK CITY
FACTORIES AT BERKELEY, CALIFORNIA, AND NEW YORK, N. Y.

We Ship Anywhere

Paramount Pictures

Handled Through a Perfected System of Distribution

Every Nook and Corner Covered
Exhibitors Big and Little Provided For

The United States Divided Into 11 Districts

THE DISTRIBUTORS ARE:

1—**Famous Players Film Co. of New England,** 31 Beach St., Boston, Mass.—New England States: Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

2—**Wm. L. Sherry Feature Film Co., Inc.** 126 West 46th St., New York City—Greater New York and New York State.

3—**Famous Players Exchange,** 1331 Vine St., Philadelphia, Pa., and 71 West 23d Street, New York City—New Jersey and Eastern Pennsylvania.

4—**Famous Players Feature Co.,** 28 West Lexington St., Baltimore, Md.—Delaware, Maryland, Washington, D. C., and Virginia.

5—**Famous Players Film Service,** 404 Ferry Street, Pittsburgh, Pa., and 37 South Wabash Ave, Chicago, Ill.—Western Pennsylvania, West Virginia, Ohio, Indiana, Illinois and Kentucky.

6—**Casino Feature Film Co.,** Dime Bank Bldg., Detroit, Mich.—Michigan.

7—**Kansas City Feature Film Co.,** Gaiety Theatre Bldg., Kansas City, Mo.—Missouri, Kansas, Nebraska and Iowa.

8—**Famous Players Star Feature Film Service,** Temple Court Bldg., Minneapolis, Minn.—North and South Dakota, Minnesota and Wisconsin.

9—**Notable Feature Film Co.,** Boston Bldg., Salt Lake City, Utah, and 1641 Stout Street, Denver, Col.—Utah, Colorado, Montana, Wyoming and Idaho.

10—**Progressive Motion Picture Company,** three offices—Head office: 642 Pacific Bldg., San Francisco, Cal.; Central Bldg., Seattle, Wash.; Marsh-Strong Bldg., Los Angeles, Cal.—California, Oregon, Washington, Nevada, Arizona and New Mexico.

11—**Southern Feature Film Association, Dallas, Texas, and Atlanta, Ga.—** North and South Carolina, Georgia, Alabama, Mississippi, Tennessee, Florida, Louisiana, Texas, Arkansas and Oklahoma.

A Complete Service for Every Week.
Write to your nearest Exchange for Paramount Pictures.
Make Your Bookings Now.

PARAMOUNT PICTURES CORPORATION

110 WEST 40th STREET - - NEW YORK CITY





Flo LaBadie as the heroine in "The Million Dollar Mystery."

Intensely Dramatic

Every episode—***every scene***—of The Million Dollar Mystery throbs with human emotion. The intensely dramatic situations cleverly portrayed by beautiful Florence LaBadie are exceptional examples of the motion picture art.

THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The most exciting thrills in this stupendous production are still to come. Under-water pictures, Flo La Badie's dive off an ocean liner, a fire at sea, the dash of an automobile over a cliff—these are a few of the thrills coming. Remember, $10,000 will be paid for the best 100-word solution of The Million Dollar Mystery.

2-reel episodes of The Million Dollar Mystery are now being released every week. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK 166 W. Washington Street, CHICAGO

or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada.

The Thanhouser Three-a-Week

36

Tuesday, August 4—"The Guiding Hand" with Mignon Anderson, Morris Foster and Cary Hastings.
Sunday, August 9—"The Tell-Tale Scar" with Mayre Hall and Morris Foster.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Offices: Thanhouser Films, Ltd., London, W. C., England

Thanhouser's releases will continue to be features of the Mutual Program



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant. No. 220 West Forty-Second Street New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X August 8, 1914 Number 5

Value

ABOUT a month ago the advertising men of the country held a big convention at Toronto.

An ordinary business man who happened to be in Toronto and who was interested in advertising as a vital business problem, spent a good deal of time at the convention lectures.

* * *

IN the end he was mildly mystified, and so expressed himself to a group of advertising managers on the train back to New York.

"You fellows," said he, "have spent four days talking about *truth* in advertising. I have been wondering if your previous slogan was lies in advertising."

* * *

THERE is a good deal in this layman's observation.

It must have been forcefully evident to the innocent bystander at this interesting convention that something has been rotten in advertising Denmark.

* * *

AS a matter of fact, there have been and are publications that have lied and are lying about their circulations. They lie about quantity and they lie about quality.

But it isn't altogether their fault.

* * *

THE fundamental trouble with advertising to-day is not a lack of truth but a lack of *intelligence*. This lack of intelligence lies very largely with the advertiser: the publisher lies to meet this lack of intelligence on the part of the advertiser.

But the situation is changing. Conventions like the Toronto one are doing lots of good. Circulations are getting to be less of a joke and a delusion. Advertisers are buying them like merchandise—only after careful analysis and all-around estimation.

* * *

THE whole thing gets right down to *value*—just as it does with merchandise or with any other purchase.

One advertiser who buys every year as much as a quarter of a million dollars' worth of trade journal advertising, applies a rigid formula to get at circulation value.

THE formula is based in this way: the value of a medium is the *quantity* of its circulation multiplied by the purchasing power (per cent) of its readers for the thing advertised, divided by the advertising rate charged.

In other words:

$$V = \frac{C \times P}{R}$$

* * *

HERE'S a safe and simple yard-stick.

Equal value is given to quantity and quality of circulation, for if either one is deficient, obviously it neutralizes the value of the other, when the two are multiplied.

Again, *value* is determined when you divide by the *rate charged*. If the rate is too high you get a low value in proportion, or *vice versa*.

* * *

SO it's as clear as your hand before your face that you can't gauge advertising value by the circulation figures claimed and the rate charged. Neither one means anything unless you *also* consider that *powerful* factor—the *purchasing power of the unit of circulation*.

You might be offered a million circulation at a very low rate; but of what *value* is it if not one reader is in the market for your product?

* * *

ONE reputable owner of a *high class* theatre, *permanently* in business is worth more to the advertiser than several hundred hit or miss owners, or several thousand people only indirectly interested in the production or exhibition of pictures.

These are facts!

* * *

AND it is also a fact that the number of exhibitors permanently and seriously in business in this country falls short by 50% or more of the number generally and loosely claimed.

This is the kind of acid test that determines the *value*, the real dollar value of that misunderstood but really tangible commodity called circulation.

WILLIAM A. JOHNSTON.

25 TRENTON HOUSES DO GOOD SUMMER BUSINESS

Special to The Motion Picture News

Trenton, N. J., July 28.

The twenty-five motion picture houses in Trenton are all running throughout the season. The smaller ones are doing a good business, the managers declare, notwithstanding the opening of a few airdomes. The largest of the latter class is on South Montgomery street, near State, and around the corner from the State Street Theatre, the largest motion picture and vaudeville house in the city. The State Street management, however, says that the new place has not hurt its trade and in fact the house has been crowded throughout the season.

The Trent Theatre, the vaudeville and legitimate playhouse of the city, after closing an engagement with a stock company, has enjoyed two weeks of good business with motion pictures, now showing Annette Kellermann in "Neptune's Daughter." The prices charged at matinees are fifteen cents and at night fifteen and twenty-five cents.

MAN SUCCEEDS WOMAN CENSOR

Special to The Motion Picture News

Los Angeles, Cal., July 27.

Mayor Rose, of Los Angeles, has announced that he will name a man on the motion picture censor board to succeed Mary N. Whipple, who resigned.

The board originally was composed of four women and three men, and it was one of Mayor Rose's promises to the voters that he would replace women with women and men with men whenever there were vacancies on his commissions.

AUTHOR OF "CABIRIA" ILL IN PARIS

Gabriele D'Annunzio, the author of "Cabiria," now being shown at the Knickerbocker and other theatres throughout the country, was recently ill in Paris and not expected to recover. Signor D'Annunzio is fifty-one.

"Cabiria" has made him known by reputation to millions of people, while as a "regular" dramatist he was only known to the cultured minority.

J. C. DOYLE DEAD IN SYRACUSE

Special to The Motion Picture News

Syracuse, N. Y., July 29.

Manager J. C. Doyle, of the Johnson Opera House at Seneca Falls, N. Y., dropped dead of heart disease in his home. Doyle was an old show man, and had done much to popularize pictures in Seneca Falls. His sudden death will be a shock to his many friends among the exhibitors throughout the state.

Seek to Reach Price Agreement in Detroit

Exchanges Balk at Refusing Service to Theatres that Violate League's Rules—Want Limit Made in Feet, Not Number of Reels

Special to The Motion Picture News.

Detroit, July 29.

THE question of how many reels shall be shown for a given price came up for extended discussion at the meeting of the Detroit Exhibitors League last week. The league has a rule of three reels for five cents or five reels for 10 cents.

An effort was made to bind feature exchanges and those giving programs to an agreement to refuse service to a theatre violating the rule. Not all would agree to such a course, fearing the interference of the state or federal government.

One exchange complains that 3,500 feet, the length of film the exhibitors league permits for five cents, is equivalent to many a four-reel feature and argues that the limit should be three thousand feet for five cents or six thousand feet for ten cents.

While there is practical unanimity of opinion on the limiting of the number of reels and most of the theatres abide by the league's rules, it has been impossible to shut out the theatres ignoring the rule.

Increased business of the Casino Feature Film Corporation, Detroit, has made necessary extensive changes in its building at 34 Farmer street. The entire third floor is to be given up to its poster department, the second floor to shipping and receiving rooms and the first to film vaults and exchange rooms and projection room, and the office and shipping department. The sign shop and electrical shop and carpenter shop have been moved across the street.

In the company's Liberty Theatre, on Farmer street, a row of boxes is being installed clear across the house on a balcony in front of the projecting room and Manager Pierce's office.

L. W. Bailey.

Pittsburgh Exhibitors Seek Union

Will Confer with Eastern and Central Pennsylvania Associations Relative to Amalgamation—Herrington and Delves as Envoys

Special to The Motion Picture News

Pittsburgh, Pa., July 30.

A SPIRITED meeting of the Motion Picture Exhibitors Association was held last Monday evening in the headquarters of the organization, 113 Fourth avenue, and lasted longer than any other meeting ever held by these men.

President Herrington and Secretary Delves were appointed a committee of two to meet with a committee from Philadelphia at Harrisburg, this week, with the object of paving the way for consolidation with the old league, which flourishes in the eastern part of the state and the association which controls the western end of Pennsylvania.

The day of the meeting in the state capital has not been decided upon, but it is expected that the meeting will be held the latter part of the week. The question of issuing a weekly periodical was also discussed and at the conclusion of the debate the matter was placed in the hands of a committee of five to consider and take action. Their report is awaited eagerly by their associates in the Association.

A number of applications for membership in the organization were acted upon favorably, but the discussion regarding amalgamation with the Eastern Exhibitors Association was the main business transacted.

G. L. McCoy.

Photoplay Houses Alone Survive in Rochester

Other Theatres, Even Two-a-day Places, Forced to Close for Lack of Business—Exhibitors Find Trade Exceeds Expectations

Special to The Motion Picture News.

Rochester, N. Y., July 30.

THE motion picture theatres of Rochester have everything their own way this week, as they are alone in the amusement field in the city. All the regular houses, even the vaudeville theatres, have closed up. The Family Theatre, presenting C. B Keith vaudeville, was the last to close, and that is to be dark but one week.

It has been a dull summer for the regular theatres, the Lyceum holding out longest with a stock company. This is a first-class house. The Temple, a vaudeville house, tried a musical stock company, but gave up after a few weeks of bad business, and has been dark ever since.

The motion picture houses alone have been doing business. In some cases business has not been very brisk with them, but in most instances it has been better than was expected.

From now on the picture business will pick up rapidly, as August usually brings its cool days, and the nights are more often cool than warm in this section of the country.

Arthur R. Tucker.

Producers Engage Philadelphia Theatre to Show "John Barleycorn" as Censor Weakens

Bosworth Film Has Not Yet Been Passed, But Garrick Theatre, Philadelphia, Is Ready for Showing on August 1, Despite Delay—Breitinger, in Spirit of Compromise, Offers to Re-examine Picture If Cuts Cannot Be Agreed Upon—Newspapers Take Up the Controversy Lawyer Predicts Downfall of Censor Law in Courts

Special to The Motion Picture News

Philadelphia, July 30.

INCREASING determination on the part of the controllers of "John Barleycorn" here, not to be interfered with by the censors, and a wavering on the part of J. Louis Breitinger, the liquor attorney who heads the state censor board, from his uncompromising attitude of last week, are the most significant developments in the fight over the fate of the screen version of Jack London's celebrated story.

To emphasize their attitude toward censorial dictation, C. H. Pierce, representing Bosworth, Inc., and William E. Smith, of the Famous Players Exchange here, who are handling the films for eastern Pennsylvania, have rented the Garrick Theatre, one of the Quaker City's prominent playhouses, and will show "John Barleycorn" there on Saturday evening, August 1.

In contrast to this move is Censor Breitinger's offer to re-examine the film, in case Mr. Smith could not see his way clear to consenting to make the cuts demanded by the censors.

MR. SMITH, who is president of the Famous Players Exchange, had left for New York to confer with his partners but was appraised of the contents of the letter by wire. F. A. Garbutt, vice-president of Bosworth, Inc., also received a copy of the censor's letter by wire. The letter itself is as follows:

COPY

PENNSYLVANIA STATE BOARD OF CENSORS OF MOTION PICTURES

Harrisburg, July 24, 1914.

Mr. Smith,
Care Famous Players,
13th and Vine Streets,
Philadelphia.

Dear Sir:—The film entitled "John Barleycorn" has been examined, and while it was not up to the standard of films heretofore submitted by your company, nor entirely consistent with the book, we are ready to pass finally upon the film as soon as you advise us as to what report, if any, you have received from the manufacturers in California, as per your request to defer final action until you received this information. The following are the eliminations:

Reel 1. (a) Eliminate sub-title "To Offend an Italian to My Child Mind Meant Death."
(b) Scene of Italian forcing boy to drink five times, to be made shorter.
(c) Scene of boys drinking in barroom, to be made shorter.

Reel 2. (d) Eliminate the words "I had outdrunk two men" in the sub-title "John Barleycorn and I Were Good Friends," etc., etc.
(e) Scene of girls and boys drinking on boat, to be made shorter.

Reel 3. (f) Second view of barroom scene to be made shorter.

Reel 4. (g) Scene of men leaving barroom, to be made shorter.

Reel 5. (h) Drunken scene on boat to be made shorter.

If these are not agreed to, we will be glad to have the film reexamined.

Yours very truly,
(Signed) J. Louis Breitinger,
Chief Censor.

THIS letter eliminates some of the cuts at first suggested and reduces the number wanted by about sixty per cent. It also asks for cuts not given in the list published in these columns last week. In all, eight cuts are requested and no recommendation is now made as to adding any matter not in the original story.

The Philadelphia newspapers continue to give the affair much space, and two more have considered it of sufficient importance to treat it editorially. The "Evening Telegraph" has this to say:

"'MOVIE' CENSORSHIP DISPUTE

"J. Louis Breitinger, chief censor of motion pictures for Pennsylvania, should lose no time in making public the exact grounds upon which he stands in delaying exhibitions of the 'John Barleycorn' pictures.

"The charge, made with great emphasis, that his sympathetic interest in the manufacture and sale of liquors has dictated his policy, is of such serious significance that the public will expect and require an unequivocal statement of his position.

"From the first it has been inevitable that propagandists of various sorts should turn to motion pictures as an effective avenue for the expression of their views and theories. No form of proselyting could be less objectionable, or even less likely to extend beyond the boundaries of public favor.

"As literature 'John Barleycorn' was a frank recital of one man's experience with strong drink. If those experiences seem to constitute a temperance lecture which 'dry' advocates are now setting forth on the screen, *all who disagree may disagree, but they must not suppress.* [The italics are ours. Ed.] As well might the police power be employed to suppress all utterances distasteful to a director of public safety.

"It may be shown that Censor Breitinger's reasons for withholding approval of the films in question are quite free from personal interest.

"We hope that they are, and that he will demonstrate that they are."

THE "Press," one of the morning papers which last week openly admitted that it favored the "booze" interests, nevertheless gave the details of the Barleycorn story at much length in its news columns. On Sunday it came out in its editorial columns and upheld the censor in trying to suppress what they term "an attractive vice film." They sidestep the main issue entirely, that of censorship, and comment entirely on the character of the film itself. The editorial in part reads:

"'JOHN BARLEYCORN' IN MOTION PICTURES

"The first battle between the state motion picture censor and the film companies over a 'movie' version of Jack London's 'John Barleycorn,' gains more interest than one could have hoped for in such a controversy, first, from the fact that the story is so well known, and scarcely less in that for once the censor seems to have the right side of the dispute. Almost everyone is familiar with Jack London's narrative of his adventures with liquor. As first published in magazine instalments and later in book form, it was read wherever anything is read, and surely it was a fascinating tale.

"It was likewise, as almost anyone willing to speak candidly will admit,

an extraordinarily immoral tale—the mad adventures along the San Francisco water front and later on the open sea, each inspired by a superhuman consumption of strong drink—these constitute no moral tale for women and babes, but pretty strong meat even for strong men.

"What the film may be one cannot say without having seen it. It is doubtful, however, that the thing can serve any high moral purpose. That an invited audience approved it means nothing, such audiences are inevitably prejudiced beforehand. To place it in a class with the sensational 'white slave' films is perhaps unjust; yet is there any essential difference? Vice is always attractive, when viewed through a romantic medium of a story or a motion picture. To disguise it as a moral pill is not to sweeten the heart of it."

THE other local newspapers favorable to the liquor interests simply gave the occurrence as little space as possible consistent with their idea of printing all the news.

When the editorial writer of the "Press" composed his article he was unaware of one point. The audience was not prejudiced either for or against this particular film. The guests who viewed it at the private exhibition were simply invited to see a film entitled "John Barleycorn."

After the close of the performance they were asked for candid opinions, and in every case the replies were flattering. Not until all these expressions had been made were they informed of the reason why the film had been given a private showing. Then it was that they asked the question, "What could the censor be thinking about?"

The National Board of Censorship wrote Mr. Smith an unsolicited letter regarding the matter and stated emphatically that they had passed the film. Their comment on the Pennsylvania censor's action is very much to the point. Their letter follows:

COPY

July 25, 1914.

Mr. William E. Smith,
Famous Players Exchange,
1331 Vine Street,
Philadelphia, Pa.

Dear Sir: We note among our press clippings that the photoplay "John Barleycorn," based on the London story which appeared in the "Saturday Evening Post" serially for some weeks, has been condemned by the State Board of Censorship of Pennsylvania. In this connection we have been asked to advise you that this picture has been passed by the National Board.

Some time ago the Anti-Saloon League of Massachusetts wrote the National Board asking if this film had yet been completed, as they understood that a company was working upon it. We gathered from the letter of the League that it was their intention to endorse the film as showing the evils of drink.

We note in a news item of the "Public Ledger" of July 3, the position which Mr. Breitinger has taken in condemning this picture. We believe, however, that he misinterpreted this film. Barroom scenes and scenes of drunkenness and disorder should, as a rule, be kept short as possible in motion pictures; nevertheless, in a picture of the character of "John Barleycorn," which is an evident preachment against drink, it is necessary to show the evils of the surroundings, etc., in order to drive home the lesson. This was the position the National Board took in the matter.

We are sending you, under separate cover, a pamphlet on the standards of the National Board in which you will find a paragraph referring to this situation.

Very truly yours,

THE NATIONAL BOARD OF CENSORSHIP,
(Signed) W. D. McGUIRE,
Executive Secretary.

IN spite of the censor's backdown, arrangements have been made to show the film in its uncensored state at the Garrick Theatre, one of Philadelphia's most prominent playhouses, on Saturday evening, August 1.

The theatre has been rented from the owners, and C. H. Pierce, representing Bosworth, Inc., and William E. Smith, of the Famous Players Exchange, who are handling the films in eastern Pennsylvania, will assume the responsibility of arrest if it comes. Seats will be sold for the performance through the regular channels.

Ex-Judge Jame Gay Gordon, counsel for the Famous Players Exchange, believes that the censorship bill will be quashed forever when the matter is finally decided in the courts.

He holds that the law creating the Pennsylvania board of censors is invalid, inasmuch as it interferes with the right of free speech guaranteed by the national Constitution. Every move of the film renters has been carefully mapped out by him, and it is hoped that the injunction will be granted by the courts promptly, so that the picture can be shown without interference or the attached penalty, which is of more than generous proportions.

The fine in Pennsylvania for showing uncensored pictures in public is $50 for the first offense and $100 for each subsequent offense.

Each day that a film is shown constitutes one offense.

JULIAN M. SOLOMON, JR.

Missouri Will Be Filmed for World's Fair

"Show-Me" State Will Exhibit Its Landmarks and Industries on the Screen to Visitors Throughout the Day at Panama Exposition

Special to THE MOTION PICTURE NEWS

Kansas City, Mo., July 29.

THE State of Missouri is going into the motion picture business. Governor Elliott W. Major, good roads booster and builder, has made that announcement from Jefferson City, and throughout his term he has used the pictures to aid in his various educational and uplift campaigns.

Now comes Missouri's newest motion picture wrinkle. The Missouri Building at the Panama Pacific Exposition in San Francisco next year will be turned into a huge motion picture theatre, and throughout the day visitors will be shown Missouri on the screen. They will be shown the boulevards and parks of Kansas City, the factories of St. Louis, the wheat and corn fields of the central counties, the lead, zinc, copper and iron mines of the southwest, the vacational centers of the Ozarks, the fruit and cotton sections of the southern portion, and the buildings and equipment of the state university.

Some of the pictures already have been made. The Commercial Club of Kansas City recently employed camera men and experts to make four reels showing every part of the city. St. Louis has done the same. Joplin and Sedalia have been portrayed in pictures, and Governor Major plans to begin parts of the work necessary to the San Francisco exhibit soon.

These plans were announced here several days ago by W. D. Smith, of Princeton, vice-chairman of the exposition committee appointed by the governor.

"This is a pet idea of Governor Major," Mr. Smith said. "He believes in the pictures as an advertising and educational agency. He himself is a silent drama 'fan'—if I may use that slang—and frequently he may be found in the picture theatres of Jefferson City."

The Missouri Building at San Francisco will be located in the center of the exposition site. It will be 123 feet by 64 feet, and work will start on it at once. The central half will be an auditorium and there the pictures will be shown.

G. E. QUISENBERRY.

Film Drama Supreme in New Orleans

Herman Fichtenberg, a Leading Theatre Owner of the South, Will Remodel the Dreamworld and Run Features at Twenty Cents—"Legitimate" Houses in Louisiana and Mississippi Put to Rout by Motion Pictures—Josiah Pearce and Sons Also Decide on Features

Special to The Motion Picture News.

New Orleans, July 30.

As openly as they dare do so, the "legitimate" theatres of New Orleans, and the rest of Louisiana and Mississippi, admit that they have been beaten by the motion-picture houses in their appeal to public patronage.

And just as openly as they believe that it is necessary to make the declaration, the motion-picture houses of this city are preparing to make the final, convincing test of the comparative drawing powers of the regular theatre and the high-class feature film attractions.

In summer, New Orleans is quiet, but in the winter it has more visitors per capita population than any other city in this country. And almost without exception these visitors come to New Orleans for amusement and recreation. To them the city is really a "play town." It has its France, its Spain, its Italy, all merged with American life into a great cosmopolitan city where one would expect to find and where one does find all of the play-ways common not only to this country, but those brought with them by the sons and daughters of other lands. That is why our own American people pour into this Crescent City by the thousands to view the "un-American"

A Tug of War with "Legit"

It is fitting, therefore, that in the "play city" that there should come such a test between the regular theatre, with its years behind it, and the comparatively new film offerings. And it is a test that the theatrical world is watching with a great deal of interest, and a great deal of apprehension.

This correspondence from New Orleans has referred several times to the situation in respect to the regular theatres, always made necessary by the accompanying announcement that this or that theatre had decided either to close its doors or turn to the films. But to understand the situation, and the inroads that the film houses have made, it is well to explain in some detail.

About three years ago the situation was this: The Tulane and Dauphine theatres were operated as high-class houses, playing week engagements of attractions at New York prices.

At the Tulane Theatre, Klaw & Erlanger attractions were, and still are, shown. At the Dauphine were the Shubert bookings.

In the meantime, the Lafayette, originally the Shubert house, had temporarily closed its doors. The Crescent, also a K. & E. house, played standard attractions at popular prices. The Lyric and Greenwall presented stock attractions and burlesque. The Orpheum and Hippodrome, and a little later the Lafayette, presented vaudeville. So far as announced, the plans for the coming season among the regular theatres are these:

Burlesque in Trouble

The Tulane will continue to present high-class attractions for a week's engagement, but the offering for the first three weeks will be a *motion picture*. The Orpheum will open, as usual, with Orpheum circuit vaudeville.

The Lyric will present burlesque at popular prices, a contract for seventy-two weeks having been signed with the Columbia Musical Comedy Company of New York. For the past two seasons the burlesque companies playing here have not been successful, and on more than one occasion the members of the organizations have had considerable trouble in raising the money to get out of town.

The Hippodrome, which is now being operated as a motion-picture house, will probably continue its policy, though some vaudeville may be added. The Lafayette has long been an exclusive motion-picture house.

No plans have been announced for the Greenwall and Dauphine, which are under the same management, but a stock company will probably be seen at either one or the other. And here comes the most significant announcement of all, so far as the motion-picture man is concerned.

The Crescent, which has in the past been the best "money getter" of any theatre and which has opened early and closed late with standard attractions at popular prices, will devote the first three months of its time to a stock company, headed by Emma Bunting, who has played here in stock before. Unofficially, it is stated that the reason why the theatre has been given over to stock is that there will not be sufficient companies playing at popular prices on the road to fill the time.

Bad for No. 2 Companies

This is the explanation given by one theatrical man, who, for obvious reasons, cannot allow his name to be used:

"There will be very few attractions of the medium class on the road this year. The New York managers are sending out few companies for the coming season and the attractions will be either of the high-class or of the very cheap sort. Theatres like the Crescent play attractions that in the one-night stands would charge $1, or possibly more, for the best seats.

"These are No. 2 companies playing productions that are two years or more old, minstrels that have been filling long engagements in the East or musical comedy organizations producing a piece whose success has already been made, with a curtailed company and cheaper people. One reason why there will not be an opportunity to see so many of these successful plays at popular prices is that the dramatic rights have been obtained by motion-picture producers, and the standard plays produced by all-star casts can be seen on the films for a lower price of admission than the same play could be presented in the theatre with a much cheaper company. There is no room for the No. 2 company when the film offers a better performance at a lower price."

So much for theatres. Now to the motion-picture houses. Comment has been made several times recently in these articles concerning the increase of high-grade motion-picture features in New Orleans. But a single year ago they were a rarity. To-day there is scarcely a house in the business section of the city that does not present one or more weekly and several of the higher grade houses are devoting their almost entire attention to them.

Feature Inauguration

But it has remained for this week to bring about the most significant development in features, and one that means that the contest for supremacy between the regular and the film house is at the crisis. This is the announcement of Herman Fichtenberg, owning a large string of theatres in Texas, Louisiana and Mississippi, that the Dreamworld Theatre, one of the leading film houses on Canal street, will be entirely remodeled and devoted in the future to high-grade features at the uniform admission price of twenty cents.

This theatre, which is now devoted to the general run of pictures, will present features exclusively, its name becoming the "All-Feature" Theatre or something similar. At his new Plaza Theatre, one of the handsomest houses in this section, features have occupied the greater portion of the time since the opening, and will continue to fill much of it, but the Dreamworld is to become the solely feature house.

A contract has just been closed with the Southern Feature Film Corporation for the presentation of the best productions of the Jesse L. Lasky Company, the Famous Players

Film Company and the All-Star Feature Corporation. Among the films listed for early presentation are "The Master Mind," with Edmund Breese; Herbert Kelcey and Effie Shannon in "After the Ball," Thomas W. Ross in "The Only Son," Max Figman in "The Man On the Box" and Lolita Robertson in "Fine Feathers."

As soon as the feature productions already on the market have been shown, the current feature productions will be presented as rapidly as they come from the manufacturers. It is the idea of Mr. Fichtenberg to confine his bookings to multiple reels of six reels or more and to present only assured successes.

Remarkable Success of Pearce

Definite announcements for the winter season have not been made by Josiah Pearce & Sons, who own five theatres here and others through Louisiana and Mississippi. During the greater part of the summer the Trianon and the Tudor, two new houses which have the largest seating capacities in the city, have been offering features with the admission ranging from ten to twenty-five cents, according to the production.

While it may be that the Pearces will not decide to single any theatre out as the particular feature house, it is known that they have decided to have such a production on hand all the time at one or the other of these houses. The Pearces have recently produced some of the greatest successes that have been filmed and their record has been a remarkable one. On some occasions high-priced films have been running at both houses, although demand of the business men on Canal street necessitates devoting attention to the one and two reels.

This in brief is the outline of the two managers for the coming season, but the writer predicts that before the season has run very far the Dreamworld, the Plaza, the Trianon and the Tudor will all be devoted almost entirely to features of the very highest grade available, at least during the evenings. And this suggests the remark that these managers have been sincere in endeavoring to give the people the very best in high-class multiple reels and that except for a few instances they have been most successful—so successful that one familiar with the general run of patrons of the regular theatre is impressed with the extent to which the patrons of the regular drama have taken to the films as a substitute for the flesh-and-blood actors.

Wins Best Patronage

The motion picture has at last won the regular patronage of the "upper strata," and there is no better index to this than the jammed lines of automobiles in front of the high-class film houses each evening. In fact, one of the houses recently achieved some valuable publicity by printing a flashlight of the great horde of motor cars in front waiting for its occupants to see the closing click of the reel.

Those who have predicted that the motion-picture house is a fad and will soon lose its popularity are pointing with satisfaction to the fact that some twenty-five picture houses in the city have been closed or are for sale or for rent. This is true. But the motion-picture business in New Orleans is good, when conditions are considered, and it will be better with the coming winter and the houses will continue to gain patronage and in numbers if the managers continue to show progressive ideas.

New Orleans has been face to face with some unpleasant conditions recently. Two years ago the high waters of the Mississippi, caused by the floods sent down from the States of the North and the middle West for this section to care for, caused considerable damage. There were breaks in the levees and a number of plantations were inundated.

On the tops of this came the revision of the tariff and free sugar, which meant the ruin of the state's chief industry. Immense plantations have been thrown on the market and their closing have thrown many people out of positions. Generally pleasant while the cities of the North and East are sweltering and with the lowest number of fatalities and prostrations from the heat of any city in America, this has been an unusually hot summer, for a record-breaking period.

City of First Runs

And to still further complicate affairs the visitation of the bubonic plague has unsettled business to some extent. There is no scare among the people, and the uninformed visitors would never know that there was a single case in the city, but it is a fact that the presence of even a few cases of the disease has had its effect upon the traveling public.

When these conditions are taken into consideration it may be safely stated that no city in the country has made a better showing in the motion-picture business than has New Orleans with all its handicaps.

To-day practically every serial film produced is being shown in New Orleans. Nearly every production of the three big booking organizations is given a first-run here. Almost all of the feature productions are seen by Orleaneans as early as in any of the other cities.

Yes, there have been failures in motion pictures here. The maudlin film is on its way. There are a few houses that are still appealing to the cheap, sensational or ignorant and the near-vicious, but there are mighty few of them left, and those that The Motion Picture News correspondent has visited recently had for audiences chiefly vacant seats. When the word "sensational" is used application is not made to the legitimate "thriller," but to the blood-and-thunder type of brute appeal that some years ago was believed by many necessary to draw the "heart interest."

These films are disappearing rapidly and they will disappear all the faster just as the sentiment which is fostering the high-grade features gains ground.

And just a word here. Comedies are great favorites in New Orleans, but producers may safely take warning that the slap-stick is being overdone and that the sameness in these productions is tending to make a tired, tired watcher rather than a zealous picture fan. Legitimate comedies with a soft pedal on the abject farce are needed in greater numbers, but some of the managers complain that these are hard to secure with sufficient regularity.

Cannot Get Enough Attractions

Now just a brief survey of Louisiana outside of New Orleans and of Mississippi. Lake Charles, on the western border of the state, breaks the jumps between this city and Texas points. Shreveport, the second largest city in the state, has a large theatre-going population and is a valuable "stand" between Memphis and Arkansas points, but it is difficult to see how enough attractions can be cared for in the one regular theatre of New Orleans and the Crescent, at the expiration of the three months of the Bunting Stock Company's engagement, to care for the attractions that will be "jumping through" Lake Charles and Shreveport.

Either these two cities will have to be served by attractions that are considered not good enough for the Tulane and Crescent theatres here, or else the managers of these attractions will have to face an alternative—cut out New Orleans and fill in the time with smaller cities.

In Mississippi the situation is similar. There is no really large city in that state. Meridian, Natchez, Jackson and Vicksburg are the largest and about the same size. There are any number of places ranging from the town-to-city class.

In Natchez the Baker Grand, the chief theatre, has become a motion-picture house. In Jackson the manager of the leading theatre is quoted in the local papers as ready to give up his lease when it expires at the end of the season. In Vicksburg the newspapers are publishing "Letters to the Editor" bewailing the reports that the Walnut Street Theatre, the chief playhouse of that city, is to be closed this season.

Meridian possibly offers a better outlook as it is on the direct line between this city, Atlanta, Chattanooga, Nashville

(*Continued on page* 50)

MILWAUKEE EXHIBITORS TRIUMPH OVER HEAT

Alhambra and Butterfly Theatres Pack in Audiences with Best Features Available and "Winter-Style" Advertising While Calamity-Howlers Gape in Amazement—Thermometer Showing Temperature of 100 Degrees Fails to Dampen Spirits of the City's Managers

Special to THE MOTION PICTURE NEWS

Milwaukee, Wis., July 29.

THE hot weather bugaboo has ceased to exist for the Milwaukee exhibitor.

Despite the fact that the past week has been a record one for heat (the thermometer reaching a hundred degrees, an unusual record for this city) two of the big downtown houses, the Alhambra and the Butterfly, went out after business and both got all they could handle.

Undaunted by the heat of last week and the promise of more heat for this week, Manager George Fischer, of the Alhambra, and Harry Graham, of the Butterfly, went right ahead and secured the biggest features that they could lay their hands on.

Manager Fischer booked "One Wonderful Night," with Beverly Bayne and Francis Bushman in the leading roles, for Wednesday and Thursday.

Not satisfied with this, he wired the Essanay company and secured Francis Bushman in person to come to Milwaukee and appear at the Alhambra on Thursday. He then got after the papers and advertised as though it was the middle of winter instead of mid-summer.

MANAGER GRAHAM, too, had little faith in the old summer bugaboo and he booked "Home, Sweet Home" for a mid-week showing.

He also did extremely heavy advertising in the newspapers.

Both Mr. Fischer and Mr. Graham were heartily laughed at by the "small time" exhibitor who having been told by some one, he knew not who, that, "in the summer no one did much business, and the best way to do was to cut down expenses as much as possible without actually going out of business and try to pull through without losing money."

Naturally this type of exhibitor thought that Messrs. Fischer and Graham were either crazy or bent upon suicide.

Until Wednesday evening they were loud in their criticisms of this unheard of way of running a theatre in the middle of summer.

WEDNESDAY night, however, they had all disappeared from view.

The Alhambra and Butterfly theatres were filled to capacity, despite the unusual heat, while Thursday night both houses "held 'em out" from early until late.

Though having received an actual demonstration of the fallacy of the hot weather bugaboo many of the croakers still stick to the old cry of "this is the slow season, be careful," and in explanation of the Alhambra and Butterfly's showing merely attribute it to a "bit of luck."

They, of course, entirely overlook the fact that on account of most of the legitimate theatres being closed for the summer the advertisements of the two houses made up over fifty per cent of the theatre advertising and were given preferred positions.

Then, too, the dramatic editors had little or nothing in the line of stories on the few houses that were open and they welcomed with open arms all the press matter the houses gave them, especially as it was backed up with liberal advertising and they knew the business office would make no objection.

On top of this the leading dramatic critics, anxious to fill their columns, volunteered to cover the pictures. In the winter it would have been practically impossible to get them away from their routine work to handle the review and they would have assigned an assistant.

Being in opposition to one another, neither one of the managers is resting on his laurels and some more convincing demonstrations on how to get business in hot weather will without a doubt soon be made by both of them.

THE croakers are fast becoming a nonentity in this city.

The exhibitor who boosts as hard for business in the summer as he does in the winter is not confined to the downtown section by any means, and any day when the thermometer is flirting with the century mark, one may find the smaller outlying houses playing features that they would not dare to have tackled in the winter months a few years ago.

While Milwaukee exhibitors have triumphed over hot weather and the majority of weather conditions, but up to date they have not discovered a way to offset the frightful inroads the free municipal band concerts that are given in the parks make in their business.

These concerts, which are given by a fifty-piece concert band and at which a number of well-known soloists or a chorus or both sing, draw from 20,000 to 30,000 people to the parks.

At Tuesday evening's concert at Lake Park it is estimated that close to 30,000 people were present. The concert at this park is given in a huge natural amphitheatre which seats close to 4,000 and conditions are almost ideal.

Naturally an exodus of this sort seriously cuts into the business of the exhibitors. Few are complaining, however, and many are hard at work on means to offset it.

THE church and the motion picture theatre have in the past been at all times more or less antagonistic and the last place that the average manager would look to for help to build up his business was the church.

But George Fischer, manager of the Alhambra Theatre, is not an average manager and that no doubt is the reason that he has successfully gotten one of the local churches interested in his house. The church is St. Boniface, and it is doubtful if there is one member of the congregation who has not been to the Alhambra Theatre in the past week.

The Alhambra, which is the largest photoplay theatre in the northwest, has a magnificent stage, and Manager Fischer utilizes singers, not the usual picture house sort, but vaudeville and opera stars, to entertain his patrons between reels.

In his search for novelties in the singing line Fischer happened to hear of the boys' choir at St. Boniface church. A meeting with the pastor of the church was arranged, and after a talk with Mr. Fischer during which the pastor was shown how the choir could make some money by a week's work and at the same time add to the fame of the church and themselves, his consent was secured and the choir put on.

Naturally all the members of the congregation have spent most of their time boosting the Alhambra and the theatre has received thousands of dollars of free advertising in addition to the crowds that the choir has attracted to the theatre.

THE closing of the Majestic Theatre brought the much heralded invasion of the field by the legitimate and vaudeville theatres to a rather disastrous close.

Of the four downtown theatres, three of which had splendid locations for pictures, the Majestic is the last to close. The Davidson Theatre, which opened its season most successfully with "Traffic in Souls" and whose manager anticipated cleaning up big money in the summer, gave up the pictures over a month ago and went into stock. The Shubert Theatre, which is rather poorly located for

pictures, lasted but a week, while the Orpheum, which was the first of the big houses to go to pictures, closed two weeks ago.

Not one of the legitimate managers made the money that they anticipated, and it is expected that the big houses will hereafter leave the film field alone. This sudden closing of the legitimate houses will leave the downtown exclusively for the local exhibitor for the best part of the summer.

J. W. Martin.

OLD ALBANY THEATRE CLOSES

Special to The Motion Picture News

Albany, N. Y., July 30.

One of Albany's first motion picture houses, the Star Theatre, located on South Pearl street, is going back to its original place, that of a dry-goods store. John J. Hartigan, of Troy, has purchased a long lease from Emil Deiches, who first opened a store there and later turned it into a theatre. He afterwards bought the building opposite and opened the Majestic Theatre. It was then predicted that it would only be a matter of time when he would get rid of his "first love," so the change has not been a surprise.

The theatre closed its doors Saturday, August 1, showing a big special bill as a farewell.

The Star has always been considered one of the best picture houses in Albany, and there are patrons, who have gone there since it opened who will miss it. It was a cozy little place, having good ventilation and being absolutely fireproof. The many friends of Mr. Deiches are hoping that his Star patrons will transfer their affection to the Majestic.

PROPOSE COMMUNITY PROJECTION ROOM

Special to The Motion Picture News

Washington, D. C., July 29.

It has been suggested for the purpose of preventing unnecessary expense in cancellations that the Exhibitors League branch here, or the local Screen Club, equip a projection-room in the downtown district, within easy access of all managers, where big films could be run off for the convenience of those making selections for the various motion-picture houses throughout the city.

When the proposed plan became public Harry Warner, of Warner's Features, offered to pay half the cost of the projection-room. It is not known whether the offer has been considered by the members of either club, or if the suggestion to build the projection-room will be acted upon by the Screen Club or the Exhibitors League.

Omaha Social Worker Denies Censorship Threat

Sturgess, Head of Social Service Board Misquoted, He Says—Woman Member of the Board Wants Every Film Scrutinized

Special to The Motion Picture News

Omaha, Neb., July 29.

THOMAS F. STURGESS, head of the Social Service Board—a sort of civic welfare organization in Omaha which works without pay and includes the censorship of motion picture theatres and films among its self-inflicted duties—has denied the authorship of a recent statement in which the local exhibitors were threatened with a censorship equal to that of Chicago.

He said, while being questioned by a strong delegation of exhibitors, that it was a mistake made by the newspapers in quoting him. All of the papers made the same mistake.

The delegation, whose duty it was to explain matters to Mr. Sturgess if he wanted explanations, returned to the local branch of the M. P. E. L. A. to report that the "feeling between the Social Service Board and the exhibitors was never more friendly, that it was deplorable Mr. Sturgess had been misquoted, and that the outlook was that the board and the exhibitors would continue as in the past—working together in the most pleasant harmony."

There is some dissatisfaction, however, because the Social Service Board holds the reins. To The Motion Picture News representative the other day a woman member of the board declared with marked vehemence: "Do you know what we would do if we had the money? We would hire a man by the day to censor every film that comes into Omaha. But we are keeping it quiet until we can get the money."

What if some radical should die and leave the board a few thousand. There is a possibility of such censorship and the local exhibitors who understand the condtion are not satisfied with the present situation.

True, they say, the utmost co-operation has existed between the board and the exhibitors in the past; but if such a feeling exists among the board members, there is a sword dangling over the head of the local trade all the time.

The way out of the difficulty? There is only one, they say. That is to have a higher censorship authority than could be established locally, and do away with such unfair authority on the part of the board. According to their former statements in a series of interviews with The Motion Picture News man, the exhibitors believe an authorized national board would be the solution.

A few more breaks like the recent one—even though Mr. Sturgess may be misquoted—will tend to strengthen that feeling almost to a determination.

Guy P. Leavitt.

Summer Business Brisk in Los Angeles

Patronage in the Principal Houses Better Than in May or June—Capacity Every Night the Record for Downtown Theatres

Special to The Motion Picture News

Los Angeles, July 27.

LOS ANGELES exhibitors believe the dull summer season for motion picture theatres is nearing an end, for in the past two weeks business has been on the increase, and the attendance has been far better than in June and the latter part of May.

Downtown theatres were taxed nightly and "had a line out" continuously for evening performances.

"The Stain," at the Woodley Broadway Theatre, attracted exceptionally large crowds, and the last night the film was on there were as many people outside the theatre waiting to get in as could be accommodated with seats within.

"The Christian," shown at Clune's Auditorium, was a popular film, and while it did not cause records of the 2,500-seat house to be changed, it is very possible it will be returned at a later date for the third week. The record of the house is held by "The Spoilers." This week the Thomas H. Ince picture, "The Wrath of the Gods," is being shown at the Auditorium to good business.

Miller's Theatre, with 900 seats, and located almost three blocks from the retail district, played to capacity with Mary Pickford in "As It Is in Life," Lillian Walker in "Lillian's Dilemma," and Mabel Trunnelle in "The Shadow of Disgrace." Clune's Broadway Theatre featured "The Floor Above" from the story by E. Phillips Oppenheim, and "The Fable of Napoleon and The Bumps" to capacity houses nightly.

This house this week added a fifteen-piece orchestra. The Lasky picture, Edmund Breese in "The Master Mind" at Tally's Broadway, received very favorable criticism from the press and was accorded capacity houses the last few nights of its run. As the "Lucille Love" series draws to a close, the attendance at the Alhambra Theatre, a five-cent house, the only downtown first-run house using the film, has exceptionally good patronage on the nights the serial picture is shown.

CAPITAL AIRDOMES REAP SUMMER HARVEST

Washington Outdoor Theatres, Large and Commodious, and Offering Attractive Programs, Draw Big Crowds—"Country Store" Used Effectively in Some Parts of Dwelling Districts—Managers Arrange for Distribution of Prizes to Prevent Clash of Days Between Nearby Exhibitions

Special to The Motion Picture News

Washington, D. C., July 28.

WITH the intense heat under which Washington has been suffering, the airdomes have been reaping good business. They are all large and attractive and they have supplied the desire of the public to keep out of doors and be entertained at the same time. Some of them offer as many as six reels for five cents, while the more pretentious have a program of the same length for ten cents.

The "country store" idea has pervaded the airdomes in some of the residential sections, which has courted public favor as well as caused keen competition.

The only downtown airdome is Central Park, which gives an excellent show for ten cents, and its seating capacity for 1,000 is none too large for the demand. The entrance is unique, as it possesses a lobby, made brilliant by electricity, from which rises a broad flight of stairs about 8 feet high, at the top of which the park proper begins.

An air of culture, courtesy and comfort pervades everything. One or two features with a couple of single reels form the program of comedy and drama. The projection is excellent, while two machines permit of no wait between reels. Central Park is under the able management of S. Shapiro, who is ever solicitous of the welfare of his patrons.

ANOTHER large airdome is that of the Savoy Park, located in the northwest residential section, which has a capacity of 1,200. This is a ten-cent theatre, with five cents for children. An air of refinement is at once felt from the time the patron reaches C. A. Lehman at the gate until he again passes Mr. Lehman on leaving. A long avenue forms the entrance to the grounds, which precludes the disturbance which sometimes occurs when people come into places of amusement.

Subdued lighting makes easy the finding of seats and does not affect the screen, which is set well into a boxed frame. The projection is among the best in the city, with a throw of more than a hundred feet.

Savoy Park has been brought to its prosperous and attractive condition by Manager Edgar Tracy. Quite recently Mr. Tracy has resigned to accept a position with the General Film Company in its southern district. His departure has been much regretted by the patrons of the Savoy.

He has been succeeded by Mr. Watson. Savoy Park may be considered the summer home of the Savoy Theatre, for it occupies the spacious ground in the rear of this building, and in bad weather the house is used in place of the park. The music here ranks among the best in the city, being a select five-piece orchestra, seated in an attractive shell.

NEAR the Savoy is Garden Movies, which is the location during the warm weather for the Arcade Theatre. This is under the management of Theodore Crandall, who offers a six-reel program, including the big features, for ten cents, children five cents. Much of the popularity of Garden Movies is due to the courtesy and diplomacy of its doorkeeper, A. Adler, who has been identified with the Arcade since it opened, and who knows about everyone in the neighborhood, and keeps track of wives, husbands, children and sweethearts as they enter and leave the show.

He is very useful, indeed.

Under the management of R. H. Wood, the Standard Park is admirably holding its own in the northwest section of the city with a daily change of program of six reels, including a feature.

As a rule, three attractions prevail each week on special nights in the form of the Country Store. One night may consist of the distribution of tickets to resorts among the winners; another is known as "ice cream night," when orders from a quart to a cone become the prizes, filled by an establishment in the neighborhood; then comes the important evening of house furnishings.

The Standard has a capacity of 1,200 comfortably arranged, with General Film Company reels prevailing. There is always a pleasant mixture of comedy, drama and educational. The "Adventures of Kathlyn" have been very popular.

A NEIGHBOR to this is the Liberty Park, under the management of Biron Brothers, who also run the Liberty Theatre. A program of the same length as the Standard is offered with the Country Store once a week, when the price of admission is slightly raised. The Liberty is a very artistic park, having a mounted stage before the screen, which relieves the barrenness so objectionable to the artistic eye.

Still another airdome has an excellent patronage in this residential section in the Truxton, under the management of Dr. H. B. Coblentz. Here also is a Country Store weekly, so arranged that it does not clash with the other parks in the neighborhood.

Some handsome prizes are offered on this night with a slight advance in price of admision. The Truxton Park always offers a good, well-balanced program, and Dr. Coblentz is the pioneer of motion picture exhibitors in his vicinity and has a large patronage. The Truxton has the advantage of being the summer locale of the Truxton Theatre, which houses the performance during bad weather.

Perhaps the Davis Brothers have an improvement over the airdome in the form of the M Street open air theatre. Possessing all the comforts of air and space, this theatre has a roof, which protects the spectators from disagreeable elements, and especially the heavy dews which prevail here in August.

A VERY attractive program is given with a weekly Country Store, which is quite an event in the neighborhood. The M Street Theatre is located in the residential section of Georgetown, is artistically arranged, and very comfortable. The Davis Brothers have served many years in the motion-picture business and know just how to please their patrons.

W. H. Thomas has gone a step higher than the house just mentioned as an open air theatre in the Parkway. Situated in the heart of an aristocratic residential center, overlooking Rock Creek, the Parkway commands dignity and beauty. Its many spacious windows bring in a delightful breeze, and its lofty ceiling affords excellent ventilation, while its immense floor space for a seating capacity of 2,000 furnishes ample comfort.

Dancing may be indulged in before and after the show, which is preceded by a musical program given by the ladies' orchestra. Additional musical attractions are presented, as was the case last week when "Musical Randall," of the Keith cirucit, gave several xylophone numbers. Ice cream is served during the performance by the ushers. A neat program tells of the attractions for the week.

THE Parkway has had many distinguished visitors from official and diplomatic circles. With an admission of ten cents, Mr. Thomas

means to maintain a very high standard, and it is his aim to see that nothing is wanting that will add to the comfort of his patrons and the quality of the show. Mr. Thomas is accustomed to handling theatrical affairs, as he was formerly associated with the Keith circuit and with the Chase attractions of this city. The Parkway has at once won public favor. THEODORE FRANKLIN.

EXHIBITOR PLANS LOCAL WEEKLY

Special to THE MOTION PICTURE NEWS
Jackson, Miss., July 28.

Manager Charleton, of the Istrione Theatre, announces that during the early fall he will put on the screen of his playhouse weekly a reel of local pictures.

Mr. Carleton is a former motion picture camera man, and possesses a complete outfit for the manufacture of the films at home. He will begin with pictures of local celebrities, scenes of the fire department in action, etc., and may stage a few local plays of his own.

WILL CATER TO WOMEN AND CHILDREN

The Majestic Theatre, Waterloo, Ia., has come under the personal management of George M. Fenberg. He will inaugurate a daily change of first-run Mutual program service, showing four reels every day.

During the week the "Mutual Weekly" and the "Mutual Girl" will be seen, also subjects from the Thanhouser, Kay-Bee, Beauty, Majestic, Reliance, American, Gaumont, Broncho, Princess and Royal.

Mr. Fenberg is going to cater to women and children and will personally be on hand to see that they are well taken care of.

HUSBAND OF CENSOR DEAD

Special to THE MOTION PICTURE NEWS
Harrisburg, Pa., July 30.

Word has been received in the office of the State Board of Censors of Motion Pictures for Pennsylvania of the death of Edward C. Niver, husband of Mrs. E. C. Niver—the latter is one of the two members of the censorship board. He died in his home in Charleroi, Pa., after a long illness.

Mr. Niver was publisher and editor of the Charleroi "News." He was a prominent member of the Elks and widely known in politics of the state.

THE FIELDS IN MOTORCYCLE ACCIDENT

Mr. and Mrs. George Field met with a painful accident recently. Their motorcycle skidded and threw them both to the ground.

Though badly shaken up and bruised, they were not severely injured, although both will be incapacitated for a few days.

Features Take San Francisco by Storm

Ten-Cent Exhibitors United in Preferring Them to Ordinary Programs—Some Advertising Methods Used "Around the Bay"

Special to THE MOTION PICTURE NEWS
San Francisco, July 27.

MOTION picture shows in Berkeley, Oakland, Alameda, and San Francisco are extremely popular, and the popular price of admission, ten cents, stands for practically all houses. Although there are a few of the five-cent houses, these latter are mostly situated in the downtown business section. Their program is on a different order, too, being shorter and very seldom featuring anything over two reels.

Among the managers and owners, the feature films are considered the strongest drawing cards. For instance, to quote C. V. Clover, manager of the Berkeley Theatre of the "T. & D." circuit, when asked in regard to feature films, he said:

"There is nothing to it, features are the only thing. Why, at this time last week, when featuring Mary Pickford in 'Tess of the Storm Country,' we had to have special police to keep the sidewalk clear because of the people waiting for the second show. And to-night for the first performance there is hardly two thirds of a house. Good features are the best, and next to that is good comedy."

The plan of advertising followed by this company is to have a regular mailing list and each week to send out the program of the following week. This is outside of the usual lobby advertising by means of posters.

The MacDonough Grand Opera House, the largest play house in Oakland, instead of being in the dark between the going of one opera company and the coming of the next, turns the house into motion pictures and puts on feature plays. They advertise in the daily papers under their regular head in the amusement column. Beginning August 9, and running for two weeks, they will put on the "Spoilers," a nine-reel play.

The Tivoli Grand Opera House, one of San Francisco's newest and finest playhouses, follows the same system. And the five-cent houses, when they can get the right sort of a deal to suit them, put on a feature. Around the Bay it is universally acknowledged that features are the best.

The usual way of advertising is to get the theatre located as near the busiest section as possible and put up posters in the lobby where the passers will notice them when they go by.

A synopsis of some of the features is given in the daily paper and then at the bottom of the outline an announcement is made as to where the play can be seen that week and the one following. Another way of advertising that some of the houses use is a canvas box about ten feet square mounted on a spring wagon and then, having painted the name of the play, the date, etc., on the box, the manager sends the wagon out to parade up and down the main streets. The billboards are also utilized to a great extent, after the manner of the regular shows.

C. W. ENYEART.

Sues to Restrain Philadelphia Fire Marshal

Owner of Christian Street Motion Picture House Seeks to Enjoin Official from Interference—Theatre Passed Building Bureau Inspection

Special to THE MOTION PICTURE NEWS
Philadelphia, July 29.

SUIT has been begun in the Court of Common Pleas, No. 4, by Millie Cariola, the owner of a motion picture theatre at 729-33 Christian street to restrain Director of Public Safety Porter and Fire Marshal Elliot from closing the theatre. This they threaten to do unless the place is changed to comply with the act of 1901 governing the construction of places of amusement.

The plaintiff alleges that the theatre has met with the approval of the Bureau of Building Inspection and the Department of Public Safety for the past three years; that it is built with due regard for public safety and that the act of 1901 cannot be applied to motion picture theatres.

The Department of Public Safety and Fire Marshal Elliot claim that vaudeville entertainments are given in the place thus bringing them within the requirements of the 1901 law.

The case is similar to those reported in these columns several weeks ago, when Mr. Elliott's predecessor in office, Mr. Mallory, was enjoined by four vaudeville and picture theatres to prevent the revocation of their licenses. The latter case has not yet been finally settled, but the houses continute to run pictures and vaudeville. JULIAN N. SOLOMON, JR.

LASKY VISITS CALIFORNIA STUDIO

Jesse L. Lasky, president of the Jesse L. Lasky Feature Play Company, Inc., is now at Los Angeles, visiting the studio of his company, where three productions are in the making.

Advertising Reform in Los Angeles

Newspapers and Billboards Have Superseded the Old Methods, Which Held that Lobby Display Was the Sole Necessity—Twenty-four Sheets in Wide Use—A Theatre for Women Only—Old Pickford Films Popular on the Coast

Special to The Motion Picture News

LOS ANGELES motion picture theatres have abandoned the old idea that advertising outside of "paper" in the lobby was not needed, and now practically all of the downtown theatre managers use space in newspapers, and billboards to a more or less extent.

Of the local papers, however, the bulk of the advertising is carried by the "Tribune," a morning paper, which contains a motion picture page Monday and Thursday of each week. In this paper every downtown theatre charging ten cents or more admission is represented, along with the most successful five-cent houses.

In Los Angeles there are many studios, and the news of the manufacturers, photoplayers and theatres is used on the page. It has proven a very attractive feature of the paper, and all exhibitors are able to trace good returns from their advertising.

The larger theatres—Clune's Auditorium, Clune's Broadway, Woodley's Theatre, Miller's Theatre and Tally's Broadway Theatre—use billboards in addition to their newspaper advertising.

In some instances as many as forty and fifty twenty-four sheets with date lines are used. Miller's, Clune's and Woodley's all have a number of painted boards that are changed once in three or four months. The use of less than twenty-four sheet stands is used only when the larger paper cannot be secured.

WHILE the exhibitors here are not as yet users of large space, from one to ten inches being the size of the advertisements, they are, one by one, seeing the folly of using one sheets as compared with the twenty-four sheets and applying the logic to their newspaper space.

Suburban theatres depend almost entirely upon the "paper" displayed in their lobbies. Some use handbills once or twice each week.

Practically every neighborhood is treated to a liberal supply of cheap poster-paper handbills each day, and some managers have come to the conclusion that this form of advertising is almost worthless here because it has been overdone.

HERE'S a new one. A motion picture theatre for ladies only.

Los Angeles, during the past week, has seen the passing of two more five-cent motion picture theatres.

The Rex has been closed permanently because of poor business, and the Shell, owned by W. H. Clune, has been transformed into a very comfortable place of amusement with all new furnishings and equipment, as well as handsome new marble front, where the admission fee will be ten cents. The latter was reopened Sunday night, July 19, and in the future will be known as the Exclusive.

Through the newspapers it was announced that the Exclusive is for ladies and children only, and men will be admitted only when accompanied by escorts. The advertisements also stated the management intended to show pictures of interest to women and educationals.

"All gun play, fighting and slapstick comedy is on the tabooed list," Mr. Clune said in speaking of the new house. "My manager will co-operate with the women members of the local censor board and attempt to secure pictures that will be most pleasing. Educational films will have a place on the program at all times.

"WHY did I make it the Exclusive, for ladies? Well, if you have frequented downtown motion picture theatres, you will have noticed that mashers, or would-be mashers are numerous, despite the stringent city ordinances prohibiting flirting. These mashers find the darkened interiors of the theatres excellent places to while away their hours. Frequently they drive girls and women from the theatres by their persistent efforts to flirt.

"I believe the women of Los Angeles, and any city as far as that is concerned, will welcome an opportunity of attending a motion picture theatre where this masher is kept out."

The theatre has a seating capacity of about four hundred and occupies a former store room, now equipped with a suitable ventilating system. For the present, at least, an exclusively Universal program will be presented.

Since the announcement of the Universal Film Manufacturing Company relative to reprint releases of Mary Pickford pictures has been received in Los Angeles, Miss Pickford has become the star of many screens—and all at the same time.

Last week four of the downtown shopping district theatres were showing Mary Pickford, and the same condition exists this week. Every reel of local exchanges, in which Miss Pickford is portrayed, is in daily use, either downtown or in the suburbs. From the small town exhibitors come calls for Mary Pickford pictures and the demand is beyond the supply.

In practically all of the downtown theatres announcements appeared on the screen prior to the projection of the Pickford film, stating that the next picture was an old favorite, and no attempt was made to mislead the public—after the public had entered the theatre.

LEWIS LOEB, for the past year with the Los Angeles General Film Company exchange, has accepted the management of the World Film Corporation exchange in that city.

John Tuttle, who formerly conducted the Bijou Theatre, 565 South Main street, which was closed about two months ago, is now managing the St. Andrews Theatre at Jefferson and St. Andrews streets, Los Angeles, which is owned by Kelso Brothers.

There was an unusual array of baby carriages in the lobby of the Globe Theatre, Central and Jefferson streets, owned by Judge A. P. Tugwell, president of the Southern California Motion Picture Men's Association, Sunday evening, there being one hundred and thirty-two by actual count.

The Judge was asked to explain, and the only answer he could give was that his theatre was the center of a very prolific neighborhood.

"This is a sight that would make Teddy's teeth appear," he said, "and about the only reason I can give for the number is that their parents have learned that the Globe has a well-balanced program every night.

"The first three evenings of each week we use Universal pictures, Mutual reels the next three nights, and Sunday evening we have on features. The price of admission is but five cents, six reels are shown and every one is a good one, and yes, they know we will look after the little fellows' carriages."

The Globe has a seating capacity of 900 and was the first suburban theatre of Los Angeles to make a daily change of program.

J. C. Jessen.

"THE SILVER KING" FOR PICTURES

"The Silver King" will be the first of the plays of Sir Henry Arthur Jones to be filmed by the Famous Players, with Guy Standing as the star. "The Silver King," undoubtedly one of the best known plays of the



GUY STANDING

past century, provides many unusual factors for pictorial reproduction.

The Famous Players have made arrangements to produce the American scenes of "The Silver King" in the West, in the exact localities in which the thrilling situations of the play occur.

Henry Arthur Jones, on his recent visit to America, made a tour of the Famous Players studio, and took a keen interest in the preparations for the production of his play.

"The Silver King" was but a short time ago given a command performance before the King and Queen of England.

SUES FOR BOOSTING "SLAVE" PICTURES

In the New York County Clerk's office the complaint has been filed of Mrs. Inez Milholland Boissevain in an action for $1,000 for alleged professional services against the Sociological Research Film Corporation.

Mrs. Boissevain, who is a lawyer, succeeded in having many prominent women indorse the motion picture play "The Inside of the White Slave Traffic," which was produced by the defendant company.

The state began proceedings against the play and Mrs. Boissevain then asserted the motion picture drama taught a moral lesson. She says her work in behalf of the play was at the instigation of the defendant.

"Legitimate" Hit Hard in Jackson, Miss.

People in Nearby Towns Who Formerly Went to that City for Old Line Amusement Now Patronize Local Picture Houses

Special to THE MOTION PICTURE NEWS

Jackson, Miss., July 29.

IN Jackson, as everywhere else, the "legitimate" theatre is feeling the effect of the motion picture patronage. The Istrione, one of the handsomest picture houses in the South, has just been opened and has been doing a magnificent business from the start.

With the coming of the fall, however, it will have to compete with the Century, which books regular attractions. It is rather interesting, therefore, to note that in the Jackson daily press Manager Sam Myers, of the Century, though boosting his attractions for the coming season, is quoted as saying that business had not been satisfactory for the past two seasons, and that he would not renew his lease when it expires next summer, and he evidently means it.

It has been the experience all over the state that the regular theatre with the class of attractions that come south cannot compete profitably with the motion picture house.

IT was not so very long ago that not only were the "legitimate" theatres the only attraction for the people of the city, but on nights of particularly important performances parties were formed in towns for scores of miles around to come to Jackson and witness the "show."

But now many of the very towns that used to send their citizens here for their only amusement of the season have motion picture houses of their own and this loss of business, together with that taken away by the Jackson picture theatres, have given the managers of the legitimate houses a hard task.

R. E. PRITCHARD.

Exhibitors Protest Against City Competition

They Remind the Authorities that Large Fees Are Exacted from Them for License and Want Free Films in Playgrounds Suppressed

Special to THE MOTION PICTURE NEWS

Pittsburgh, July 29.

THE Pittsburgh Motion Picture Exhibitors League has asked for a special meeting of the Pittsburgh council to suspend the free motion picture exhibitions in the playgrounds of the city. President of Council John M. Goehring refused to call the special meeting for the league for the purpose of suspending the exhibition of the pictures, but referred the committee to W. F. Ashe, superintendent of the Pittsburgh Playgrounds Association for some definite action.

After a conference Mr. Ashe consented to suspend these motion picture shows until after council had taken some action which cannot be until after the first meeting in August, council now being on a thirty-day vacation.

The local motion picture men claim that the free exhibitions ruin their business and state that they have to pay large fees to the city treasurer for the license to do business in the city and that the free shows being given under the auspices of the city is not fair treatment to the men in the motion picture business of this section.

G. L. MCCOY, JR.

Break Ground for Theatre Despite Suit

Philadelphia Building Bureau Grants Permit to Kahn and Greenberg, Who are Going Ahead Regardless of Property Owners' Objections

Special to THE MOTION PICTURE NEWS

Philadelphia, July 30.

ALTHOUGH suit has been brought to restrain Kahn and Greenberg from building a picture theatre at 2209 and 2211 North Broad street, as noted in THE MOTION PICTURE NEWS of last week, on the ground that it would prove offensive and impair the valuation of adjoining brownstone residences, a permit has been granted by the Bureau of Building Inspection.

Harry Gill, Jr., was granted the permit as the contractor for the building and ground has been broken. The plans call for a one-story theatre building of brick and terra cotta, 31 feet 7 inches by 150 feet with a seating capacity of about 500. The estimated cost will be $18,000.

An association is reported being formed by the Rev. Gerald P. Coghlan, rector of the Church of Our Lady of Mercy, which is located at the corner of the cross street below, to fight the construction of the theatre. The membership of the association also includes representatives of two synagogues and property owners on North Broad street from Diamond street to York street.

The fight will be along the lines of Adolph Mark's suit that the deed provides that the site shall not be used for any purpose calculated to become a nuisance.

Among Buffalo Exhibitors

Business During the Summer Months Maintaining a High Average—Patronage in the Majority of Houses Pleases Exhibitors—Warm Weather No Obstacle to Those Who Appreciate the Best Programs—The New Victoria, a $200,000 House, Nearing Completion

Special to The Motion Picture News

BUSINESS on the averags in Buffalo for the summer months is good. The exhibitors are all reporting good audiences. The high-class attractions which the larger houses are presenting are drawing large audiences even on these warm evenings.

Manager Claude Weil, of the Premier Theatre, at the corner of Main and Leroy streets, has just returned from a two-weeks' trip through the Canadian woods. Mr. Weil has closed contracts for the All-Star Feature attractions in Buffalo, some of his early features being "Ethel Barrymore" and "Pierre of the Plains."

The new Mark-Brock Theatre in Olean, N. Y., formerly the old Haven's Opera House, opened on Monday, July 27, under the management of Walter Foster, former manager of the Family and Lyric theatres in Buffalo. The theatre has a seating capacity of 1,400. It has been completely remodeled and a large organ installed. A six-piece orchestra will also furnish music.

Manager Harold Edel, of the Strand Theatre, had one of the most beautiful and unique lobby displays ever shown in Buffalo for his attraction, "The Wrath of the Gods." Japanese lanterns, flags and other decorations were seen everywhere. Special equipment was installed for putting on this feature which attracted capacity audiences. "One Wonderful Night" and "In Tune with the Wild" are other Strand attractions scheduled to follow.

Manager William Kaliska, of the Allendale Theatre, has transformed what was formerly a vacant and exceedingly unattractive lot next to that theatre into a beautiful garden and placed a highly attractive billboard fitted with plate glass in front. The improvement is being received with many remarks of approval by patrons.

THE Academy Theatre closed its doors for the summer season on Saturday, and will open the first part of August with exclusive vaudeville instead of picture features, which they have been running for the past several months. The Academy has not been a paying proposition as a picture house.

Several of the legitimate houses are about to open for the regular fall and winter season. The Gayety and Garden, both burlesque houses, the latter of which tried pictures for a time, will open on August 3. The Teck will show pictures as a preliminary opening. The "Rainey 1914 Hunt" pictures were booked as the opening attraction. The Lyric will have stock next fall. This theatre has been a picture house.

Manager C. C. McKibben gave a private exhibition of "The Lure," the new World's Film feature, at the Strand Theatre recently before a large gathering of local exhibitors who came more for curiosity than anything else. The picture is interesting, but not considered in the class of production that can be shown in Buffalo.

The New Victoria, the $200,000 Mark-Brock house at the corner of West Ferry and Grant street, is nearing completion. Upon its opening it is rumored that the present Victoria will be turned into a five-cent theatre. The New Victoria will seat 2,225, and will be the largest in Buffalo.

MR. LOUIS GREEN, local representative of the Box Office features, whose office is at 410 D. S. Morgan building, booked East Lynne for three days at the Family Theatre. "Fantomas," another Box Office attraction, was shown at the Academy as a closing attraction for the week. Mr. Green was formerly assistant manager of the Academy. He is very sucessful in his new venture. The Allendale and Cozy Corner are among Mr. Green's patrons.

The Maxine Theatre, which recently opened in the South Park district, is operated by the Hall-Hanney Amusement Company. This theatre has a seating capacity of 800. The management reports good business.

Ismailia Temple, the local Shrine, journeyed to the Bedell House on Niagara River on Tuesday, July 28, for their annual summer outing and ceremonial. Manager George W. Erdmann, of the Elmwood, took pictures of this event and will show them at the Elmwood.

Ethel Barrymore in "The Nightingale," will be the opening attraction at the new Regent Theatre in Syracuse, which will be operated by Buffalo men. The opening is scheduled for August 29. Harry L. Vibbard, of the University of Syracuse music department, will be organist at the Regent.

EDWARD L. HAYES, of the special feature department of the General Film Company, recently gave a private exhibition of "The Wolf" at the Strand Theatre. The feature was well received and will be presented at the Strand for four days in August.

The Bureau of Building issued a permit to the Sattler Theatre Corporation last week to build a $35,000 motion picture theatre at 512-516 Broadway.

Work on the erection of the big Griffin Hippodrome at St. Catharines, Ontario, which was stopped last winter by "tight money," will be resumed at once and the building completed by winter.

Charles B. Taylor.

Predicts the Doom of "Legitimate" Theatres

Joe Brandt, After Southern Trip, Sees the Day When Motion Picture Houses Will Have the Field All to Themselves

Special to The Motion Picture News

Vicksburg, Miss., July 29.

JOE BRANDT, special representative and publicity man for the Universal Film Manufacturing Company, with headquarters in New York, was a recent Vicksburg visitor. While here he closed a deal with Fichtenberg's Alamo Theatre for the appearance there of "The Trey o' Hearts," the new serial of Louis Joseph Vance. The picture will be shown in fifteen weekly installments at the Alamo.

Mr. Brandt talked enthusiastically about the motion picture business, and says the industry is yet in its infancy. He says at no distant date pictures will eliminate entirely legitimate theatres.

"One of the biggest stunts I ever pulled off," remarked Mr. Brandt, "was the signing of Christy Mathewson to a Universal contract, which I did just before leaving New York recently. Mathewson will appear exclusively in a series of releases for one year. The thrilling stories in which Matty will appear are now being prepared in the Universal studio, and the great ball player will go to the coast early in the winter to become a motion picture actor," added Mr. Brandt.

Mr. Brandt enjoyed his short visit to Vicksburg, and said Vicksburg's picture houses compared most favorably with any he had seen on his present trip.

R. E. Pritchard.

FLAGG COMMENTS ON HIS WORK

James Montgomery Flagg, the well-known illustrator, who recently made a charcoal sketch of Norma Phillips for "Our Mutual Girl" series and has proved to be quite a film actor himself, says that while he worked on the picture he found he could speed up



JAMES MONTGOMERY FLAGG AND HIS PORTRAIT OF NORMA PHILLIPS

more than he supposed any artist in or out of captivity could.

"There is a gentle stimulus in the steady crooning of the camera-handle," he said. "And the photographer was such a genial old chap. Just told me to do my work, watch Miss Phillips, draw my picture, and look pleasantly three feet to the right of the lens all at the same time."

EXHIBITORS FROWN ON FILM OF EXECUTION

Harrisburg, Pa., July 29.

A motion picture photographer who came here not long ago from another Pennsylvania city is not likely to be able to display pictures he took of scenes incident to the hanging in the Dauphin county jail-yard on that date of Pascal Holden, a colored man, who murdered another of his race in a suburb of Harrisburg about a year ago. A vigorous protest against the exhibition of these pictures has been made by the leading colored citizens of Harrisburg. The Colored Voters Energetic League has passed resolutions appealing to the Pennsylvania Board of Censors to suppress the pictures and there have been protests from other sources.

Whether or not the board of censors bans the picture it will not be extensively displayed in this state, in the opinion of the manager of one of the leading picture theatres in Harrisburg. He voiced what appears to be the sentiment of a majority of the local theatre managers when he said that such gruesome subjects would be barred in most theatres, even if they were approved by the censors.

"Evangeline" Pageant Not Photoplay Material

While Available for a News Weekly, It Has No Attractiveness as a Production—G. & W. Feature Amply Covers That Field

THE recent announcement in THE MOTION PICTURE NEWS of the "Evangeline" pageant to be given by the descendants of the Acadians now residing in Louisiana, in June, 1915, has caused misapprehension in some quarters concerning the film production of "Evangeline," made by the Canadian Bioscope Company, and controlled by the G. & W. Feature Film Company, of 145 West Forty-fifth street, New York City.

The recommendation of the pageant to the attention of producers took rise from the obvious historical value of the celebration, which would make it of chief interest to an animated weekly. As a presentation of the story of "Evangeline," the pageant, acted by amateurs, and staged more in a spirit of sentiment than with regard to camera requirements, would offer little or no inducement to the producer of photoplays.

Moreover, the well understood merits of the G. & W. feature, "Evangeline," as a photoplay have enabled that production to fill the public demand for a motion picture version of Longfellow's poem with notable success. It would be more fitting, indeed, that this feature should form a part of the Louisiana Acadians' pageant than that the pageant should be the basis for a new production of the poem on the screen.

To those who might see in a film record of the celebration of the 160th anniversary of the expulsion of the Acadians from their Nova Scotian home a medium of profit, the occasion will be of interest. To the producer of the photoplays, as such, the event has no significance whatever.

Sanitary Vigilance Feature of Universal Studio

Costumes of "Extras" Regularly Fumigated—Water Supply and Drainage System Carefully Looked After, and Physician and Nurses Oversee Hospital

Special to THE MOTION PICTURE NEWS

Los Angeles, July 27.

AN additional health precaution recently added to the motion picture industry is that of disinfecting all clothing belonging to the producing company worn by members or "extras" every time it is returned to the storeroom.

This sanitary measure has been adopted at the Universal studios here, and all clothing is placed in a metal-lined, air-tight room, where it remains for twenty-four hours while fumigated by powerful germ-killing fumes. During the recent filming of "Damon and Pythias," when 1,500 costumes, all alike, and made in the company's costume factory, were worn by extra people, each one was required to use the same costume throughout the entire production. When the big feature was finished all costumes were fumigated before they were returned to the wardrobe for storage.

For several months the company has retained a licensed physician as health officer at the studios, and it is his duty to see that everything is in a sanitary condition at all times. The water supply and drainage system are objects of continual vigilance. In addition to this work the physician is in charge of the Universal City hospital, where he and two trained nurses care for the numerous minor accidents.

Court Upholds Michigan Fire Inspection Law

Declares that Exhibitors in Detroit Must Pay Fire Marshal's Fees in Addition to Annual License of $50

Special to THE MOTION PICTURE NEWS

Detroit, Mich., July 29.

THE Supreme Court of Michigan has just handed down a decision sustaining the law of a state inspection of motion picture theatres.

The suit on which the decision was rendered was brought by Peter Jeup, president of the Detroit Exhibitors League and of the Michigan League and William J. Streng. They contended that inasmuch as a city ordinance in Detroit exacted an annual license fee of $50 it was a violation of the constitution and of the home rule act to compel the payment of $10 at least twice a year for inspection by the state fire marshal.

The text of the decision has not yet been received in Detroit, and it is not known how it treats the fact that the law places no limit on the number of inspections at $10 per that can be made by the fire marshal. Failure to pay the fee exacted means a cancellation of the license of a theatre.

Heat Fails to Check Washington Business

Warner's Features Reports Good Bookings—Company Has Just Opened a Baltimore Branch—Mutual and Universal Placing Orders for Films Regardless of Torrid Conditions—Scramble Among Exhibitors for First Chance to Show Essanay Feature, "One Wonderful Night"

Special to The Motion Picture News

Washington, D. C., July 28.

A. DRESNER, local manager of the Universal forces, is taking a much deserved vacation, and during his absence Mr. Irvin is at the helm. He says he finds local trade conditions good, and with the increase in programs he could use more reels if he had them.

He has all sorts of mean things to say against Washington heat, but he will probably get used to it, like the rest of us. It is rumored that Mr. Dresner will return with a wife, but so far he is keeping everyone guessing as to when the affair will take place.

B. C. Cunningham, of the Mutual, was busy, as usual, when I interrupted, which was indicative of good business. "All I have to say," he remarked between signing letters, "is that I regret I haven't more reels to offer the exhibitors. Mutual movies certainly make time fly."

SYDNEY B. LUST, manager of Warner's Features, reported business unaffected by the hot weather. This office has just opened a branch in Baltimore to look after the increased business of that city.

The comedies which are being issued by the Warner Features caught booking at once and seemed to fill a warm weather need. Mr. Lust recently gave a private exhibition at the Cosmos Theatre of "A Born Warrior" and a Marion Leonard feature. Manager Bralawski, of the Cosmos, spoke in high terms of these two productions, as did also the press and exhibitors present. Both of these features and "Mother Love" have received solid bookings, and some managers have already asked for return engagements.

THE Eclectic Exchange is busy with winter bookings for its big features. Manager L. D. O'Brien approves of the movement of the exhibitors to increase their programs as a summer attraction rather than reducing the price of admission, as he believes this better maintains the standard of the house. "Sealed Orders" just completed a week's run at one of the large theatres in Baltimore.

Great activity was in evidence at the offices of the General Film Company. There has been something of a rivalry for the initial performance of the big Essanay feature, "One Wonderful Night," featuring Frances X. Bushman, who won the hero of this production in the "Ladies' World" contest. The lucky exhibitor has been Crandall's Theatre, which is only permitted to retain it two days.

The chief news of importance from the World's Best Film Corporation is that Joe Bloom, special representative of the corporation, visited the local offices and expressed himself as highly pleased with conditions in the Washington territory. He was on his way south, where he will make an inspection tour, his first stop being Atlanta.

MANAGER WORTHINGTON, of the Eclectic Exchange, was pleased to report a close booking for "The Stain," in which the Washington actor, Thurlow Burgen, is featured. The exhibit room connected with this exchange was formally opened last week with a showing of some of the recent Pathé productions.

This is a spacious room in the basement of the Bank of Commerce Building, amply fireproof, with a throw of about 100 feet. The concensus of opinion of the invited guests on this occasion was very flattering. This room will be used for frequent displays, as well as impromptu showing of films when desired by exhibitors.

The Eclectic has the distinction of being the only exchange that has its own exhibit hall, and Manager Worthington has every reason to be proud of his work in this direction.

The Empress Theatre carries about the most costly program of the five-cent houses. Marcus Notes has always maintained the attitude of offering entire first-run pictures with a daily change of program. Not even is a popular feature retained a second day. At present he is offering five reels, including al the big features and serials of the Universal.

MR. NOTES is an old-timer in the motion-picture business, being the first to champion the independent cause. He also believes in offering good music, using a select small orchestra for the accompaniment of his show.

Tom Moore, proprietor of Moore's Garden, Orpheum, Plaza and other theatres, is in New York making some bookings for his houses for the fall and winter. He intends to bring to Washington the very best and biggest productions that the film industry offers. A. Robb is loking after the Moore Amusement Company affairs during his absence. Mr. Moore was accompanied by his wife, who is about as well known in film circles as her husband, who was a pioneer in the business in the Capital City. They are making the trip by auto and will stop on the way at several of the large cities.

Theodore Franklin.

SOUTHERN HOUSE TO OPEN AGAIN

Special to The Motion Picture News

Meridian, Miss., July 28.

Clifford Gillespie, druggist and A. G. Weems, real estate dealer, are planning to reopen the Gem Theatre in this city. The house was recently closed on an attachment against B. Frank Isaacs, who operated the house for a number of years. Negotiations are expected to be closed within a few days.

The house is fully equipped and all the new management will have to do is to unlock the doors. It is understood that tentative arrangements have been made for the Universal film service.

TABLOID HOUSE GOES TO PICTURES

(*Special to* The Motion Picture News.)

Shreveport, La., July 28.

The Gem is the latest motion picture theatre to open in Shreveport, the second largest city in Louisiana. It is under the management of Saenger Brothers, with E. V. Richards, Jr., as general manager.

The Gem is located in the old lobby of the Phoenix Hotel, and succeeded the Happy Hour Theatre, which was designed for tabloid comedies, under the management of a Chicago firm. The new management lasted just one week. The Gem is showing first-run pictures.

PATRONAGE WENT TO LARGER THEATRES

Special to The Motion Picture News

Patterson, La., July 28.

The Electric Theatre, of this city, has felt the effect of too much competition in a town of this size and the result is that the films have taken their departure and the building is now being converted into a business house.

"HEART OF MARYLAND" SCRIPT IS READY

The first of the Belasco plays to be put into motion pictures will be "The Heart of Maryland." The scenario has been arranged by Mr. Belasco and turned over to the Lasky Feature Film Company, who will make the production.

The company will be sent into Southern Maryland, where the scenes of the play are laid. Starting at Frederick, the company will traverse the famous Shenandoah Valley and Braddock's Road, which runs through Cumberland, west, along which the Army of the Potomac marched. Several scenes will be laid at Harper's Ferry, Greene Springs, W. Va., and along the Potomac River, through Maryland to Piedmont, W. Va.

There will be three hundred players in the cast and the pictures will be 5,000 feet in length.

SPECIAL REELS FOR CHILDREN

Special to The Motion Picture News

Baton Rouge, La., July 27.

Manager Boehringer, of the Columbia Theatre, has adopted a somewhat novel manner of appealing to the children and at the same time to get the full benefits of the general business.

In daylight hours he is running seven reels at the Columbia, reducing the number to five at night so as to get in two performances before a very late hour. The two additional reels that are run during the day are carefully selected to appeal to the children, who generally attend afternoon performances.

Poe's "Tell-Tale Hearts" in Pictures

"The Avenging Conscience," a D. W. Griffith Production, Soon to Be Released Through the Mutual Film Corporation

AT the Strand Theatre, the principal photo feature for the week of August 2d will be "The Avenging Conscience," an adaptation from Edgar Allen Poe's "Tell-Tale Hearts," which has been produced by the Mutual Film Corporation under the personal direction of D. W. Griffith.

In presenting this picture, it is said that Mr. Griffith has again proved conclusively that he ranks with America's foremost directors of motion picture productions. The play is beautifully conceived and splendidly executed.

The picture was taken in California and the cast includes some of the foremost motion picture artists, among whom are Blanche Sweet, Lillian and Dorothy Gish, Mae Marsh, Miriam Cooper, Henry B. Walthall, Spottiswoode Aiken, Jack Pickford, Robert Harron and many others.



THE UNCLE DRIVES HIS NEPHEW'S SWEETHEART AWAY
Scene from "The Avenging Conscience" (Griffith-Mutual Feature)

The story of "The Avenging Conscience" deals with the development of a young man who as a baby has been left in the care of a bachelor uncle, who lavishes all his love and tenderness on his charge. He plans a great literary career for him, for the boy has shown promise of future greatness. But he had reckoned without thought of a possible obstacle—woman.

In the freshness of his youth, the young man meets a beautiful girl, whom he calls in the joy of his poetical nature, "Annabel Lee." The twain soon grow to love each other with the power which Poe has so vividly portrayed in his poems of the affections. They "loved with a love that is more than love."

But the old uncle, his heart set upon the boy's future, interferes. When "Annabel" calls to invite her young swain to a garden party, the uncle insults her by accusing her of pursuing his nephew with unmaidenly modesty. Then comes to the young man thoughts that are black and evil and he plans murder. It is at this stage that conscience demonstrates its power and saving influence.

Active Preparations for Centaur Releases

David Horsley Signs Harry Palmer, "Babbling Bess" Cartoonist, and Mr. and Mrs. Milton Fahrney—Julia Hurley as the Witch in "Il Trovatore"

HARRY PALMER, author of the "Babbling Bess" serial comics, which appeared in the daily newspapers, is under contract with David Horsley and will commence work for the Centaur Film Company on August 1.

Mr. Palmer will make his headquarters at the Bayonne studio, where he will not only create the famous "I didn't do nothin' but I won't do it again" series, but will arrange them in scenario form and personally assist the stage directors in working them out before the camera.

Arrangements have already been made through the New York daily in which the drawings originally appeared, to resume their publication in its columns and to have them appear simultaneously in fifty-one of the leading newspapers of the continent.

Milton Fahrney and his wife, Alexandra Phillips, have also been signed by Mr. Horsley and are now actively engaged in producing one-reelers for the Centaur Film Company.

Both Mr. and Mrs. Fahrney are old time Horsleyites, having been on the Centaur staff for the last six years, doing their principal work on the Pacific Coast. Mrs. Fahrney has won high honors as a scenario writer, and Mr. Fahrney is credited with some of the most pretentious productions ever made.

Julia Hurley, remembered for many artistic performances in Famous Players productions and even more favorably for her skilful acting in "The Jungle," has sufficiently recovered from her recent severe attack of la grippe to resume work in the six-reel production of "Il Trovatore."

Trade Events in Western Pennsylvania

Herrington Warns Exhibitors Against Trading Stamps and Coupons—Arrest Film Thief in Pittsburgh —New License Laws of West Virginia Arouse Comment—Doings of the Exhibitors and Exchange Men in and Near the Smoky City

Special to THE MOTION PICTURE NEWS
Pittsburgh, July 29.

MAYER SILVERMAN, of the Liberty Renting Film Company, has taken the exhibitors of the Pittsburgh district to his heart and has issued an invitation for all of them to partake of his hospitality in a big banquet he intends giving at some future date. He has asked the exhibitors of this section to set the date for the banquet, and his invitations contain a card which each is asked to fill out and return to him, telling just what date morning, noon or night, is best suited for them to attend. The majority will rule regarding the date that will be set later.

The Downtown Cameraphone changed hands this week, Mr. Beatty selling out to Mr. Aronson. The transaction is to be consummated on August 1.

This sale was rumored about among the exchanges here for a number of weeks, but was always denied by Mr. Beatty. It is said that Mr. Beatty will make his headquarters in his new East Ohio street theatre.

There will be no radical change in the policy of conducting the theatre, and aside from a few alterations which the new owner contemplates, it will hardly be noticeable when the new manager takes charge. All of the present employees of the theatre will be retained by the new management.

THE exhibitors of Asceola Mills and Phillipsburg, Pa., are howling a long, loud howl. There has been a revival in their towns and the "gospel sharks" walked away with most of the money in the two towns. The motion picture business in that section is, for the time being, dead, but it will come back again. It always does after one of those red hot campaigns against iniquity gets out of the public's system.

Sam N. Lichter, manager of the Liberty Film Renting Company, of Cleveland, O., was in Pittsburgh last week and states that business in the Forest City is slow, but anticipates big business in the fall. He says that there are at least twenty-five new theatres going up in the Ohio city, and that they will all be doing business before winter.

Robert Ellis, of Fulton, W. Va., was in Pittsburgh recently and announced he had bought the theatre conducted by William Thomas in that town. He says he intends using Universal features and will make a number of big improvements about the theatre before he gets it going right.

George Shafer, of the Victoria burlesque theatre in Pittsburgh, has announced that he will shortly begin the erection of a new playhouse in Market street, Wheeling, W. Va., which will be the largest motion picture house in that part of the state. He has left for the East, where he will consult Eastern capitalists relative to his plans.

He has two thirty-day options on Market street property between Twelfth and Sixteenth streets. He already has one theatre in Wheeling. It is known as the Victoria and he states it will run nothing but features this coming season.

"One Wonderful Night," the Francis X. Bushman prize production, and "The Eagle's Mate" are two films that are having an exceptional run in the East Liberty Cameraphone. This house gets ten cents for each admission, instead of the regular price of five cents charged at the other theatres in the district.

PRESIDENT Fred J. Herrington, of the Moving Picture Exhibitors Association, has issued a warning against trading stamps and coupons.

A firm from the East has representatives in the field here, and it is said the same scheme failed in the eastern part of the state and should not be tried here. He has warned them so as to keep them out of trouble, as he states it will be more costly in the end than they anticipated.

The Feature Film and Calcium Light Company has on display a new Westinghouse contrivance called a mercury arc rectifier. It is a heavy contrivance weighing 500 pounds but can be placed anywhere in the building.

It is said that the contrivance makes it possible to get direct current where alternating current is supplied in the building and the former current cannot be secured. It also makes a better light, cooler projection room, and cuts down the bill for current besides cutting out the flicker that is so bothersome and harmful to the eyes of the patrons of motion picture theatres. It works automatically.

A FILM thief was arrested at the office of J. F. Hatch while he was trying to sell a Warner feature, "Fight for a Birthright." There were three films and the young man offered them to J. F. Behan, manager of the office, for $2.50.

Behan turned him over to a clerk and notified the Warner office, and the young man was arrested and later fined. Several other films have been stolen in this section lately, but have never been recovered.

W. C. Bachmeyer, manager of the Pittsburgh branch of the Famous Players Film Service, Inc., has left the city on a booking tour that will take him as far south as Louisville, Ky. He has reported to his office that he has met with wonderful success so far on the trip. Mr. Steele, general manager of the company, has charge of the Pittsburgh office at present.

Two Mirroroid screens were sold by Manager F. G. Galbreath, of the Feature Film and Calcium Light Company. The theatres purchasing the new screens were the Family Theatre, of Altoona, Pa., and the Opera House of Clearfield, W. Va.

The Home Theatre in South Wheeling has closed for repairs. It is said arrangements have been made for opening it August 17 and the Universal service will be used.

A number of the exhibitors of Pittsburgh have arranged an auto trip from Pittsburgh to Niagara Falls. They will leave the city next Sunday, headed by Thomas Thompson, of the Columbia Theatre in Fifth avenue.

V. L. MARKS has purchased the Bijou Theatre at 7707 Frankstown avenue, Pittsburgh, from J. A. Watt. The capacity of the theatre is 250, and business is reported to be good. Under the new management some repairs will be made and an increase made in the seating capacity of the house. Many feature films will be run.

"The Toll of Mammon," the new feature of the Excelsior Film Company of New York, is being pushed in this city by Arthur Rosenbach, sales manager of the Eastern firm. Rosenbach is well known and liked in Pittsburgh, and reports that he has done exceptional business during his stay here.

The new license laws of West Virginia will be discussed by Wheeling Local No. 6 at a special meeting called for next week for that purpose. The new laws, it is said, do not appeal to the Moving Picture Exhibitors League of West Virginia, and they will try to have some of the laws changed in such a way as to make it easier for them to operate.

All of the Fifth avenue theatres in Pittsburgh have done away with their orchestras and have installed pipe organs, with the exception of the Columbia Theatre.

G. W. Lewis, president of the Western Film Company, has withdrawn from that firm. He has been appointed manager of the Western Union Telegraph Company, and finds he has not the time to devote to the film business.

WORKMEN have been busy at the Olympic Theatre at Weirton, W. Va., which has been closed for several days. A number of alterations are being made, and the seating capacity of the house has been rearranged so that sixty more seats have been installed.

B. F. Jones, Jr., who has been in the film business in Pittsburgh since 1910, has been appointed manager of the Universal-Mutual branch office at Wheeling, W. Va., and has moved his family to the Stogie City. He stated while visiting Pittsburgh on business last week that he was getting all the business he could handle at present.

Edgar S. Bowman, general sales manager of the Automatic Ticket Selling and Cash Register Company of New York, was in Pittsburgh last week, and made his headquarters at the local office of the firm.

Charles Miller's assistant at the Pittsburgh Photoplay Company, Miss Retta Berger, has left the city to spend her vacation at Waldmier Beach, near Erie, Pa., and when she returns to the city will, no doubt, be able to spring some fish stories on her exhibitor friends.

J. B. Clark, one of Pittsburgh's well-known film men, is spending his vacation in West Virginia, where he is interested in a large apple orchard proposition.

J. D. Dunmeyer, manager of the Grand Theatre at Butler, Pa., was in the city last week contracting for some features for his theatre. He will also install a Seeburg photoplayer in his theatre, and has given the contract for the machine to one of the local companies. He has booked "The Spy" for his theatre for an early date in August.

Saturday was "Film Day" at the McKeesport municipal swimming pool. Pictures of the bathers were taken and Mayor George H. Lysle and the four city commisioners were included in the pictures at the pool.

G. L. McCoy, Jr.

The Kismet Company expects shortly to close a deal for a large studio at Fort Lee, N. J., and will release from there through W. J. Siggs all future productions.

Canadians Want No Picture Men as Censors

Ontario Feels That a Law Should Be Passed Making It Impossible for Anyone with Film Affiliations to Serve on the Board

Special to The Motion Picture News

Hamilton, Ont., July 30.

EACH province in Canada has its board of censors, men appointed by the provincial government on a salary, who see every motion picture show before it is given to the public.

There is a feeling among motion picture men in this country, and especially among Ontario motion picture men, that the members of the board of censors should be forbidden by law to be interested in motion picture theatres personally. What is to prevent a member of the board owning his own motion picture show?

Now, it is a well-known fact that some members of the board of censors are interested in the motion picture business, and at the theatre of one, the motion pictures are censored before being given to the public. It might be, in such a case, that a man would let pass some portion of the picture rather than spoil his chance of running a sensation. He might also censor some adjacent playhouse in order to keep money in his own pockets.

Of course this is not done here, but under the existing conditions it is quite possible it could be done and none would be very much the wiser. If the provinces of Canada had a national board of voluntary censors rather than paid officials, who, some picture men say, censor pictures now and then in order to put up a bluff of work, it would be a much fairer way than the present one is.

Another feature in connection with the way in which the Canadian censors go to work was never better illustrated than in the appeal of D. E. Stewart, manager of the Red Mill Theatre, Hamilton, on the decision barring seventy feet of film in "Hearts Adrift," which was shown in this city last winter. It may be mentioned that Mr. Stewart was the first man to make use of the "appeal" law against the board of censors.

Some alleged "objectionable features" were banned by the board. Mr. Stewart protested, but his appeal was unavailing. In consequence, he had to go without the seventy feet of film. Some of the film ended at a place where the result was left to the imaginative minds of the audience. As the audience knew the film had been censored, it led them to probably believe that the part was more suggestive than it really was.

In consequence the board of censors defeated their aim. When a minister, not one of the old fogies, but a broad-minded churchman, at a motion picture manager's invitation, saw the same photoplay in a Buffalo theatre he was surprised at the splendid way in which the U. S. censors had done their work and declared that his conception of the play as seen in Canada did it an injustice, through having the Ontario board of censors mutilate the film, as they thought, in the interests of the public at large.

Errol D. H. Boyd.

Three Detroit Film Men Organize Company

Operations of Progressive Film and Equipment Concern Wide in Scope —Will do Everything from Buying Theatres to Handling Machine Parts

Special to The Motion Picture News

Detroit, July 29.

W. D. WARD and A. W. Blankmeyer, two of Detroit's busetknown film men, together with H. B. Schantz, a Detroit attorney, have organized the Progressive Film and Equipment Company which will purchase the exclusive state rights to film features, buy and sell theatres, carry a line of machines and parts and do commercial manufacturing on contract only.

They open business with the agency for the Sawyer Film Company, but will add other makes as they desire, so as to give the exhibitors of Detroit and the vicinity an attractive and high-grade feature service.

It is the intention of the new concern to open a branch office in Indianapolis. The headquarters of the new company will be at 97 Woodward avenue, where there will be offices and display rooms and projecting room.

Mr. Ward is president of the new company, Mr. Blankmeyer vice-president and treasurer, and Mr. Schantz secretary.

That these men know the film business is evidenced by the fact that Mr. Ward was three years with the Detroit Mutual exchange, first as assistant manager and then as manager, and has been successful in taking rundown theatres and building them up; and that Mr. Blankmeyer, after a period as theatre operator, was for a year manager of the Universal exchange and is now owner of the Grand Circus Theatre on Woodward avenue, a property which he took the management of when it was a loser and built up to a profitable basis.

The new concern has in experience every prospect for a successful career.

L. W. Bailey.

Prosperity Off the Beaten Path

By L. W. Bailey

The Large Business That Has Been Built Up with the Liberty Theatre, in Detroit, Shows What Can Be Done with a House on a Side Street When the Manager Is a Live Wire—Courtesy, Advertising and High-Class Programs Get Results

THE ofttime question, "Can a motion picture theatre be made to pay under adverse circumstances?" can be well answered in using the Liberty Theatre in Detroit, Mich., as an example.

Here is a theatre located on a side street, off the main avenues of travel, and in a position that cannot be be termed as the most advantageous. Yet its builders were convinced that, with proper management and worthy productions, it not only could be made a fair paying proposition, but could be made a popular theatre catering to a steady business.

Due perhaps to the keen foresightedness and faith of John H. Kunsky, a man who, through sheer merit, exceptional ability and business judgment, has become, in the course of a few years a recognized head in the motion picture industry in the state of Michigan, the project has not only proven a success, but has, under his direction, exceeded even the wildest hopes.

The Liberty is a theatre of beauty, seating 800, a stage opening of 34 feet with a 20-foot depth and a throw of 85 feet.

IN an interview with the correspondent of The Motion Picture News, Howard O. Pierce, the manager, said:

"When this theatre was constructed it was freely predicted that the venture would be a failure. However, as you can readily see, their predictions were entirely wrong.

"To my mind, it is not always the location of a theatre that speaks for its success or failure. Of course, judgment must be used in the selection of a site. However, that is not all.

"A theatre is a mercantile pursuit the same as the grocery store, the shoe shop and the haberdashery.

"Your patrons are your customers and in order to keep them, to call them your friends, and to make them your supporters, they must be treated with courtesy. I have under my direction nineteen employees with whom courtesy to patrons is the first and most important rule.

"When a patron steps to the window to purchase a ticket, he must be met with a pleasant smile and a 'thank you' from the ticket seller; as he deposits his ticket at the door, deference must be shown him; the same applies to the usher seating him.

"Another point which I consider most essential in the conduct of a house, is personal neatness of the employees. Each man must keep his appearance at its best at all times.

"THE same rule applies to the theatre itself. Soap, water and furniture polish are cheap, and by their liberal use a good impression will be created and many a regular customer will be made.

"But with the purchase of a ticket all is not ended as far as the theatre is concerned. No patron ever forgets that he has paid the price of admission, and he expects full value for his money. Cheapening the quality or shortening the show never built up a theatre's clientele. Give him the goods! give him good goods and an ample amount of them. If you do that, you have made a friend, and that friend will come again and bring others.

"We run nothing here but the best films obtainable, specializing in Famous Players, Lasky and All Star Feature Corporation outputs. We run one full week, and have run two weeks with the same attraction.

"As an accompaniment to the pictures, we furnish only the very best class of music, choosing that which is suitable to the picture, from the works of the greatest composers, the compositions being rendered by an orchestra composed of eight pieces and a pipe organ.

"OUR performances typify that which represents only the best in both pictures and music. Regarding the projection, we have a throw of eighty-five feet, employ only the most competent operators, use a Gold Fibre Screen and are very particular as to the projection and the picture obtained therefrom.

"Too much stress cannot be laid upon this department, a fact which I only wish was realized by the average exhibitor for the good of the business as a whole. Bad projection has resulted in the ruin of many a house. A careless operator tarries not long at the Liberty.

"Advertising is another important factor. Not long ago I heard an exhibitor state that he did not deem it necessary to employ posters or banners about his place of business. That man belongs in the class known as the cave man. He will never, as long as he maintains that idea, meet with success in his chosen line. He



THE LIBERTY THEATRE, DETROIT

complained about business being poor. Why?

"ADVERTISING is most essential, although by advertising I don't mean that it is necessary to plaster a theatre so that it resembles a billboard. That's not effective advertising. Advertise in a judicious way. Direct advertising by means of a personal letter or card will bring business.



HOWARD O. PIERCE

"I also conduct a weekly program wherein is contained reading matter pertaining to coming attractions and articles of interest to my patrons. A medium of this sort also serves to bring the management in closer touch with the audience.

"By means of a suggestion card, post card size, upon which a patron may mark a choice of program most desirable to him, an excellent circular list has been established which comes in most handy at times.

"Through this medium and others of like nature, a steady and substantial patronage has been created, of an excellent cast. Patrons come week after week and in such numbers that we have difficulty in caring for them."

UNDER Mr. Kunsky's direction, his house managers are schooled in the ethics of the policies expressed and through such policies has Mr. Kunsky built up a chain of eight theatres with two more under construction.

In bringing into effect his ideas he has brought the standard of the motion picture up to the highest plane of efficiency and public estimation, in his vicinity.

Good Summer Business Ruined by Fires

Third Blaze in Owenton House in Past Four Years — No Insurance— $400,000 Damage in Jasonville, Ind., Wiping Out the Family Theatre

THREE fires, two in Kentucky and one in Indiana, are responsible for the loss, in two cases resulting in serious damage, to motion picture theatres which had been enjoying excellent summer business. In one instance, the unfortunate ocurrence was the third fire in four years, none of the loss at any time having been covered by insurance.

Special to THE MOTION PICTURE NEWS

Louisville, Ky., July 30.

Crossed electric wires on the piano of the Highland Motion Picture Theatre were responsible for the starting of a fire recently that did damage of more than $500. Stage and walls were badly damaged, and it was found necessary to close the house until repairs could be made.

Owenton, Ky., July 30.

The motion picture show belonging to Isaac Wolff was among the number of buildings destroyed by the blaze which swept over a part of Owenton the early part of last week. This is the third time within the last four years that this house has been put out of commission by fire, and, unfortunately, the loss was not covered by insurance on any of the occasions.

The house was one of the best motion picture houses in this section of the state and the loss has proved a heavy one. Mr. Wolff will rebuild at once, but he declares that he has learned a lesson, and will not hereafter attempt to carry his own insurance on any property owned by him.

Jasonville, Ind., July 30.

Fire in the Family Theatre, a motion picture house, here, spread to a score of business houses covering a radius of four blocks. Among the buildings which were leveled are the People's State Bank, the Opera House Block, a two-story building, the Bryan drug store, a three-story building containing beside the drug store several other places of business and offices, two clothing stores, a motion picture house, and a dozen smaller business establishments.

Happenings in Chicago's Filmdom

Joseph Hopp, Prominent in Motion Picture Circles, Made a Bank President—Don Meaney, Formerly of Essanay, with Photoplay Productions Company

Special to THE MOTION PICTURE NEWS

Chicago, July 30.

JOSEPH HOPP, who for a long time has figured prominently in the motion picture business and at the present time retains a big interest in the Union Film Company, of Chicago, was recently elected to the presidency of the Fort Dearborn Bank of Chicago. This is one of Chicago's oldest and strongest banking institutions. During the spring primaries Mr. Hopp was a nominee for alderman.

L. A. Boening, president of the American Cinematograph Company, is listed among the nominees for the office of clerk of the Appellate Court. This is his first venture into politics.

Don Meaney, who for the past year and a half held down the advertising manager's desk at the Essanay Film Manufacturing Company, has lined up with the Photoplay Productions Company in the same capacity. Mr. Meaney, while in the Windy City with the Essanay, put over several novel stunts for this concern.

Annette Kellermann, performing her graceful amphibious stunts in "Neptune's Daughter" for eleven consecutive weeks at the Fine Arts Theatre, has brought such a high class of patronage to the Michigan Boulevard playhouse that the new management has renewed Alfred Hamburger's lease for a long term. This new lease will make the Fine Arts a permanent photoplay theatre, and during the coming winter it will probably be the only high-class theatre downtown in Chicago devoted exclusively to feature pictures.

Edward Abeles, performing that inimitable comedy, "Brewster's Millions" on the screen at the Ziegfeld Picture Playhouse, is now entering his third week in combination with Cecelia Loftus.

PICTURE FILMED AT CANAL

The Picture Playhouse Film Company's producing company has just returned from Panama, where they made a splendid three-reel picture called "Desperado of Panama."

The officials on the canal gave the company every opportunity to make use of the natural advantages of the zone, and the military forces helped on the picture. The company expects to release this picture shortly.

IN THE EDUCATIONAL FIELD

Project on Foot to Establish Educational Film Exchange in Kansas City, to Supply Schools, Colleges, Churches, and All Similar Institutions with Suitable Pictures—Louisiana Church Uses Films Regularly with Profitable Results

IN the center of the flat, treeless plains country of Western Kansas a few days ago, the teacher of a one-room rural school looked about herself at the thirty desks of her pupils and said with a nexpressive gesture:

"Yes, with a motion picture machine and the right kind of films, my work would be lightened tremendously. Teaching would have greater results and it would be better for the pupils. They would learn more and faster."

The school in which she stood had been erected as the model rural school connected with the Fort Hays Normal at Hays, Kan., and the teacher was perhaps the most advanced of all the country school teachers in that state. It is her aim—and results show that she is rapidly approaching her ideal—to make the school as efficient as any in the larger cities and she believes that the motion picture holds forth the greatest promise in that line.

Need Appeal to the Eye

"Present day teaching depends too much upon the awakening of ear-interest in the pupil," she continued. "I mean by that, all teaching, all lessons appeal only to the one sense of hearing. I would have it appeal to the eye. Seeing, you know, is believing—and teaching to the eye always brings greater and more lasting results."

Unable to procure satisfactory releases and projecting machines suitable to the use of the small school, this teacher has done the next best thing. She has made hundreds of picture cards—historical, biographical, numerical, alphabetical, cards illustrating natural history, literature, arithmetic and practically every subject taught or touched upon in the school work. These are used daily to take the place of the motion pictures she has been unable to obtain.

An Educational Film Exchange

Back in Kansas City, of which the teacher knew nothing, a plan is being unfolded that probably soon will result in the formation of the first educational film service in this country. R. V. Rothermel, manager of the feature division of the local General Film agency, has had it in mind for several years and the idea probably will be carried out soon.

Briefly, it is a plan to form an educational film exchange to supply schools, colleges, medical societies, mercantile houses, homes, Chautauquas, Sunday schools, churches and special gatherings with suitable films for illustration of lectures and studies. Small portable projecting machines that can be shipped by express from place to place, with small folding screens that require only a few moments to set up would solve the machine problem. Accompanying each film, would be sent out literature and descriptive matter for lectures and a large percentage of the films would show Biblical scenes and studies.

At the present time about 250 educational films are released every year. These are of a topical, scenic and industrial nature. Several of the larger exchanges have huge laboratories for the filming of plant and animal life studies. Others keep their representatives on the road continually snapping travel and industrial scenes. But these films are released intermittently, different services handle them, and it is not possible now to obtain a regular program of such features.

Mr. Rothermel's Idea

Mr. Rothermel would combine all this in one—he would arrange it so that any person, exhibitor, lecturer or minister could obtain at a moment's notice the special film wanted.

"Edison's greatest idea in perfecting the motion picture was educational," Mr. Rothermel said. "Edison believes that the highest future of it is in the schools and homes."

Several small projecting machines that sell for $100 up have recently been put upon the market. A few of them are suitable for use in small lecture and schoolrooms. It is true that these smaller machines have not been developed so highly as the larger machine for exhibitor's use. But it is only a matter of time until that development is reached in the smaller machines. The possible lack of electric power can be overcome easily by the substitution of cheap, portable gas tanks and Mr. Rothermel believes that problem is practically solved now.

The possibility of motion pictures in the school system of Kansas City has long been considered by the board of education. Most of the buildings have been equipped with electric power and in many of them special screen rooms have been built.

Films for Kansas City Schools

"The schools of Kansas City will be equipped with motion pictures as soon as the special needs of the schools are supplied," J. M. Greenwood, former superintendent of the schools here, said three years ago. "Not only will the city schools adopt it, but the country schools as well."

Mr. Rothermel believes that the film will find its way ultimately into the church for Bible study. He believes also that it will become the means of advancing the science of agriculture, of teaching children the alphabet and the multiplication tables.

Motion Pictures in Church

Napoleonville, La., located in the most intensely Catholic section of Catholic Louisiana, is probably the first in the country to so endorse the motion picture business as to have a theatre actually operated by the church, and on Sunday.

Under the direction of Father L. I. H. L'Anglaise, who came here comparatively recently from the Canadian Acadia section, the old church of St. Ann was torn down and was replaced by a splendid new structure. However, the funds were not sufficient to complete the interior of the edifice and the rector, Father L'Anglaise and some of the ladies of the church, hit upon the plan of forming a Nickel Club, the dues of which should be five cents a week.

In a year's time this club had raised $800, and Father L'Anglaise proposed that the club build on the church grounds a structure suitable for the exhibition of motion pictures, and to use the proceeds for the completion of the church work. This suggestion was adopted, and since that time regular film programs have been presented on Wednesdays, Saturdays and Sundays, under the personal direction of the priest.

Church Averages $35 a Week

Local amateur talent often volunteers to aid the program. The church-motion picture house is averaging a net income of $35 a week, and there will soon be enough money in the treasury to complete St. Ann's.

During the absence of Father L'Anglaise on a continental tour the motion picture house is under the direction of Dr. E. Digas and Lee Guillot.

The church theatre uses the General Film Service.

THE PROOF OF THE PUDDING

Tabloid Testimonials Which Indicate How the NEWS is Leading the Other Papers in Motion Picture Field in the Effort to Meet the Needs of the Exhibitor

MOTION PICTURE NEWS,
220 West 42nd Street,
New York City, N. Y.
Gentlemen:—
I think you have one of the best magazines published, and it is getting better every issue.
Very truly yours,
J. M. SWANSON, Pres.,
Savoy Theatre,
Washington, D. C.

We are glad to note you are making an exhibitors' paper in THE MOTION PICTURE NEWS.
Yours truly,
W. J. SLIMM,
8525 Hough Avenue,
Cleveland, Ohio.

I find THE MOTION PICTURE NEWS the best in the market to-day. Thanking you in advance, I remain a constant reader of THE MOTION PICTURE NEWS.
Yours truly,
MORRIS KRAVITZ,
66 Powell Street,
Brooklyn, N. Y.

It is one of the best magazines I ever read.
Very truly yours,
J. C. DINNIGER,
242 W. Jefferson Street,
Dayton, Ohio.

We have been watching and reading your magazine weekly, and we wish to compliment you on the great improvement made in the last few months. With kind regards and wishes for much success.
Very truly yours,
THE MUTUAL FILM COMPANY,
C. C. CHRISTENSON, Mgr.,
108 Prospect Avenue, S. E.,
Cleveland, Ohio.

Your strong campaign against censorship was a hummer, and we appreciate the fact that we have at least one live trade journal that has the exhibitors' interests at heart, and that is fearless enough to oppose our greatest foe, the State Censors.
Thanking you for your efforts, and wishing your enterprising journal a world of success, we remain,
Respectfully yours,
THE SUN-MURRAY AMUSEMENT COMPANY,
Per V. L. SCHRAM, Mgr.,
Canton, Ohio.

Enclosed please find check for $2.00 for subscription to THE MOTION PICTURE NEWS for one year. I esteem your paper very highly and enjoy every issue. I find it exceedingly interesting and instructive.
E. D. LERMAN,
Athens, Ala.

We congratulate you upon the continuous success of THE NEWS. We believe the real, genuine criticisms and the fair mindedness does much towards your success. We really fail to see how any exhibitor could do without it.
Very respectfully yours,
Motion Picture Exhibitors' Association of Greater New York,
BAUERENFREUND & STRAUSS.

Gentlemen:—Your paper is a great help to the exhibitor.
Yours very truly,
Progressive Amusement Co.,
Per E. R. HARDWICK, Mgr.,
Lyceum Theatre,
Clovis, New Mexico.

I wish you continued success and congratulate you on the wonderful growth THE NEWS has made in the last year.
Very truly yours,
CLARENCE H. PFEIFER,
Ridgewood, N. J.

Your favor of the 14th to hand, acknowledging the various subscriptions sent you. All I can say is that were it not for the fact that we deem it an absolute necessity to have your publication every week, we certainly would not have subscribed for same.
Very truly yours,
HARRY GOLDBERG,
Casino Film Exchange,
Detroit, Mich.

Gentlemen:—The NEWS is an excellent publication and an "ideal" moving picture journal.
Very truly yours,
J. H. KING,
260 Dauphin Street,
Mobile, Ala.

Gentlemen:—I consider the paper excellent.
Very truly yours,
E. B. McCLAIN,
Ridgway Opera House,
Main Street,
Ridgway, Penn.

Gentlemen:—Relative to THE MOTION PICTURE NEWS, I cannot speak too highly of it, as certainly you are forging ahead and keeping in line with your caption, "The Fastest Growing Picture Journal." It deserves the support of every one in the business, and we look forward each week with anticipation to receiving it.
With best wishes for your continued success, we remain,
Very truly yours,
Notable Feature Film Company,
L. MARCUS, Pres.

Dear Sirs:—Your supplies, the Vol. IX, No. 7, has reached safely to hand, with thanks. I consider my subscription to THE MOTION PICTURE NEWS is O. K.
CINEMA HAK GWAN & Co.,
Pontianak,
Dutch West, Borneo.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

A COOLING ATMOSPHERE

THE summers in Hamilton, Ont., are pretty hot. Some theatres have ingenious cooling contrivances on that account in that city. The Red Mill Theatre, North James street, has a continual flow of water down behind glass steps of a staircase leading to the theatre which is situated above.

The water has a cooling effect which is felt all over the house. D. E. Stewart, manager of the Red Mill Theatre, states that no matter how hot, it draws the crowds. Griffin's Theatre, North James street, has a unique cooling device consisting of a large artificial fountain on the stage. There is also a miniature rockery, and electric fans blow the cooled air all over the house.

The fountain is prettily decorated with colored lights, and has a combined artistic apearance and serviceable effect. Many motion picture shows here rely on the electric fans. These fans are often placed too high up to make much change for the better and the theatres are, in consequence, almost deserted during the summer months.

WORKING UP ADVANCE ENTHUSIASM

Manager Al Sardino, of the Savoy Theatre, Syracuse, N. Y., is making sure that "The Trey o' Hearts" will be a *money-getter* from the very first showing. He has ordered 40,000 playing cards, trey of hearts, and has secured permission from the mayor to throw these cards off the top of various downtown buildings at such times as he may chose.

The Syracuse papers will tell when the cards will be thrown, but will not tell for what purpose. On the cards will appear the following: *"Watch for Me at the Savoy."*

Two hundred cards will bear this inscription: *"Good for Admission to Every Showing at the Savoy—Watch for Me."*

The cards will be stuck in conspicuous places about town, and it is natural to suppose that everybody will be talking and wondering what the "Trey o' Hearts" will be.

LOUNGING CHAIRS DRAW PATRONAGE

THIS shows how Manager Harry B. Hearn, of Atlanta, Ga., has transformed his barren walls into a veritable paradise, and incidentally he is the man who has come into prominence by making the Grand Opera House "go" as a motion picture theatre. Recently Mr. Hearn set a new record for attendance when he showed Annette Kellermann in "Neptune's Daughter" to over 40,000 persons in twenty-four consecutive performances.

The Grand Theatre, one of the biggest in America, had been dark for some time before it was taken over by Mr. Hearn. Other managers had tried it for motion pictures and failed.

Mr. Hearn turned the lobby into a flower garden, and installed comfortable lounging chairs for patrons. He made the big theatre comfortable by inaugurating a splendid ice-air ventilating system and then remodeled the stage.



THE STAGE OF THE GRAND OPERA HOUSE, ATLANTA, GEORGIA

The front of the stage is fenced by vine-covered trellis work, just back of which plays a fountain. Scattered over the stage are gorgeous palms and other potted plants. A ten-piece orchestra occupies the stage.

HELPS THE "CLEAN-UP" COMMITTEE

WHEN Thomas Scott, owner of the Airdome motion picture theatre at Jacksonville, Ill., found out that the members of the "Clean-Up Committee" of the city had a deficit in their treasury, he came with an offer to help them out. It was accepted in spite of the skepticism of many of the townspeople.

Scott agreed to book "Les Miserables," the motion picture feature play adapted from Victor Hugo's novel, for two evenings and to give the committee half the proceeds of the entertainment. His offer was quickly taken up, with the result that he had every member of the committee boosting for the show, and thus assured a large patronage for each of the two shows.

PRIZE CONTEST FOR CHILDREN

A SHETLAND pony and cart constitute the prizes offered for the most popular boy or girl under sixteen years of age, by the managers of the California Garden, California avenue and Sidney street, and the Aubert Garden, Aubert and Easton avenues, St. Louis.

The votes are earned by the contestants and their supporters, through attendance to the Gardens, and through the purchasing of merchandise from different dealers in the neighborhood, a dry goods store, a grocery, a meat market, a drug store, a bakery, and others, who all give votes, ten with each ten-cent purchase.

In addition to this, two hundred votes are given to any boy or girl who sells a family book of twelve tickets to the garden. The twelve tickets sell for a dollar under these conditions. The two gardens are under the same management, and they are veritable fairy gardens, with fountains playing near the entrance, flowers and vines growing all around the walls of the enclosure, and a large orchestra that plays catchy music. Many lights and beautiful decorations ad to the popularity and comfort of the gardens.

PICTURES OUTLIVE CRAZE FOR DANCING

James Howell, manager of the Colonial, Columbus, O., formerly the home of $2 attractions, now devoted exclusively to motion pictures, thought dancing and pictures would mix. They haven't to any great extent. It's the pictures that have survived. The dancing craze has died.

Howell had the picture screen placed at the very rear of the stage, polished the floor, placed steps leading from the auditorium to the stage and set some palms about, naming his new creation "The Cherry Orchard."

Dancing was announced for from 10 p. m. to 12 p. m. daily. At first there were small crowds, drawn by the novelty of the thing. As time went on, however, the crowds dropped off. The heat is largely to blame, the management thinks.

No pictures are shown after the hour for dancing. The theatre does a big motion picture business.

PINS FOR REST ROOM

Manager P. Gevurtz, of the American Theatre, 450 South Broadway, Los Angeles, discovered that many women lost hairpins in removing their hats while in the theatre, and now provides the rest-room with a quantity, as well as all kinds of other pins and other accessories for the women's toilets.

BOOSTING A CIVIL WAR FEATURE

THE publicity stunts negotiated apropos of "The Battle of Shiloh," when that feature appeared at the Sun Theatre, Wilkes-Barre, Pa., have yet to be equalled in that city. The picture was booked to begin on a Monday and the press-agent led off with a call for a private exhibition Sunday afternoon.

Then he goes to the G. A. R. of the valley and invited the veterans to witness it. He described the films in true press-agent style and the veterans were elated with the prospect of the entertainment. The stunt was enlarged and the Spanish-American War veterans were invited as an escort to the G. A. R.

The Spanish-American War veterans assembled at their rooms Sunday in dress uniform and headed by a band marched to the G. A. R. hall. They then formed the escort and to the accompaniment of martial airs paraded to the Sun Theatre.

The parade was led by State Senator Sterling R. Catlin. The streets were lined with people. The veterans drew up in line with the colors in front of the theatre and saluted, and the onlookers cheered.

In the meantime the newspapers made the announcement of the private exhibition, and the public parade in uniform with a band Sunday afternoon added further to the publicity.

The press-agent was still busy. Representatives of the press were also invited with their families. The press-agent wrote interviews with some of the veterans who had been in the Battle of Shiloh and weaved around their supposed statements human interest and thrilling stories of the great conflict. These stories he gave to the newspaper men and they grabbed them for the best copy they could turn in.

Every paper Monday carried big accounts of the parade and the vividness of the battle as it was seen on the screen by the supposed participants fifty years ago.

It is needless to add "The Battle of Shiloh" played to capacity crowds for two days.

CONVERTING THE MOTHERS

PATRONS of the Garden Theatre, Waterbury, Conn., were given a pleasant surprise recently when children under ten years of age, accompanied by adults, were permitted to enter the motion picture house free of charge. This arrangement will continue until further notice and holds good for the matinee performances only. Manager Nichol, when asked what effect this had on his receipts, expressed himself after this fashion:

"I find that by allowing the children to enter free of charge it brings a good many mothers to my house. You know there are a good many women who have two, three or four children and cannot afford to attend the pictures very often when they have to pay for their children. Now they come to my shows, and since the matinee performances are not very well attended during the summer, I find this an excellent means of filling my house.

"I see many new faces and, would you believe it, my receipts for the first three days of the week, despite the warm weather, simply made me almost want to shake hands with myself. If I admit these children with their mothers, it is only natural that they will come to my house instead of the fellows across the street. The manager of the Garden has also arranged to have the dial of a clock thrown on the screen a couple of times during the performance in order that the "movie" lovers may know just what time of day it is. The innovation has been highly commended by the patrons."

Manager Nichol has been so encouraged by the success of his experiment that others in the same direction may be expected.

HANDLING A CROWD

"OH let's go to the Kaiser Theatre, we can always get into such a select crowd there." This statement was made by a married woman of Boise, Idaho, to her husband the other evening when a discussion of what show to visit was brought up in a crowd. Knowing that the show was open to all. THE MOTION PICTURE NEWS representative followed the crowd to get a line-up on the system. Herman Kaiser, manager of the theatre, was on the job directing the ushers and careful observance showed that he had made a study of the people and grouped them according to class and color.

Chinamen, darkies, Greeks, Spaniards and men of that class are seated to themselves, while the more select have seats together. There is no mixing of colors at the Kaiser, and the public, sure of not being embarrassed through being seated by a stranger not up to their standard, are fast realizing the courtesy shown in that respect and giving their patronage accordingly. It can also be said that Mr. Kaiser is as careful about selecting his films for the show as he is in seating the public.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

TWO CHICAGO HOUSES, $165,000 AND $90,000

THE North Side, Chicago, is to have two new theatre buildings. One is now in process of construction at the southeast corner of Broadway and Belmont avenue and will be known as the Broadway-Belmont Building.

It will be of stone and terra cotta construction and will cost $165,000. It will contain a motion picture theatre, stores, offices, lodgerooms and an assembly hall. Schiff & Company have made a building loan of $90,000, in the form of a bond issue bearing 6 per cent interest and maturing in from two to ten years, upon the property.

Another theatre structure in that section is one being erected by Siegman & Greenblatt on Lincoln avenue, one-half block south of Belmont avenue, to be leased to Lubliner & Trinz.

The building will have a ground area of 96 by 135 feet, fronting southwest, and will cost $100,000. It will contain a 1,000-seat theatre, four stores, a hall and offices. It will be of fire-proof construction with an exterior of brick and terra cotta. The plans for the building were prepared by S. Milton Eichberg, architect.

$40,000 HOUSE IN WATERLOO, IOWA

Following close on the heels of announcements that a large motion picture theatre is to be erected at once on Fourth street west and that another was to be located in the new McMurray block on Commercial street, Waterloo, Ia., now being built, comes a statement from Manager George Fenberg, of the Majestic Theatre, that the syndicate he represents, the F. & H. Amusement Company, of Chicago, will erect a $40,000 motion picture theatre over the race, immediately adjoining the Y. M. C. A. building from the west.

If the syndicate people take a lease on this property, as they now expect to, it will be for a period of from fifteen to twenty years with the privilege of an extension. The property has a 73-foot frontage on Bridge street, and on one side is 120 feet deep, while on the other it is only 115 feet deep.

THE LYRIC WILL OPEN SEPTEMBER 1

ACTUAL construction of a fine, modern and up-to-date motion picture theatre has been begun in Chattanooga, Tenn. A sum of $20,000 or more will be expended by the Lyric company, of which C. H. Royalty is president; Lawrence H. Smith, general manager, and Dr. C. H. Smith, vice-president, in the construction and equipping of the new theatre building.

Not only will the new motion picture home be absolutely fireproof throughout with concrete floor and steel walls and ceiling, but it will be fitted up with a complete ventilation system. Air from the Broad street end of the structure will be drawn in by two large suction pipes, cooled by being forced through ice boxes, and filtered through silk cloth.

There will be four outlet pipes on the roof of the building. These will be so arranged that they will suck the air out of the theatre, thus keeping a current passing through all the time. In this manner it will be possible to change the air in one and a half minutes, or to reduce summer temperature to sixty-five or seventy degrees in fifteen minutes.

Located in the very heart of the city in the center of the two busiest and best streets and extending back from Market street, the principal downtown thoroughfare, the entire length of the block to Broad street, the new theatre will occupy a conspicuous position. In view of this fact the Lyric company will make its front as attractive as it is possible to make it. Present plans for the front, as decided upon, are to construct it of cream-colored pressed brick, the trimmings to be of stone and marble.

A balcony will be constructed in the front of the theatre and on this balcony a six-piece orchestra will give a concert each evening. The most modern lighting apparatus will be installed.

In addition to the large lobby in which will be the ticket office, there will be a long foyer specially finished and decorated. There will also be rest rooms, for the lady patrons, equipped with high-grade furniture.

The theatre auditorium will consist of one floor, a balcony and boxes. Its seating capacity will be about 1,000. On the stage, which will be built so that vaudeville acts could be easily put on, will be hung the film curtain. This curtain, according to the Lyric company, will be the largest in the South. Operators' booths will be built of fireproof material and fitted with self-closing doors. Two of the latest model projection machines will be installed in the booths.

Aside from the six-piece orchestra a large pipe organ will be installed. All pictures will be accompanied with appropriate orchestra selections.

An average admission price of ten cents will be charged. Only the very highest grade of feature films are to be shown. The Lyric company hopes to secure these features in accordance with the trend of demands of patrons. They do not expect to stand back on the cost in getting the best in filmdom. Their policy will be to advertise extensively. The ice water feature, now in vogue in the present Lyric motion picture theatre, will be carried out in addition to other features. The management will continue to operate the present Lyric theatre, showing only feature films at both places.

Their outlook in regard to the motion picture situation in Chattanooga is an optimistic one, and it is generally conceded that their new theatre, which will formally open September 1, will be a success in every way.

NEW LOUISVILLE HOUSE

A permit has been issued by Building Inspector O'Sullivan, Louisville, Ky., to the Fourth Avenue Amusement Company of the J. C. Lewis Block. Twenty-five thousand dollars will be expended in converting it into a motion picture theatre with a seating capacity of more than a thousand.

WILL SPEND $50,000 ON MILWAUKEE HOUSE

The Badger Amusement Company is preparing plans for a $50,000 motion picture house to be operated at Twelfth and Chambers streets, Milwaukee.

Imagination in Theatre Management

By S. Barret McCormick

The Visualizing Power That Enables a Manager to See Possibilities When Other Exhibitors Are Blind to Facts Right Under Their Noses—One Usher Who Demonstrated Managerial Timber by Original Methods, Now Has Charge of a Picture House

"IMAGINATION is essential for an exhibitor's success, and often it is his rarest attribute," remarked a man recently whose duties bring him into daily contact with film men.

Almost a fanatic in his interest for the silent art, he earnestly seeks ways and means to aid the industry.

"They remind me of a story a friend of mine in the advertising business tells of the lack of imagination in some men working for him. His business required the hiring of fifty or more men to distribute circulars. For this they were paid one dollar a day.

"It was the most they could earn at this work. Every morning this group gathered around one who read aloud the want ads in the morning paper, the lost colmuns, the heirs wanted, and other places where it was likely their 'ship' would seek port. By accident, no doubt, he slipped into the 'Help Wanted' column and began to read, 'Wanted, Dishwasher, $40 a month, room and board.'

"ONE of the men turned to his fellows, 'There's a good job for some guy,' he remarked, and the others nodded as they gathered up their bags and started in pursuit of their dollar-a-day livelihood."

The advertising man said, "Do you see my argument? No imagination. Although there was a job waiting for any one of these men at double his present earnings, yet none had imagination to see himself getting it."

The story illustrates the attitude of the majority of exhibitors and film men. They lack imagination to grasp the fundamental possibilities of their business.

"ONLY recently I suggested a little stunt to a manager," continued the man. "It meant a small outlay for advertising; not enough for any profit to the paper, but it meant an immediate return and accumulative value to the theatre.

"The exhibitor nodded, 'Yes, it was a good idea.' But he could not see how it would work in his theatre. Anyway, he had to go downstairs then and relieve the door man, and didn't have time to bother about advertising.

"Then he thumbed a trade journal and turned to the announcement of a new film with splendid advertising possibilities.

"'There,' he said, 'some fellow will make a good thing with that picture!' But never once did it occur to him to capitalize that dormant imagination struggling for expression."

THAT these unrealized possibilities in the motion picture field are not confined to the exhibitor alone but extend to the producer and exchange man as well, is advanced in an argument by S. L. Baxter, owner of the Isis, in Denver, Col., conceded to be the finest house in the West.

"I played an animal feature the other day. Splendid, thrilling, dramatic—on the film. But did you see the paper and the stills? One scene showed a group of European soldiers seated at a table, and others quite as thrilling. Yet the picture itself was replete with ideal scenes for posters, any one of which would have added ten per cent to the day's receipts.

"It's neglect and lack of interest by the men paid to direct the advertising of the manufacturers. Don't you suppose that fellow supposed to select those scenes had more interest in getting to a ball game?"

Imagination centers, not alone upon advertising, but upon every phase of house management, as demonstrated recently in an insignificant incident.

AN old lady had lost her purse in a theatre, as is customary for old ladies to do. Her appeal for a search was answered by one of the ushers, who promptly put into motion the machinery of seeking lost articles. Row by row stood up as the usher flashed his light along the floor, and finally gave up in vain.

"Guess we will have to wait till night, when the janitors come," he said.

"Oh! that's too bad!" replied the old lady, "and it's so hot to walk home."

"Walk home?" quickly answered the usher as he assisted the old lady through the dimly lighted house. "Nothing like that. Here's carfare, and I'll call you up if we find the purse." She thanked him graciously and departed.

The purse was found and returned the next day. The inherent distrust of the old lady departed, and confidence, inspired by the usher's courtesy and regard, won her good will. Now she seldom misses a day at this theatre, and seldom comes alone.

IT was nothing but imagination that prompted this usher to aid the patron. The same thing occurs many times a day in every house, but few ushers, and managers for that matter, have imagination to see the possibilities of winning their patron's confidence and good will.

Incidentally, it might be remarked in passing that this usher is now directing this theatre's advertising and assisting in its management.

Oz Company Finishes First Release

Music Specially Written for the Picture Soon to be Seen in New York, will be Sold in Theatres Showing Production

Special to The Motion Picture News

Los Angeles, July 27.

"THE Patchwork Girl of Oz," from the famous fairy story by J. Frank Baum, of Los Angeles, author of "The Wizard of Oz," "Tick Tock Man of Oz," and twenty-five other stories, the first production of the Oz Film Company, was recently completed at the company's studio and laboratory, on Santa Monica boulevard, Los Angeles, and the first exhibition will be given at Clune's Auditorium, for members of the company only, following the regular performance at the theatre in the near future.

A number of vaudeville and "legitimate" stage celebrities, including Violett MacMillen, Fred Woodward, Raymond Russell, Frank Moore, Ben Deely, and Couderc, the French acrobat, were given prominent parts in the company of more than three hundred, directed by J. Farrell Macdonald. Louis F. Gottschalk, director of the original "Merry Widow Company," and composer of the music for "The Wizard of Oz," "Tick Tock Man," and other musical comedies, has written a full orchestra score to accompany the five-reel picture. The music will be published and sold through the theatres showing the company's productions.

As soon as the picture is shown to the company it will be taken to New York City for exhibition to the film men. The release arrangements of the company have not been completed.

J. C. Jessen.

How Exhibitors Advertise

HATS AND ADVERTISING

HATS and the motion picture business have but little in common, and no one would expect an exhibitor to get any free advertising out of hats, especially if they were men's hats. But Otto Meister, manager of the Vaudette Theatre in Milwaukee, put one over on the papers that got him lots of space and put the name of his theatre and his own name before the public.

Mr. Meister one very hot afternoon last week got word to the various papers that he had a good story for them, and if they would send a reporter around he might be persuaded to give it out. When the reporters arrived they were met on the outside of the theatre by Mr. Meister, who was bareheaded. He then unfolded to them a wondrous story of a no-hat club, and submitted to them a list of names of those who were charter members. He also told them how the members of this club were to march from his theatre to the lake front on a certain day and throw their hats into Lake Michigan.

The story was gleefully pounced upon and given to the public, embellished with Mr. Meister's picture. The parade has not taken place yet, and though Mr. Meister bravely appears in public without his headgear, his fellow exhibitors accuse him of putting over a slick bit of press work. Mr. Meister, however, denies the accusation, and points to his list of club members as evidence of good faith.

WISE THOUGHTFULNESS

THE Wonderland Theatre in Kansas City believes in comfort for its patrons. That, perhaps, explains the announcement the operator there throws upon the screen at the beginning of every performance:

ICE WATER

AT THE FOUNTAIN ON THE RIGHT

The Wonderland is located near the business center of Kansas City, and many of its patrons are shoppers and workers. They often are tired and thirsty—hence the sign and the fountain. While it, in itself, may not affect the patrons, the idea at least is calculated to show them that the management is interested not only in the nickels and dimes paid in at the box-office, but that it is interested as well in the comfort and welfare of the patrons.

The theatre has just been remodeled.

SMOKING PRIVILEGE DRAWS CROWDS

THE Palace, in Washington, D. C., one of the Brylawski chain of theatres, is offering an innovation by the sign, "You may smoke while seeing the pictures." The supposition was that this privilege would turn this theatre into a "man's theatre," but such has by no means proved the case, as is shown by a glance at the spectators that daily attend the Palace.

Nor has this lowered the social standard of the theatre, which ranks among the first in this respect. What "smoking while seeing the pictures" has done for the Palace has been to almost double its box-office receipts.

Speaking to the manager on the change, this information was gathered:

"The permission to smoke at the Palace has catered to the men who wish a little recreation while smoking after luncheon, and also before returning home after leaving their place of business. The fact that this house is in the busy downtown district gives the business men just the relaxation they want.

"Many men must have a smoke after luncheon, and they wish a rest at the same time. They do not wish to walk the streets, remain in a restaurant, nor yet hold up the walls of large buildings. Again, some men like a relaxation after leaving their desks, and the motion pictures have proved to be 'just the thing,' but among this class are many who would be just a little happier if they could smoke at the same time. The Palace is supplying this desire also. I venture to say it is keeping many a man out of the barroom.

"Nor is the smoke offensive," went on the manager, "for the electric fans soon circulate and remove it. The fire marshal has not found any reason to add any restrictions to those which govern all picture houses, and during our short experience with smoking in the Palace, we have found no causes for fire scares."

As an inducement to the men patrons, the lobby contains a neat automatic cigar salesman, where many brands may be had for the dropping ing of a nickel or dime. A light is also provided.

It was noted, while observing the spectators, that having the privilege to smoke was not conducive to keeping a man constantly puffing at his cigar. He seemed more to have the desire to finish a cigar already begun, and not to be compelled to throw it away on entering the theatre and to begin a cigar which frequently went out in his hand during his interest in the pictures.

A FAN FOR THE FANS

HE Savoy Theatre, the only first-run house in the business section with an admission price of five cents, which is located across from the Prince Theatre, on the corner of Main and Forsyth streets, Jacksonville, Fla., has taken advantage of the warm weather and is giving a fan with every ticket sold.

This fan is for "fans," and it is practically certain that a large number, whether devotees of the Mutual program, which the Savoy runs, the General Film program or the Universal program, will keep the favor on account of the twenty-eight clear pictures of favorite stars which are arranged in an attractive and not gaudy layout on the face of the fan. On the back is a simple, and therefore attractive, advertisement of the theatre and its program.

The back of the fan reads:

MUTUAL MOVIES MAKE TIME FLY
at
SAVOY THEATRE
5 cents.

It doesn't cost much and, while the theatre is well ventilated, it is appreciated by the patrons and helps to bring them back.

GETS LOCAL SOCIETIES INTERESTED

Manager A. D. Treloar, of the Hippodrome, Moss Point, Miss., has built up considerable patronage by the co-operation of the various societies of the town. He has willingly devoted his receipts to various organizations, recent performances having been under the auspices of the Methodist Ladies Aid Society and the Civic League. He is getting frec first page matter in the local weekly with every issue and is rapidly increasing his patronage.

FOURTH EXCELSIOR FILM UNDER WAY

The third picture of the Excelsior Feature Film Company, Inc., is now completed and work has been commenced on the fourth. The scenarios from both the second and third pictures are taken from well-known books. The second will be released some time in August.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

A Wise Manager

Kansas City, Mo., July 28, 1914.
Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:

A little shopgirl recently taught me something new in conducting a motion picture house. One day she said to me at noon:

"I'm going to quit your show if you don't run your pictures so I can see them."

I asked for more particulars and learned that certain time limits must be placed on my noon shows if I wished to attract and hold the business of the uptown workers. The little shopgirl was one of several hundred who come to my house every noon. The girl had an hour for lunch, from 12 o'clock until 1 o'clock. It took her fifteen minutes to eat, and at 12:15 o'clock nearly every day of the week she went into the theatre.

"Why do you always start your long pictures (two and three-reel features, she meant) so early?" she asked.

"We get here right in the midst of a picture, and as we have to be at the store at 1 o'clock, we can't stay to see the start of it. I've missed out on a lot of pictures just for that reason. I want to see them all or none." I have adopted a new policy. I begin my one-reel pictures at 12 o'clock for the noon show. Then the remainder of my program is so arranged that the two and three-reel films are concluded a few minutes before 1 o'clock.

Very truly yours,
A DOWN-TOWN EXHIBITOR.

"The Cat in the Bag"

Editor THE MOTION PICTURE NEWS,
New York City.

Dear Sir: How many managers of motion picture theatres see the films which they are to present to their patrons before they book them and actually get them into their theatres for a morning trial, or show?

How many managers depend on the manufacturers or exchange men to "get them up a good show" and let it go at that?

How many managers are compelled, at the last minute, to rush to an exchange for a film to fill in for some picture for which they do not care?

If the correct answers were to be given to these questions by all managers, it would be evidence enough in itself that they were doing their booking properly, and paying strict attention to the needs of their patrons.

Too often managers do not see the films before they are run through for the first time at an early show. Then, if there is a film which is not exactly up to standard, it is almost too late for him to make a change. At that hour a hurried trip to an exchange, and the use of an old film during the rest of the day, is made necessary if one of the films is thrown out as undesirable.

The booking of motion picture shows has become so much of a routine affair, and is so largely in the hands of the exchange men and manufacturers, instead of the managers, that the results are beginning to show in many houses.

Most managers do not have a very well defined idea as to just what they want and what they do not want in the line of pictures. But, if they once see a film, they can usually tell at once whether it is desirable or not, and fitted to their theatre.

There is no opportunity, of course, for motion picture men to see films first, before they buy them. They have to rely on the word of somebody else, on a written description, before they buy.

This, of course, would not do at all in the case of a merchant buying goods to sell. He wouldn't buy from a catalogue, from a written description of the goods in question. He would have to see them, feel them, tear them apart, take the sample to pieces, in other words, before he placed an order. Then he would know exactly what he was buying, and would know if the goods were not up to the standard. He would know just how much to charge for them to make a profit, just how much he could make, and just how much he could expect to sell.

This buying business, however, is done very much on the "sight-unseen" principle in the motion picture business.

About all a manager knows is that he wants a certain number of comedies, Westerns, dramas, features or educational films, and the total number of reels desired to make up his show. When he has told the exchange man that much, he is through. The rest is up to the exchange man, and until the goods are delivered and the delivery to the public through the retailer has commenced, the retailer often doesn't know just exactly what is in his basket. That accounts for the poor taste, and worse shows, which many managers are responsible for.

PROGRESSIVE.

A Communication

Editor, THE MOTION PICTURE NEWS,
New York City.

Dear Sir:—A recent advertisement of another film producing company, in which the announcement was made that the old Mary Pickford films made two or three years ago, are to be re-issued, was stated so as to imply that Mary Pickford was now in the service of that company, and suggested by the subtle use of the word "henceforth" that her future productions were to appear only on the program in question.

Your readers require no verification of the fact that Mary Pickford is at present under contract with the Famous Players Film Company, in whose productions she appears exclusively.

For the sake of exhibitors who are not fully acquainted with the situation, we desire to explain that any other company releasing Pickford films are merely re-issuing old productions in which this star appeared, and any other inference from the current announcements of other companies is unjust both to Miss Pickford and the Famous Players Film Company.

Very truly yours,
FAMOUS PLAYERS FILM COMPANY.

NATIONAL GUARD IN FILMS

Special to THE MOTION PICTURE NEWS
Louisville, Ky., July 30.

Motion pictures of army maneuvers and camp life, made during the recent encampment of the Kentucky National Guard at Fort Spring were shown at a private exhibition for the officers and members of the First Regiment on July 31 at the Majestic Theatre.

The pictures are now being shown at the Star Theatre, and are booked elsewhere as well.

The
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Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages, 74, 76, 78, 80
For Buyers Guide see Page 71

Cuts and copy are received subject to the approval of the publishers and advertisements are inserted absolutely without condition expressed or implied as to what appears in the text portion of the paper.

Vol. X August 8, 1914 No. 5

Censoring the Censors

THE Pennsylvania State Censors of motion pictures have placed themselves in an ugly position by their attitude toward the motion picture production of "John Barleycorn."

To say the least, it was a piece of political short-sightedness on their part to challenge a picture, the truth and the lesson of which is so powerfully plain that the liquor interests have offered tempting sums of money for its suppression until after the elections in states where temperance is an issue.

* * *

THE hostility of the liquor interests to "John Barleycorn" is a better warrant that the film is free from any offensive or objectionable features than all the certificates that all the boards of censors in the country could give.

* * *

THE odds are all against Mr. Breitinger in this fight. The public has had ample opportunity to judge for itself the inherent moral tone of "John Barleycorn" while the original of the photoplay was running in the "Saturday Evening Post."

The advocates of temperance and prohibition are, we venture to say, quite as sensible to the obnoxious features of a story or a photoplay as an official censor, and quite as ready to demand their elimination. Neither from the public nor from the temperance propagandists has any complaint arisen.

MR. BREITINGER has, at least, the distinction of being the first official guardian of public morality to discern a peril to those he is paid to protect in the Jack London photoplay.

But he is also going to find himself, before long, in the unenviable position of having his own censorial acts censored by that ultimate censor, The Public, his master, from whose decisions there is no appeal.

* * *

HAD he adopted such a policy toward a "white slave" film, Mr. Breitinger would have found his public with him.

But, unfortunately, the millions whom Mr. Breitinger is supposed to represent have very stern and bitterly learned views on the liquor question, and the wise man does not trifle with these convictions.

* * *

ALCOHOL is not a half-myth, like white slavery. It is an incontrovertible fact.

And Mr. Breitinger would do well to let the people have their way in this matter instead of trying to protect where they do not want his protection, such as it may be.

* * *

THAT the film companies as well as the trade in general really appreciate the fight of THE MOTION PICTURE NEWS in their behalf and against censorship, is shown by the following letter which we received from the representative of Bosworth, Inc., who is handling the "John Barleycorn" film fight in Philadelphia in connection with their local distributors:

FAMOUS PLAYERS EXCHANGE
No. 1331 Vine Street, Philadelphia, Pa.

July 27, 1914.

MOTION PICTURE NEWS,
220 West 42d Street,
New York City, N. Y.

Gentlemen:—I desire to thank you on behalf of Bosworth, Inc., manufacturers of the Barleycorn film, for the excellent manner in which you handled the story of our fight with the Pennsylvania State Censor.

I note, too, your sturdy stand for the principle that censors should not be engaged in any other line of work. This is certainly the right view to take of the subject. Mr. Breitinger is not only engaged in serving the liquor interests, but is maintaining a law business as well, and between these elements and the fact that he likes to get in to the office between ten and eleven in the morning and leave at three, the motion picture interests are up against it to get their films reviewed.

Added to that, it is not known that he has ever—as he is required to do by law—issued a certificate in writing, and hence he is in the position at any time to recall a film that his office says has been passed, as occurred in the case of the "Hearts of Oak."

These conditions are not fair to the industry which we represent, and the co-operation of such a worthy periodical as yours is certainly appreciated in this battle for right.

Yours truly,

C. H. PIERCE.

* * *

THE sooner Mr. Breitinger begins to see himself as the spectators of his actions, in this case particularly, see him, the sooner he will become an efficient public servant.

ACCIDENTS BESET PARAGON COMPANY

Special to The Motion Picture News

Milwaukee, Wis., July 29.

Members of the Paragon Film Company, who have been making some productions in and around Wausau the past few weeks, have had a run of hard luck, which was brought to a fatal climax last Monday afternoon, when Edward Rosenthal, of Topeka, Kan., the secretary and treasurer of the company, was killed in Texas, a small town near Wausau.

A rock thrown by a blast crushed his skull and instantly killed him. Mr. Rosenthal was sixty-two years old and his death brought the work to a sudden halt. While the same company was taking pictures of aquatic sports at Rothschild, the railing of the bridge from which they were working broke and several of the company were thrown into the water and rescued with difficulty.

"LITTLEST REBEL" PLAYS TO BIG BUSINESS

Frank Tichenor, general manager of the Photoplay Productions Company, who has just recently returned from Chicago, reports excellent exhibitor business in that city. "The Littlest Rebel" opened at the Studebaker Theatre on Monday evening and is running packed houses at fifty cents to $1.00 admission prices.

Advance sales amounted to over $3.000. The Photoplay Productions Releasing Company, formerly the G. and G. Feature Film Company, which has Illinois rights in "The Littlest Rebel" has booked $7.000 worth of business in the state.

Fifty bookings were made in Chicago alone. Rush reorders of heralds have been sent to New York, after the supply of 170,000 had been exhausted.

PLAN OUTING FOR "REEL" FELLOWS

Special to The Motion Picture News

Philadelphia, July 30.

The "Reel" Fellows of Philadelphia will soon be organized on a permanent basis. Meanwhile a movement is on foot to take the film men to Atlantic City on August 16.

If the plan goes through it will be one of the best ideas yet advanced for promotion of that good fellowship which the "Reel" Fellows want to make their goal.

"SPARTACUS" WILL OPEN OHIO HOUSE

The Ivanhoe Theatre, now nearing completion at Sandusky, Ohio, and expected to be ready about September 15, is said to be one of the finest exclusive picture theatres in America. Manager Blatz will open with George Kleine's eight-part spectacle, "Spartacus."

The Men Behind Paramount Pictures

William W. Hodkinson, James Steele, Raymond Pawley, William L. Sherry and Hiram Abrams Furnish the Motive Power

THE men responsible for the success of the Paramount Pictures Corporation bring to the enterprise managed by them wide experience in the business world and records of achievement made in other branches of the film industry before entering their present field.

William W. Hodkinson, president and general manager of the company, who began his motion picture experience some years ago, was for a time associated with the General Film Company. Later severing his connection with the concern, he entered business for himself and furnished San Francisco exhibitors with programs. He was successful from the start and soon after established branches in several cities of the Pacific coast. To-day he maintains three exchanges at Los Angeles, San Francisco and Seattle, which supply numerous theatres in eleven western states and the western part of Canada.

The secretary and treasurer of the Paramount Company, Raymond Pawley, who is interested in one of the oldest and largest real estate businesses of Asbury Park, N. J., and has been identified with large financial operations conducted in that city, saw the possibilities of the film industry some time ago and decided to try out certain ideas he felt the conditions of the motion picture business warranted. He built the Lyric Theatre in Asbury Park, one of the first houses in the state to present exclusive programs at advanced prices.

IT proved successful, and Mr. Pawley decided to enter the exchange field, as offering opportunities for carrying out further ideas suggested by his experience with the Lyric.

He organized with his brother, W. E. Smith, of Newark, the Famous Players Exchange for the purpose of handling the releases of the Famous Players Film Company's productions. His concern now controls the state rights to the pictures of the Paramount Corporation for New Jersey, Eastern Pennsylvania, Delaware, Maryland, the District of Columbia and Virginia.

The vice-president of the Paramount Pictures Corporation, James Steele, entered the film industry in 1905. He was connected with the Pittsburgh Calcium Light and Film Company until 1910, when the General Film Company took over the branch of that concern in Cincinnati, continuing Mr. Steele with the company.



JAMES STEELE W. W. HODKINSON RAYMOND PAWLEY

The Officers of Paramount Pictures Corporation

MR. STEELE remained with the General Film until 1914, when he resigned to organize the Famous Players Film Service, Inc., with offices in Pittsburgh and Chicago, which operates in the states of Michigan, Illinois, Indiana, Ohio, Kentucky, West Virginia and Pennsylvania.

Two other men whose well-directed efforts have helped to maintain the prestige of the Paramount Pictures Corporation are William L. Sherry, a director of the company, who is also the president and treasurer of the William L. Sherry Feature Film Company, Inc., and Hiram Abrams, president of the Famous Players Film Company of New England.

After a thorough study of the film business, Mr. Sherry organized, a year and a half ago the company which bears his name and is now recognized as one of the leading exchanges in the country.

Mr. Abrams entered the motion picture business six years ago, and soon gained control of a string of theatres in a number of representative New England cities.

MARY PICKFORD'S POPULARITY

New Orleans, July 28.

POPULARITY of an individual star is shown by the advertising being done by the Pearce theatres, all of which are throwing on the screen the legend, "Little Mary Pickford will appear at the Tudor Theatre each Sunday."

Miss Pickford has thousands of admirers in New Orleans.

"THE BOUNDARY RIDER"

(Eclectic—Five Reels)

REVIEWED BY PETER MILNE

STORIES in which members of the revenue service and smugglers figure never fail to interest the public to a high degree. And so it is almost certain that "The Boundary Rider" will meet with approval, as it deals largely with the attempts and final success of the revenue officers of the north woods to capture a band of opium smugglers.

While the action of the picture is rapid and absorbing from start to finish, there are a few scenes that are slightly too long and could easily be cut without doing the whole production any harm. But as it stands, there are no superfluous scenes, the story is perfectly clear, and it surely stands with the best of the five-reel features.

The picture was made by Wharton, Inc., of Ithaca, N. Y., and is released by the Eclectic Film Company. An accomplished cast appears, consisting of Thurlow Bergen, as the clerk of the opium dealer and later a revenue officer; Elsie Esmond as Elsie Moore of the secret service; William N. Baily as a smuggler; Harry Carr as his servant, and F. W. Stewart as James Maxwell, the leader of the smugglers.

Elsie Esmond assumes such a clever disguise in part of the picture that when at last she reveals herself it is doubtful if most people will not be greatly surprised. She poses as a Chinaman to spy on the smugglers. No one would suspect



THE REVENUE OFFICER FINDS BIG BILL

that she was a woman and not the bland little Chinaman that she represents.

A novel effect in photography has been introduced. On the border line the smugglers send the opium to the next station by secreting it in logs and floating it down stream. The log may be seen going over a high waterfall, and then back of the waterfall are the smugglers who throw a rope out and bring in the log. The men are photographed through the water. There are a number of these scenes deserving of great praise, and they will certainly be appreciated by everyone.

Realistic scenes in the opium dens add greatly to the picture. A hot fight occurs between two of the smugglers, and the spying of the secret service men will serve to keep the interest always at the highest point. The clerk of the opium dealer in the city is accused of killing his master, when in reality it was an enraged smuggler. The clerk escapes for the North, and joins the revenue service where with the aid of the girl he brings about the capture of the real offenders.

"THE PERILS OF PAULINE"

(Eclectic—Tenth Episode)

REVIEWED BY J. BURROUGHS NOELL

PAULINE continues on her perilous way. This time the undaunted young lady gets more than she bargained for and it is necessary for Harry to come to her rescue. Pauline thinks that she is undertaking an adventure planned for her by her sweetheart, so she steps gaily forth to prove again her right to be called an intrepid young woman. But it turns



PAULINE ESCAPES FROM THE LIGHTHOUSE

out that Owen's wicked brain has done the scheming, and it is not sham, but real, danger that she has run into.

Since she does not know this she innocently allows herself to be carried off by a band of smugglers. Their inhuman brutality makes her realize what a hornet's nest she has gotten into, and a hasty telephone call under difficulties puts Harry on the track. The smugglers carry her far off across the waters and place her in solitary confinement in a lighthouse tower.

By means of a dropped handkerchief Harry perceives at once where his beloved is, and makes for the spot with all speed. But he cannot come nearer than several hundred yards, because the lighthouse stands out in the water. But what is water to such an ingenious and understanding couple as Pauline and Harry! A rope is passed through to Pauline's cell-window. A cable follows and then a life-saving car. Pauline gets into this and is pulled to land and safety, with the smugglers making after her with might and main.

There is one fault to be found with this picture in spite of its undeniable powers of entertainment. The spectator is not always sure that these adventures happen naturally.

NEW IMPORTING COMPANY ON THE COAST

Special to THE MOTION PICTURE NEWS

Los Angeles, July 27.

ARTICLES of incorporation are about to be filed for the American-Europe Film Company, which will control the American rights for a number of foreign manufacturers' pictures.

Richard E. Nathansohn and G. J. Smeby, of Los Angeles, have just returned from spending a year in France, Germany, Denmark, Sweden and Norway, and brought with them contracts from manufacturers in those countries, for handling the products in both the United States and Canada, under the trademark of "Ameropa." For the present an office here will handle all the business of the company, but later branches will be opened in principal cities.

The officers are: Richard E. Nathansohn, president; Roy Manker, vice-president; G. J. Smeby, secretary and treasurer. The other directors are Dr. C. B. Adams and C. E. Rose. Offices have been opened in the Garland Building.

DAYTON FILMED FROM AEROPLANE

Special to The Motion Picture News.

Toledo, O., July 30.

Nasser & Brown, of the Starline Motion Picture Company, of this city, have secured endorsement of Mayor Keller and the Commerce Club for motion pictures to be taken in Toledo for exhibition throughout the country. The first of the series is to be taken soon from Harry Atwood's hydroplane at Toledo Beach. Atwood will be paid a large sum of money to carry the camera man over the city.

The pictures are to show the city in general, including the new postoffice, the new Museum of Art, one of the largest and most beautiful in the United States; the many beautiful parks, streets, fire and police departments in action; industries and transportation facilities. The people of Toledo have taken a great interest in the project and the Toledo newspapers have been carrying the stories in large articles.

KLEINE NOT IN SCENARIO MARKET

The announcement that George Kleine had begun the manufacture of pictures in America in addition to importing films from the European market, has resulted in hundreds of scenarios being submitted to Mr. Kleine's Chicago offices.

For the benefit of free lance photoplaywrights it may be said that Mr. Kleine, for the present at least, will manufacture in this country film subjects adapted from well-known legitimate productions only. The first of these will be "Officer 666" and "Stop Thief."

COLLINS NOW DIRECTOR WITH EDISON

John Hancock Collins, for four years with the Edison Company, has recently been promoted to the position of director.

Under his former title of stage manager, Mr. Collins was responsible for the grandeur of the settings in the Edison films and conceived the idea for the magnificent booth with the fountain at the recent exposition held at Grand Central Palace.

NEW AMERICAN SERIES

Harry Pollard is now producing "A Suspended Ceremony," the second of the Beauty series of which "A Midsummer's Love Tangle" was the opening feature. Margarita Fischer plays the lead and Kathie Fischer is playing child parts with a commendable fervor that augurs well for the productions. Fred Gamble takes the part of the erratie judge.

The series will contain five produetions—each subject complete in itself.

Film Drama Fills Dates Like Road Company

Frank Rogers, on Fifty-Two Week Tour of the South, Carries Complete Equipment, with Orehestra and Atseo Aeeessories

FRANK ROGERS, of Knoxville, Tenn., has bought the rights of "Cabiria" for fourteen southern states and has booked it for production in all the principal cities of the South, for a period of fifty-two weeks. Mr. Rogers is traveling with two special cars, one Pullman sleeper and one baggage car. He carries an orchestra of sixteen men, who double in brass for the big parade, and two camels.

In each town visited the orchestra gives a concert in an important theatre before performances and the camels stand guard at the door. Besides this Mr. Rogers takes an advertising man, a bill poster, and an advance man, together with Cecil Wood, the projection expert of the staff of Atsco, Inc., which has been loaned to Mr. Rogers as chief operator during his trip, and Joe Gilligan, a salesman of Atsco, Inc., who represents the corporation throughout the southern states.

Atsco has furnished the most complete motion picture equipment for Mr. Rogers's journey ever gathered together in New York City; in fact, so well provided is the expedition that it would be possible to give a complete performance in the middle of a ten-acre lot if there was not an electric light plant within a thousand miles.

THE equipment consists of two especially made Simplex projectors with aluminum bases and tables, one Radium Gold Fibre Screen, a complete outfit of Ft. Wayne electric mechanism, motor-generator, compensarc, etc., Atsco nitrogen lamps, Temco ticket vending machines, the Amusement Sales Company ticket choppers, the Theatre Specialty Manufacturing Company's brass frames, Mortimer film cleansers, Gundlach-Manhattan lenses, Drumona, Cushman electric lighting plant, asbestos booths and the photo display line of the Kraus Manufacturing Company, 14 East Seventeenth street, New York. In fact, every kind of an appliance that is used in a motion picture show was represented.

An invitation has been sent out by Atsco and Mr. Rogers to exhibitors in every part of the South to visit his company and see a demonstration of all this equipment. Atsco's expert, Mr. Wood, and its salesman, Mr Gilligan, will be present to handle the business and take orders.

This venture marks and displays an enterprise on the part of Atsco quite in keeping with the remarkable things that have been done by that company, since the little company in St. Louis was merged into the larger organization in New York.

Imperial Studio and Factory Near Completion

Company Plans to Produee Two-Reel Comedies in Addition to Manufaeturing Its Animated Songs—Extending Its Export Business

THE work is rapidly nearing eompletion on the new up-to-date studio and factory of the Imperial Motion Picture Company, of New York, Inc., the originators of "Animated Songs."

J. W. Mahan, general manager, declares that he spent one of the hardest years of his life on the task of synchronizing the human voice with motion pictures—the timing of the voice with action in the picture so that they shall be simultaneous. In every solution or attempted solution of the problem heretofore presented to the public, the voice has been mechanically reproduced, as by the phonograph.

Mr. Mahan took up the problem on an entirely new basis—that of synchronizing the actual human voice and not its mechanical reproduction with the motion picture, and the result is the "Animated Song."

One of its advantages lies in the fact that it forms an enjoyable interlude between the regular pictures. The songs do not require complieated or costly mechanism, and this wins them added favor from the exhibitors.

The Imperial Motion Picture Company are now sending them all over this country and Canada as well as the British Isles, and having made that record in such a short time, minus the advantages of their own studio and factory equipment, much may be expected of them when their own plant is in operation.

Besides the manufacturing of "Animated Songs," the Imperial Motion Picture Company is contemplating the making of one-reel comedies.

NEW HOUSE IN LOUISIANA

Special to The Motion Picture News

Winnsboro, La., July 27.

Local capitalists are having plans prepared for the erection of a motion picture theatre in this city.

This has been made possible by the commencement of the Carl Shipp electric light plant which is expected to be in operation within a few months.

"A ROMANCE OF THE SAWDUST RING"

(Domino—Two Reels)
REVIEWED BY J. BURROUGHS NOELL

IT was always a deep mystery to us what went on back of the big tent of the circus until certain literary folk and scenario writers found interesting material there. After all, the life of the canvas and sawdust world has its own pretty romances, its own heartaches, its own intrigues and base treacheries just as life has everywhere. All is not highly colored and brilliant as it seems, nor is it all base and sordid and degraded.

J. H. Ince and W. H. Clifford have given a pretty story in this picture of the love of an animal trainer for a pretty, dainty little equestrienne. Jack Dorn is the trainer's name and Polly



DORN IS WELCOMED BACK TO THE CIRCUS

Wells, reminiscent of "Polly of the Circus," is the sweetheart. A wicked ringmaster is jealous, and he steals the money from the circus owner's safe and lays the crime on the shoulders of the young trainer. He is arrested, but escapes from the detective.

The ringmaster has been discharged for drunkenness, and in revenge hires an accomplice to set the wild animals loose while the show is going on. The spectators and performers flee in wild disorder. A lion pursues Polly to the barn where Dorn is hiding, and when she is about exhausted with fighting the beast off, he hears her cries and rescues her through his power over beast nature. The death of the ringmaster with the money upon him establishes Dorn's innocence and he is taken back to the circus.

Just a plain tale of the circus is interesting enough; it touches a weak spot in almost every breast, carrying us back to the days when we could not get to sleep waiting for the circus to come to town. But this might not be enough for blasé audiences, so unusual thrills are given them when the tigers and lions and leopards escape from their cages and dash for the panic-stricken spectators. Even more than this, we are shown the poor Hindoo, who was hired by the ringmaster to open the cages, receiving the fruits of his own misdoings in a death grapple with a leopard.

"THE AVENGER"

(Greene's Features—Five Reels)
REVIEWED BY J. BURROUGHS NOELL

DO you like a picture built around a good story of love and intrigue, concerning a bewitching adventuress, set in beautiful surroundings of marble villa and Venetian gardens, over which, for the purpose, the moon sheds a soft light, and these scenes caught by the camera with the utmost accuracy of detail and mellowness of tones? And then, that there may be no possibility of monotony during the unwinding of the five reels, there is given just a dash of excitement in the capture of a band of criminals, probably a Camorra society, by breaking into their den.

"The Avenger" is just such a picture. Made in Italy, it has the advantage of lovely Italian landscapes and country dwellings, furnished in exquisite taste, for its setting. Played by Italian actors, the complicated story is interpreted clearly and sympathetically, and with that emotional expression which these people, on account of their temperaments, are capable of putting into their work. The language of facial expression and gesture is entirely intelligible and there arise no difficulties in realizing the exact relation of one character to another, and in following the developments of a story that depends in some parts on conflicts of emotions and reversions of feelings.

It is the story of a middle-aged artist, a widower, who becomes infatuated with his model, and marries her against the wishes of his son and his brother. After the marriage, she plots with an old lover for his ruin. This is accomplished through laying the crime of the brother's murder on him, a dastardly deed which the lover, the leader of the criminal gang, does not hesitate to commit. But an ex-criminal, whom the son has befriended, steals into the den, learns all the secrets, gets away after a desperate run for his life, and leads the police into it, revealing the true facts just in time to save the artist from execution.

"AT THE END OF A PERFECT DAY"

(American—Two Reels)
REVIEWED BY C. J. VERHALEN

THE cast interpreting this photoplay includes Winnifred Greenwood and Ed Coxen in the leads. These players are familiar to the motion picture world and their splendid work has brought them many friends. They interpret their respective parts in a pleasing manner. Throughout the entire production they create an atmosphere that lends a certain human interest to the entire play.

Special comment is due the splendid outdoor scenes. The interior settings are also commendable.



THE END OF THE DAY

Miss Greenwood, in the leading role, shows a versatility that places her in the foremost rank of photoplayers. Ed Coxen playing opposite her lends valuable support, and also stands out because of his own merits.

There are plenty of good original situations. The story is strong in its appeal. A love story of course twines its way throughout the entire production. The daughter of a widow in a small town refuses to marry Orin because of her great love for her mother. Orin departs for the West, but his love is still ardent, and he writes Dorothy that he will return if she wishes. The letter is delivered by his rival during the absence of Dorothy. The mother asks him to read it. He does away with the address of Orin. Orin not hearing from Dorothy, marries.

Years after he returns to the town with his daughter, whom he has named Dorothy in honor of his old sweetheart. His wife has been dead several years. A perfect day finds a big picnic going on at the sea shore. Orin takes a small boat and goes fishing. A storm arises, and he is caught in its furies. Dorothy, his old time sweetheart, goes in search of him and finds the overturned boat. Orin finds her mourning his loss and the two are finally reconciled.

"THE MILLION-DOLLAR MYSTERY"

(Thanhouser—Sixth Episode)
REVIEWED BY PETER MILNE

EXCITEMENT and mystery are in no way lacking in this instalment of "The Million-Dollar Mystery," termed "The Coaching Party of the Countess." It is safe to say that nobody suspects the location of the million dollars at present. It is a problem that would prove difficult for a skilful detective, and the thousands of people throughout the country trying to solve the question must find it no easy proposition.

In order to lure Florence away from her protectors and to try and force her into telling the whereabouts of the



THE CONSPIRATORS ENJOY THE MINUET

money, the conspirators conceive a brilliant idea. But as it turns out it is not too brilliant for the butler and the faithful reporter to penetrate.

The Countess invites Florence to attend a coaching party, and she, suspecting nothing, readily consents. The spectacle of the coach, laden with men and women on pleasure bent, and starting out from the beautiful home of the vanished Hargreaves, is one of the striking scenes in the picture. The butler and Jim, always suspecting the actions of the Countess, follow in a car, and track them to a distant house where a reception is under way for the party.

The spectator is shown by the following scene what quite wonderful things may be done with the camera and by tinting and shading the film. The coaching party is seated about a platform, which is quite in the light, while the people are in the dark. Numerous dancers perform for the benefit of those in the picture and the audience. Fireworks are then set off. Altogether this is a pretty and excellent scene.

The conspirators lure Florence to a secluded room in the middle of the house and there they hold her prisoner. But the butler and Jim have discovered a secret passage leading to the room, and by means of this they make their entrance and then all three escape, once more foiling the conspirators.

"THE BIRTH OF THE STAR-SPANGLED BANNER"

(Edison—Two Reels)
REVIEWED BY J. BURROUGHS NOELL

THIS picture, coming as it does in this year of the hundredth anniversary of the writing of the National Anthem, has unusual timeliness. At the moment all true Americans should be looking back with pride to the events that led to the birth of this fine song. The Edison company is performing a patriotic service in producing this drama that develops around the battle off Fort McHenry, when in the din of that early morning Francis Scott Key watched for the flag floating over the fort and was inspired with the sentiment of the hymn.

The picture is gotten out in connection with the National Star-Spangled Banner Centennial, which will be held in Baltimore, September 6—13, and it will no doubt prove an effective means of publicity.

Of course, every incident of the drama is not historically accurate, but that is not the aim. The historical atmosphere is what is sought for, and by this means we are given an insight into the life of those times. Costuming and settings are splendidly in keeping with the demands of the piece, and show that considerable care and study and attention have been given to them.

Probably one of the most difficult things an actress or actor has to do is to portray an historical character, because everybody has his own idea of just what this character was, and hence is apt to be altogether out of sympathy with the particular delineation. It's almost like playing Hamlet. But the actors who have re-enacted the trying events following the capture of Washington have succeeded almost beyond expectations. We see President Madison in flesh and blood, and we are not offended; Francis Scott Key stands before our eyes, and he lives up to the pictures that we have seen of him. The whole cast plays with due appreciation of the obstacles in their way, and therefore tries all the harder to achieve the task.

"HEART BEATS; OR, THE USELESS CRIME"

(Features Ideal—Three Reels)
REVIEWED BY PETER MILNE

UNCONVENTIONALITY marks the story of this picture. It differs widely from most of the others released recently, and will most surely be a success because of this fact, and again because it contains more action than the usual Features Ideal production. The popular favorite, M. Lombardi, plays the leading character of the story, Richard, the butler. He is ably assisted by Mlle. Adriana Costamagna as Mazel Clarke, M. Nepoti as Arthur Linderdale, M. Mariani as Dickson, and M. Roncoroni as Arthur Morris. The acting,



THE MIDNIGHT TRYST

characterized by emotional stress, and identified with pictures of foreign make, is excellent.

The photography and scenic effects are of the best.

A well-produced fire scene appears in the latter part of the picture in which Richard, the well-meaning butler, and the crook perish. It is not a long scene, but is well done and creates a good effect coming at the time it does. A few stirring tussles between the butler and crook occur which come at opportune moments as relief from the more slower parts.

Richard is given the charge of his mistress' son when she dies. The husband marries again and Richard in fear that he will leave all his money to his new wife instead of his son determines to do away with him. He thinks he has killed his master, but he survives and lets none know it. The butler lays the blame on his master's wife, but she is freed by a formr lover, who takes the blame. Richard meets his death while battling with a burglar. Linderdale sees that his wife is happier with her former lover and never lets her know he is alive, and lives happily with his son.

The picture is an adaptation from the book by Charles Darlington.

"THE TREY O' HEARTS"

(Gold Seal—Second Chapter)
REVIEWED BY PETER MILNE

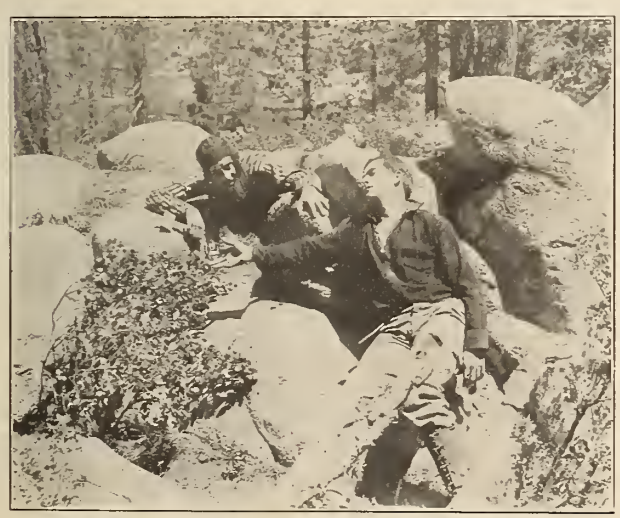
THIS, the second chapter of "The Trey o' Hearts," will be released August 11, under the title of "White Water," and contains one event which occupies almost the entire second reel, that is worthy to be classed with the best thrillers that the motion picture offers the public. It is so realistic that no one can resist a feeling of admiration for George



ROSE IS DIRECTED TO LAW'S CAMP

Larkin and Cleo Madison, the two principals, and, in fact, the only two appearing in this scene, or series of scenes.

Alan Law and Rose Twine are embarked in a canoe on a swift and shallow river. They are floating serenely and rapidly along when they reach the rapids. As neither of the characters is supposed to be famliar with such things as rapids, it is quite natural that they should upset, and this they do in a most realistic manner. After this they are swept along, bumped against rocks and rolled over and over until



THE TREY O' HEARTS IS PLACED BEFORE LAW

finally they reach a turn in the river and are thrown up against a wall of rock with terrific force. They manage to climb out and this thrilling scene is then over. But the severe knocks they experienced, to say nothing of endangering their lives, will be amply rewarded by the appreciation of the most indifferent audience.

Previous to this occurrence Mr. Larkin took a most stirring fall from the top of a high cliff into the water. This act alone would stamp the picture as one entitled to more than passing notice, but when supplemented by the other thriller, all one can say is that it's a wonderful picture.

Little or nothing has been accomplished with regard to the furthering of the plot in this instalment. Judith Twine is still in Canada, intent upon killing Law, even though she does love him. Rose has come to seek her lover and has found him. The two sisters are both in love with the fortunate or unfortunate young man.

If the swift action of this series keeps up it is hard to think in what manner the picture will affect the audiences. This episode is exciting enough to cause anyone to tremble with excitement.

"DETECTIVE CRAIG'S COUP"

(Eclectic—Five Reels)
REVIEWED BY J. BURROUGHS NOELL

THE worst criminal is not always of the debased, thug order, but he may be handsome, well-dressed, well-mannered, a man of fashion and breeding, who depends upon his wits to carry him through and to keep him out of the clutches of the law. He utilizes the brawn and muscle of inferiors in intellect to carry out his wicked and evil purposes. This picture is about a criminal of this type, James Dalton, the leader of a counterfeiting gang, who paid occasional visits to the hang-out and directed the nefarious work that was



BOB FALLS INTO THE TRAP

carried on there, but who spent most of his time as a social lion in brilliantly lighted restaurants and in dazzling drawing-rooms.

But when this picture opens, Detective Craig, the sharpest of the city's sleuths, has gotten on the trail of this high-class, disdainful and proud offender. Before he captures him some rare scenes are presented to our eyes and some thrilling escapades are enacted.

A young blood from the West who has been brightening Broadway with hundred-dollar bills, falls into the trap set for him by the counterfeiter and is sent to prison; the counterfeiter escapes. He works in a bank when released. His inside knowledge is all-important to Dalton, and after resisting manfully he finally gives in. But he sends a letter of warning at the same time. The detectives are prepared and capture the gang, including Dalton, who almost gets away, however, boldly crossing the street by a rope strung ten stories in the air.

This is the most thrilling part of five reels full of thrills. For all who are fond of hairbreadth escapes and hand-to-hand battles, this picture will please beyond a shadow of a doubt.

Film Drama Supreme in New Orleans

(*Continued from page* 20)

and Birmingham, and within convenient jumping distances to a number of cities in Alabama, Georgia and Tennessee.

Take Some Exceptions to Report

There, however, another high-grade motion picture house is preparing to open and the picture men are confident of increased business. Biloxi, Mobile, Laurel, Corinth, Columbus and other cities of that class are counting on fair seasons, but the indications now are that the attractions they do have will be of the strictly one-night stand variety in all that the term indicates.

In The Motion Picture News' survey of business conditions through the country recently, the New Orleans correspondent indulged in some criticism of the failure of producers and their agents to familiarize themselves with conditions in this section. As some friendly exceptions have been called to the attention of the correspondent, the temptation is too great to omit three cases that were called to his attention within a single evening.

Three days after the first case of bubonic plague was discovered here and the people were more or less nervous, "The Moonstone of Fez," an undoubtedly strong picture play, was produced at one of the highest-class houses in the city. It had everything to commend it except one thing, and that was that the story was based entirely on the mother of the heroine dying from the plague, an incident that certainly was not at all pleasant for the average spectator to take with him to bed as a food for dreams.

Sitting next to him was a friend who had just returned from a Louisiana city of the second class where the prevalent language is French. The previous evening he had visited a picture performance where the bill consisted of two plays, both of whose chief elements were English characters and divorce—produced in a section where the people would not know the English type if they saw one and where the divorce is a thing obnoxious in the light of the strict rulings of the church.

Demand High-Grade Features

After this performance, during a ride on a street car, the correspondent passed three "neighborhood" theatres which admittedly appeal largely to children for their patronage. At one of these the bill consisted of: (1) a film with the plot centering about a prize fight, (2) a two-reel problem play and (3) a Western play picturing minutely the horrors of death from thirst. A second theatre was showing films based on a diplomatic intrigue, the reformation of a burglar and a third "mystery play," which the correspondent, with an average amount of intelligence, sat through twice to learn "what it was all about." The third theatre had three single-reel comedies, and a fourth light love story. The pleased faces of the members of the audience just leaving were sufficient endorsements.

These are facts which need no comment. There was only one film in the whole list that was not a good film; in fact, it so happened that all were above the average, but with the exception of the last named theatre, here were distinct cases of bad selection. It was somebody's fault; whether that of the manager or the booking agent is to be settled, but certainly had the agent through his representatives devoted the proper attention to the requirements of the individual manager rather than his vague "selection" the probable increase of patronage would have been greater.

Versions of Popular Books Preferred

Feature films have come to stay. In the four big Canal streets they are going to be of the highest grade, preferably film versions of successful plays and well-known books. In not more than a half-dozen cities in Louisiana and Mississippi are these apt to be a success, especially where an increased price of admission is required.

The serial story has come to stay, but care is going to be necessary to avoid keeping out the production of the manufacturer who is simply putting out a feature because his rival has done so.

In the greater majority of the theatres, especially those outside of the business district of New Orleans and in the average town throughout the two states, the one and two-reels will prove the money-makers. Comedy and the love story seem to be running a close race in popularity. Western films are popular, but sameness is losing them many friends.

The problem play is almost an outcast, and the play that does not "end all right" hurts if shown too frequently. "We have enough troubles in life without paying to see the troubles of others," is the way the patrons define it. Railroad and steamship films, when done well, are probably the most popular of all, undoubtedly because they are not overdone.

As a general rule, any film introducing machinery or the constructive idea is business-building, especially in the scores of great industrial centers that are the really rapidly growing places of Louisiana and Mississippi. The slapstick is as high in favor as ever among the children and the working element, so long as the producers stay away from the more or less brutal elements for their laughs.

Subjects that Please

Mississippi and Louisiana are not the staid and old-fashioned states that many would conclude. The communities where there is any real money for the theatre owner to be made are as progressive as any cities and towns of the East or West.

They are working towns, new towns in many instances, and the element to which the picture theatre is going to appeal for the largest share of its patronage is the film that will appeal to the average man or woman who has done a hard day's work and who wants actual amusement—not necessarily a laugh, but a picture that takes *him* away from the thought of the lumber mill and makes *her* forget the kitchen stove. Misery and want and the social problems of the upper strata, sudden death and the eighteenth divorce are not going to do it.

Don't go too far away from the people. That is a mighty good rule for the producer to think over. The average motion picture patron down in this section is a whole lot more familiar with the joys and the sorrows of the country school teacher than with the social machinations of Mrs. Astorbilt to win a title for her only daughter.

New Orleans and the larger city patrons are going to stay away from the $2 admission regular theatre when they can see successful plays produced in films with all-star casts and for twenty cents.

Better Business Conditions Soon

Business had been bad, in some ways, in this section. It is going to be a good deal better. And it is going to be best with the men who understand what the people want. Pearce and Fichtenberg have solved this problem in New Orleans and other towns for themselves. Many one-theatre managers have solved it. And more will solve it, but the quicker they get the individual co-operation and the specialized assistance of the producer and his intermediate representative the faster will be the growth.

R. E. Pritchard.

BEVERIDGE SPONSOR FOR INDIANA CENSORSHIP PROPOSAL

Special to The Motion Picture News.

Evansville, Ind., July 30.

At a formal meeting of Progressives here last week at headquarters in the Waverly Building, attended by former U. S. Senator Albert J. Beveridge, party candidate for the U. S. Senate, it was thought advisable to write a plank in the party platform, pledging a motion-picture censor board.

Evansville exhibitors are contemplating calling a meeting of all Southern Indiana exhibitors in this city in September to take action to discourage the proposed legislation to put motion pictures under the censorship of a political board.

Live News of the Week

The Elysium Theatre, a motion picture house at the corner of Elysian Fields and Burgundy street, New Orleans, was the scene of a genuine stage marriage when Charles O. Morrill, the comedian of a musical comedy company now filling an engagement there, was married to Miss Beatrice Huyler, a chorus girl in the same company.

The Detroit office of the World Film Corporation, under the management of Douglas Dickerson, is preparing to move to new quarters at 97 Woodward avenue, where it will have the entire fourth floor and be prepared for the expansion of business that this firm anticipates in the fall.

Rhea Mitchell, who plays leads in the productions of the New York Motion Picture Corporation, started in the theatrical business with the Baker Theatre Stock Company, of Portland, Ore., and has played stock in every city on the Pacific Coast excepting Los Angeles, Cal.

She went to the New York Motion



RHEA MITCHELL

Picture Corporation studio direct from Alcazar Theatre, San Francisco, where she played ingenue leads. She is known in the studio as the "Stunt Girl." She has jumped off cliffs, been rescued from burning ships, lost in swamps and quicksands, and has also taken quite a few parts as a girl drowning.

Bessie Wynn, the commedienne now in vaudeville, thinks the Hollywood studios of the Universal constitute the biggest and most up-to-date "toy-shop" in the world. She visited the studios recently and met many old friends of her "Babes in Toyland" company. She posed for the motion camera for the first time in her career and was very much interested.

Charlotte Burton is doing excellent work in the character of Mara, in Thomas Rickett's production of "Lodgings for a Night." The part is



CHARLOTTE BURTON

a most difficult one and Miss Burton handled it with great force. There is no doubt but that she will receive favorable notice from the critics.

A doctor who swims through a raging sea with his medicine case strapped to his back to save the father of his sweetheart—J. Warren Kerrigan—will be seen in this role in a Victor drama just completed. It is entitled, "There is a Destiny," and is laid in a fishing village along the coast of Southern California.

The Strand Theatre, New York, has now a fully equipped emergency room where patrons or employees of the theatre can receive medical attention in case of accident or sudden illness.

Bessie Barriscale, now playing leading roles in the Belasco Stock Company, Los Angeles, who created the role of Juanita in David Belasco's



BESSIE BARRISCALE

road production of "The Rose of the Rancho," has been secured by the Jesse L. Lasky Feature Play Company, Inc., to appear in the motion picture production of that play.

"The Rose of the Rancho," will be one of the first Belasco productions from the Lasky studio, and will be staged throughout the mission country in Southern California.

Miss Barriscale has long been identified with Belasco productions.

Miss Barriscale was one of Mr. Belasco's most valuable assets in all of his road productions, which generally played long engagements at various Chicago theatres.

A print of "The Rose of the Rancho" will be presented to the Smithsonian Institute, Washington.

Last Sunday when Pearl White, who plays the lead in the "Perils of Pauline," was driving through Central Park, New York, in a hansom cab, coming down one of the hills the horse stumbled and fell, throwing Miss White out on her head. She suffered from a sprained wrist and was badly lacerated in the arms and face, and was rendered unconscious for some time. An ambulance driver wished to remove her to the hospital, but as soon as she revived, she continued her drive.

Hunter Bennett, assistant to the general manager of the World Film Corporation, has been on a trip throughout the United States for the past four weeks. Having covered the eastern territory, he is now making San Francisco his headquarters for the West.

The Eclectic Film Company expects to release about the end of August a three-reel play featuring John J. McGraw, of world-wide baseball fame. It will be entitled "Detective Swift," and Mr. McGraw will play the part of the sleuth.

Jack J. Clark, husband of Gene Gauntier, whose productions are released through Warner's Features, has had as much to do with the success of the



JACK CLARK

Gauntier pictures as his talented wife. Mr. Clark has played in various attractions like "All Rivers Meet at the Sea," "Life's Lottery," in Kalem's Irish plays, and from "The Manger to the Cross," a production staged in the Holy Land.

Manager Samuels, of the Photo Player Company, reports that while in Cleveland looking over the field, the Goodman Piano Company, 220 Superior avenue, which is handling in that city the instrument sold by his company, sold two Photo Players in three days.

Wells Hawkes, the well-known publicity man, is now the general representative of the National Star-Spangled Banner Centennial, to be held in Baltimore from September 6 to 13, in honor of the one hundredth anniversary of our national anthem, "The Star-Spangled Banner," with headquarters at 107 East Baltimore street, Baltimore, Md.

By a contract recently signed with the Liebler Company the California Motion Picture Corporation has secured the exclusive rights to "Mrs. Wiggs of the Cabbage Patch. Alice Hagan Rice, who wrote the book and collaborated on the play, has by her advice and criticism proved an invaluable factor in the preparation of the scenario. Beatriz Michelena is appearing as Lovey Mary in the production.

Among the many enthusiastic motorists of the Lubin studio there is none greater than Larry McCloskey, scenario editor, the proud possessor of a Ford.

Last week he had the temerity to run into a bread wagon, and now the studio folk are accusing him of trying to put the Kolb people out of business because Freihofer lets him use his yard for fire scenes and such.

William N. Selig sailed Saturday, July 18, on board the "Imperator" for Liverpool. He will spend several weeks visiting the various Selig headquarters in London, Paris, etc., and will visit some of the leading manufacturers. He is expected to return by the first of September.

John F. Pribyl, scenario editor for the Selig Polyscope Company, is recovering rapidly from a serious operation, which was performed Monday, July 13. It is expected that Mr. Pribyl will enjoy much better health as a result of the operation.

J. A. Koerpel has just sold his theatre known as the Palace, and under those circumstances has sent in his resignation as vice-president of the Motion Picture Exhibitors Association of Greater New York. Mr. Koerpel was one of the hard workers of the Association, and the organization loses a very valuable officer, whose services were appreciated by all his co-workers.

Frank T. Montgomery, president of the Montgomery Amusement Company and manager of the Southern Investment Company of Jacksonville, is in New York City on a business trip. These companies control three theatres in the heart of the business district: the Grand, 16 West Forsyth street; the Prince, on the northwest corner of Forsyth and Main streets, and the Savoy, on the southwest corner of Main and Forsyth streets, Jacksonville.

Bessie Barriscale, who is to play Juanita in "The Rose of the Rancho," was selected by Jesse L. Lasky from seven hundred prominent applicants.

William L. Sherry, president and treasurer of the William L. Sherry Feature Film Company, Inc., of New York City, is a director of the Para-



WILLIAM L. SHERRY

mount Pictures Corporation. He is operating successfully an exchange that covers thoroughly Greater New York and New York State, a territory with a population one-half greater than all of the Western states combined, and he supplied to his exhibitors pictures of high quality.

"The Toll of Mammon," the four-part production of the Excelsior Film Company, Inc., although only released a few weeks, has been sold for the following states to these buyers:

Golden Gate Feature Exchange: California, Oregon and Washington; Electric Theatre Supply Company: Eastern Pennsylvania, Maryland, Delaware, District of Columbia, Southern New Jersey and Virginia.

M. & W. Feature Film Company: Greater New York and Northern New Jersey; Grelle Feature Film Company: Western Pennsylvania and West Virginia; Empress Feature Film Company: Ohio, Indiana, and Kentucky. Superior and Peerless Feature Film Company of Chicago: Illinois, Iowa and Nebraska. The first print was not ready until July 10.

Calder Johnstone, of the Universal scenario department at the Hollywood studio, is now working on the scenarios for the production of the Alfred Henry Lewis stories, motion picture rights for which were recently purchased. The first to be filmed will be "Sunset Trail," and in all probability Robert Leonard will be selected to play the lead. The other stories to be filmed are "Wolfville Trail," "Wolfville Nights," "Wolfville Days," "Faro Nelle and Her Friends," and several others.

One of the best-known motion picture actors to-day is Hal Wilson, character man and assistant director of the Eclair Film Company, at its Western studio, Tucson, Ariz. Mr. Wilson numbers a period of thirty-five years as his theatrical experience, during which time he has played every character from that of Tom, the newsboy in "The Chimes of London" to the leading character role in the famous rural play, "Way Down East." He has appeared in England



and all through the continent, in Africa, Australia, and has toured both South and North America from coast to coast.

When Samuel Goldfish, of the Jesse L. Lasky Feature Play Company, Inc., completed his deals in Europe whereby the productions of the Lasky-Famous Players-Bosworth films were to be distributed throughout the world, the daily papers there gave much space to the transaction, and "Sims," the humorist, dedicated the following poem to Mr. Goldfish:

Two masterpieces every week
America's to send us;
So anxiously our cousins seek
In some way to befriend us.
One hundred plays a year and four
Will pass the Censor's strictures,
Arriving from Columbia's shore
For us to see in "pictures."

I think the notion is sublime
And count the Combine plucky,
And both in reason and in rhyme
I deem old England lucky
The brows of men of wealth and worth
I would not pluck the hays from,
I only wonder where on earth
They're going to get the plays from.

Sol Lesser, of the Golgate Feature Service, of the Pacific Coast, left New York last week after a ten-day stay, leaving $20,000 in cash, and taking with him several features of high merit. On "The Black Triangle" he has booking rights in eleven Western states.

Carl Fischer, multi-millionaire light and power magnate of Los Angeles, is an honorary member of the Jesse L. Lasky Feature Play Company of players. His love for photoplay work impelled him to visit the Lasky studio, and without recompense of any kind, he plays small parts in various Lasky productions.

Harry C. Drum, formerly manager of the feature department of General Film Company, Denver, Colo., and recently manager of The Notable Feature Film Company, has just accepted the management of the World Film Corporation's offices west of the Mississippi and has left for Los Angeles, where he will make his headquarters.

The automobile of the Enterprise Optical Company used in the parade during convention week, at Dayton, created such an impression by the clever advertising effected with its decorations of flying balloons and striking banners that members of the trade have not ceased to talk of "the enterprise of the Enterprise."



MOTIOGRAPH MOTOR CAR AT DAYTON

The many friends and admirers of Winnifred Greenwood, of the American, will be pleased to learn that she is now well on the road to complete recovery, following the accident she met with nearly two weeks ago.

Arthur Rosenbach, sales manager for the Excelsior Feature Film Company, Inc., of 110 West Fortieth street, New York, has returned from a successful selling trip through the Middle West.

H. F. Connelly, vice-president of the Albuquerque Film Company, of Los Angeles, is in New York arranging for the opening of an eastern office for the company. A handsome projecting room will be a feature of the eastern office.

George Larkin, who on account of his acrobat training in the sawdust ring in early life, is able to take parts



GEORGE LARKIN

which require unusual agility and nerve, is playing the lead of "The Trey o' Hearts," the new Universal serial scheduled for release on August 4.

Mr. Larkin, who, by the way, does not know his real name, bearing that of his benefactor after being deserted by his parents, recently performed the daring feat of rescuing the heroine from death in a mountain torrent by hanging head downward from the limb of a tree projecting from the bank of a stream and grasping the unfortunate woman as she was swept along by the swift current.

When Box Office Attractions took over the productions of the Balboa Amusement Company some time ago, they endeaverd to find state-right buyers who would interest themselves primarily in Balboa productions.

This line of output was found almost impossible as nearly every state right approached was tied up by prior contracts with other manufacturers; therefore they have been forced to open their own exchanges in cities already announced in The Motion Picture News and also additional exchanges in Denver, Los Angeles, San Francisco, Portland, Seattle, Salt Lake City and Vancouver, B. C. By this means they will obtain maximum selling power on all productions handled by them.

Ira H. Cohen has just severed his connection with the University Film Company, Inc., and is now in the employ of A. H. Sawyer, Inc.

Here is part of a letter received by J. Warren Kerrigan, from Stephen R. Wood, chaplain in the U. S. army: "I had the privilege of seeing 'Samson' on Saturday, in Buffalo. It is a great production and true to scripture. A thousand thanks to you for your magnificent work, and God bless you."

Hiram Abrams, president of the Famous Players Film Company, of New England, in Boston, Mass., is a director in the Paramount Pictures Corporation, and his experience merits him a place as one of the distinguished men who are conducting the affairs of this new organization.



HIRAM ABRAMS

He entered the motion picture business six years ago, and opened in Portland the first film exchange east of Boston. A year later he organized the Abrams Amusement Company, which controls numerous houses throughout New England.

At the Prescott Pioneer Day celebration, held in Arizona on July 12 and 13, Norbert A. Myles, leading man of the Eclair Western Company, wanted to enter as mechanic in one of the automobile races, but the director of the Western Company refused Myles permission on the ground that the Eclair artist was playing leading parts in six different scenarios in course of production, and that if an accident should disable him the pictures would be ruined, entailing a loss of at least $7,000.

Robert Grau's fourth volume of the theatre and its people is to be devoted entirely to the motion picture industry and is entitled "The Theatre of Science."

Thomas Nash, of the Nash Motion Picture Company, and his eastern representative, Stanley H. Twist, are in New York on business. Mr. Nash brings with him the first release under the "'Big' Otto Brand," a four-reel animal picture entitled, "The Mysterious Man of the Jungle." During Mr. Nash's stay in New York his headquarters will be with the Inter-Ocean Sales Company, 110 West Fortieth street, New York City.

Charles Handford, recent manager of the Montreal office of the International Feature Film Corporation, Ltd., was entertained at dinner recently in New York by Herbert Lubin, president and general manager of that company, which lately has been taken over by The Allied Features, Inc. Handford is playing center field for the Buffalo Federal League Baseball Club. At the end of the season he will resume his position in the Montreal exchange.

A week on the high seas in an antique, rat-infested ship, is not pleasant. However, Frank Crane and his Imp Company, including Alexander Gaden, Dorothy Phillips, Howard Grampton and Stuart Paton, have just returned from such a trip in the production of "On the High Seas," a two-reel play. An incident that forms one of the thrillers of the play is the fall Paton took from the bowsprit forty feet into the briny deep.

Director Crane states that the picture will stand as one of the best melodramatic romances he has produced. Mr. Gaden and Miss Phillips, who enact the lead roles, are enthusiastic over their parts and the sea venture.

Earl Metcalfe, who plays the part of John Temple in Lubin's "Three Men and a Woman," written by George W. Terwilliger, is recognized as a clever screen actor of no common versatility and effectiveness before the camera.



EARL METCALFE

Joyce Fair, the little ten-year-old actress now playing in "The Dummy" on the legitimate stage, is being featured as Mary Jane in the "Buster Brown" comedies of the Edison Company.

"The Call of the North," the latest Lasky release, will be shown to the public for the first time at a special hunters' and explorers' matinee, at the Strand Theatre, Monday, August 9, at 2:15. Samuel Goldfish, executive head of the company, will be official host of the occasion.



FRANK CRANE AND HIS "IMP" COMPANY ON THE HIGH SEAS

"THE ROMAUNT OF THE ROSE"

(101 Bison—Three Reels)

REVIEWED BY A. DANSON MICHELL

THIS is the first of a new serial, released August 8, issued by the Universal Company, to be followed by four two-reelers. Beyond a question of doubt, it is the best picture the Universal has so far produced.

It is to Murdock McQuarrie, who plays the leading part, that the credit is mostly due. As a character actor he is par excellence. He shows wonderful technique when playing anything but juvenile leads. In this drama he has an excellent vehicle for the display of his abilities. Pauline Bush, Lon Chaney and a large cast support him with great care for details.

The story is a dramatization of the story by Bronson Howard now running in the "Century Magazine." To read the story, the film possibilities loom up large, but the average American manufacturer would hesitate when the necessity of producing castles and fifteenth-century towns was pointed out. The Universal deserves great credit for the historical accuracy observed in the scenes of the period.

The story of the first chapter is as follows:

Villón and Colin, two vagabonds, set out from the Provinces for Paris in search of fortune. Meeting with several monks, they rob them of what little money they possess. The culprits are arrested and thrown in jail.

A chance is offered to one to escape and Colin gives up his life on the gallows that his friend may be spared. This is against the wishes of Villon, but Colin insists. While Villon is looking at the dead body of his faithful friend, a knight, Philip de Soisons, rides up and orders him away from the gruesome spectacle. On being refused the knight charges him. With a large stone Villon kills the nobleman, and, stealing his armor and papers, arrives in Paris in his name.



VILLON IS ARRESTED AND TAKEN TO THE CASTLE

His first act is to rescue a girl in an inn. A good fight scene is shown. For this Villon is arrested and thrown in a dungeon in the castle. The old King visits him in disguise and asks him to give up his way of living and join a rebellion against the King. For this he promises to free him from the cell.

Villon refuses and the King, making his identity known, knights him in reality, and gives him the name of Chevalier. The scene closes showing the astonished Villon being conducted into the royal castle.

BIG PLANS FOR GRIFFITH'S "THE CLANSMAN"

Special to THE MOTION PICTURE NEWS

Los Angeles, July 27.

D. W. GRIFFITH, managing director of the Majestic Motion Picture Company studio, is now giving all of his time to the production of "The Clansman" from the novel by Thomas Dixon, Jr., which he hopes to make his greatest picture. More than three months have now been spent on this picture and the preparation, and it will probably be four months before it is released. Work has been delayed because of the sickness of Henry Walthall, who has been in a local hospital for the past two weeks, but will soon be able to report for work.

Two village streets, to represent scenes in Piedmont, North Carolina, in Civil War days, have been built at the cost of several thousands of dollars. The best talent of all the Majestic and Reliance companies will take part in the picture, together with about three thousand extra people.

"DAN"

(All-Star—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS is a pleasing photoplay of the stirring times during the war between the states. Lew Dockstader is featured as a type of the trusted plantation slave, immortalized in song



THE DEATH OF DAN

and story and remembered with deep affection by the people of the South for unwavering fidelity to the interests of his master's family.

Lew Dockstader preserves the traditions of the character, and by playing the part with feeling excites regret over the infrequency of the actor's appearance in the picture. Everyone would welcome more of the rotund jollity of the ante-bellum servant, privileged in his years of attendance on the members of the household to assume the role of friend, confidant and ebony jester, who with rare diplomacy was able to be all things at once without forgetting his real status.

Pathos and tragedy touch elbows in this picture from the first appearance of faithful Dan to the tragic end where the gray-haired old servitor gives up his life before a firing squad for aiding Raoul, his master's only son, to escape.

The producers have succeeded in presenting a film which will not offend audiences in either the North or the South by any tactless references to matters which a united country wishes to remain buried in undisturbed oblivion.

The film contains a number of vivid battle scenes executed by a troop of well-rehearsed supernumeraries. There are sharp skirmishes, slashing cavalry charges and thrilling ambuscades to assist the imagination of the spectator in constructing a picture of the Civil War struggle.

The visit of John Hammond and his sister Elsie to the plantation of their friend, Colonel Dabney, in the South is interrupted by the outbreak of the war. Hammond becomes engaged to Grace, daughter of the colonel, while Raoul, the son of Colonel Dabney, wins Elsie's promise to become his bride.

The two young men are separated, each fighting under the flag duty and conscience dictate. The couples are prevented from pledging themselves in marriage for a long time by the uncertainties of the conflict, but are finally united.

The Operator's Exchange

HARRISBURG FIGHT OVER

Harrisburg, Pa., July 30.

WITH the settlement of a long standing controversy between the union motion picture machine operators and the management of the Victoria Theatre all the motion picture theatres of the city are now on a union basis.

Several months ago the union and George Brothers, who manage the theatre, had a falling out on the subject of overtime pay for motion picture machine operators with the result that the union operators went out on a strike. Several efforts at adjustment were made without success. Meantime the theatre employed non-union operators who, it is understood, did not give good satisfaction.

On last Thursday, however, Maxwell Hite, head of the union in this city, announced that an understanding had been reached with George Brothers under an arrangement by which only union operators will be employed hereafter. The union will be recognized and the union scale of wages will be paid.

This places all the motion picture theatres in Harrisburg on the same basis with regard to organized labor which is very strong in this city and has caused the union men to spread broadcast the fact that the Victoria no longer is to be considered an "unfair" theatre.

V. H. BERGHAUS, JR.

A Live Wire

On this page the reader will find the photo of Brother H. S. Smith, of Rochester, N. Y., who has not only thought and argued in the interest of his fellow craftsmen, but has put his shoulder to the wheel and helped to establish conditions in the city of Rochester that cannot help but improve the motion picture business, from both the manager's and the operator's standpoint.

With a man in the operating room whom the manager feels that he can depend upon owing to the fact that the operator is licensed, presupposes that he is competent, the manager will be in a position to devote more of his time and attention to the safety and comfort of his audience.

The operator having no fear of a boy or other incompetent being employed, for less money, will strive to improve the character of his projection, so as to convince the manager and the public that the confidence of the examining authorities was not misplaced.

And the public, the safety of which should, after all, be the first consideration, will feel that the public officials have at last done their duty insofar as lay in their power, by formulating an ordinance for the proper protection of the said public.

The city of Rochester is to be congratulated for one thing in particular, and that is that the mayor had the courage to appoint a practical operator on the board of examiners.

I do not hesitate to say that I expect Rochester to eclipse every other city in the Empire State for projection within the next six months, as a direct result of the new license law, and the fact that it is the only examining authority in the state where a PRACTICAL OPERATOR is employed on the Board.

I am proud to find that a man of Brother Smith's calibre thinks the same as I do in regard to the question of state license, and hope that all interested parties give this matter more thought, as it cannot help but work out for the ultimate good of the business at large.

W. D. CHANEY.

BOSTON BITS

Local No. 182 held its anual outing and field day at Elcock Grove, Stoughton, Mass., on July 26.

Prof. Maloney, a member of Local No. 182, made a balloon ascension and double parachute drop. Brother Maloney is a past master in this line.

The Massachusetts Legislature has passed a law making it compulsory for anyone desiring a motion picture operator's license to serve an apprenticeship under a licensed operator before he can file an application for a license. Of course, this does not apply to any operator from another city, as this would make it unconstitutional, as in the case of the New York license law.

The new and magnificent Modern Theatre opened with a policy of high-class feature photoplays.

Brothers Andrews and Berkholm are employed at this house and delivering the goods.

Brother Tim Fuller, of Local No. 182, has given up operating for a while, to accept a position as manager of Keith's Theatre at Orange, N. J.

The Alston Theatre, seating 1,800, will open September 1 with Brother Watson, better known as Teddy, as part owner and manager.

Los Angeles Operators Entertain

The motion picture operators of Los Angeles, Cal., will give an entertainment on the evening of August 27, and from all indications this will eclipse any previous affair of its sort ever held in the "City of Angels."

I am pleased to state that THE MOTION PICTURE NEWS contracted for advertising space to the extent of a half-page in the program, which will be issued on this occasion.

Operators "Au Naturel"

Of course we have all suffered more or less at different times from the heat and lack of ventilation in the operating room, but Brother Cecil Wood, of late with the Atsco Company, reports an experience that eclipses anything that has ever been reported before, to the best of my knowledge and belief.

When the famous picture known as "Dope" opened at the Victoria Theatre in Pittsburgh, Pa., Brothers Cecil Wood and Chas. Sheppard were employed as operators.

The performance started at 2 p. m. on last Decoration Day, and at about 8 p. m. the heat of the operating room was so intense that the fuses blew out, releasing the automatic sprinkler, and the water in the operating room was up to the knees of the operators.

The leads to the lamps were immersed, and every time the men touched anything in the booth it was most decidedly interesting, "don't you know."

Brothers Wood and Sheppard discarded all clothing as superfluous, and Max Speigel stated that that was the first time he had ever seen a NATURAL operator.

In spite of the deplorable state of affairs the show ended at 11:00 p. m. on schedule time.

For State License

W. D. Chaney,
MOTION PICTURE NEWS,
New York.

Dear Chaney:—Your communication of the 23d inst. at hand, and wish to say that I most heartily agree with you in regard to the state license law governing motion picture operators. We fellows here in Rochester have thought of this thing ever since we organized, and grew tired of waiting for the state license law, so went into it independently, and last May put across a city regulation which has been a great thing for us.

I am an advocate of state license, and am intending to do more than talk about it. It is my intention to get in touch with all "movie" delegates who attend the State Federation of Labor Convention in Schenectady in August (fourth week) and draft resolutions along these lines endorsing the proposed state license.

Perhaps a remark about the necessity or rather advisability of each local having a representative at this convention would not be out of place. The State F. of L. is the body which secures legislation for the working



H. S. SMITH

classes, and just at this time we, the motion picture operators, are entitled to some consideration and support, and all that we have to do to get it, is to get onto the job and make ourselves known. It is not the fault of the legislative committee of that body that we have never been taken care of. We have only ourselves to blame. If we would affiliate and then get to the conventions and make ourselves known we would get the much-needed and wished-for legislation.

But, Friend Chaney, we will never accomplish anything by you sitting in New York, myself in Rochester, another fellow in Buffalo, and the rest of our craftsmen somewhere else, and writing letters to each other.

Let's get together soon. Let's make it in Schenectady on the fourth Tuesday of August, and let's all of us have credentials admitting us as delegates to the N. Y. State F. of L. Convention. If our organization cannot afford to send us, let us go at our own expense, and let's do something for the "movies." Why be drones and make the labor movement carry us?

Why not put our shoulders to the wheel and lift our pound? Why not get on the labor map, and let other tradesmen say of us, "They are a live bunch and are deserving of our support," rather than have the feeling that we are a burden?

I know that some will be represented, and hope that *each* I. A. local in the state will be on the job in Schenectady in August, and wish to say that if they doubt the truth of my statements they will act wisely to write I. A. President Shay and get his views on the subject.

I hope most sincerely that you will see your way clear to publish my communication, as it is an honest expression of my thoughts.

I am fraternally,

(Signed) H. S. SMITH,
Secretary, Local No. 253, I. A. T. S. E.,
P O. Box 385, Rochester, N. Y.
Office, 104 Reynolds Arcade.

SPECIAL FILM REVIEWS

"Why Preachers Leave Home." (Melies. Two reels. Thurs., July 23.)—Mistaken identity causes the complications that are spread over two reels in this picture.

If this picture had been condensed into one reel, it would have been infinitely better. By having the preacher and the whiskey drummer exchange luggage, there is, undeniably, opened up a good chance for comic action. The minister is mistaken for a crook and arrested, the drummer for the minister, and carried off to perform a marriage ceremony.

A burglar comes in, and matters are complicated still further when the drummer runs off in his clothing. But the only conclusion that there could possibly be to all this is for each to be arrested, and when they are brought together in the jail, explanations are necessarily in order.

"The Vampire's Trail." (Kalem. Two reels. Mon., Aug. 24.—The Vampire is a cabaret singer who comes into a young married man's life and forms the third side of the eternal triangle. The trouble is that the wife is too much absorbed in the love for her child, and lets her husband drift pretty much by himself. He almost drifts into the clutches of the bewitching cabaret performer. But an attack of diphtheria in the house catches both in the quarantine net, and they cannot make good their proposed elopement.

But the character of the singer is finally revealed to him, and the husband pleads forgiveness of his wife. Alice Joyce is the loving and devoted young mother, and Alice Hollister the seductive mischief maker. Several strong scenes are revealed in the two reels.

"The Fable of Higher Education That Was Too Much for the Old Man." (Essanay. Wed., July 22.)—George Ade's faculty for seeing the fun in a given situation is a heaven-sent gift, and the way in which he can reproduce it for us so that we see as much of the fun as he does, is inimitable. In this Fable for Films, the youth spends too much of Dad's hard-earned money, and his incensed parent kidnaps him and carries him off to a farm, where the young man is put to work hoeing potatoes.

"Who Seeks Revenge." (Lubin. Two reels. Wed., July 22.)—By means of a wicked exchange of babies, there is developed in this picture a story of powerful human appeal. Skilful dramatic irony makes tense moments when the father is made, through this error, to go against his own daughter. The photography and stage manipulation of the attack on the fort in the first part of the drama is above the average of such scenes.

It is during this battle that the exchange of babies is made by a worthless soldier named Morgan, after both mothers have been killed and before the father of the daughter, the colonel of the fort, has seen his child. A number of capable players are in the cast, including Joseph Smiley, Justina Huff, Clarence J. Elmer, John H. Smiley, Carol Halloway and Eleanor Blanchard.

"His Stolen Fortune." (Essanay. Two reels. Friday, July 17.)—A cleverly conceived plot which affords Francis X. Bushman a chance to reveal his abilities as an actor and incidentally to appear at his best as a matinee idol. Left a fortune by his uncle, he learns from a letter that the fortune really belongs to a poor inventor whom the uncle has robbed. In answer to his honest advertisement hordes of heirs to the fortune pursue him wherever he turns. But he gets away with his sweetheart and then comes the surprising denouement, which has been admirably concealed until this point, that the letter was only a test of the honesty of the young man and the fortune is really his after all.

"The Incompetent." (Lubin. Two reels. Wednesday, July 8.)—Another high-class drama of the sort that Lubin has been releasing of late. It will hold one spellbound throughout. John E. Ince, William Cohill, Rosetta Brice and Charles Kelly play the leads.

Gardner, an incompetent clerk, marries Mildred for her money. He opens a brokerage office and loses all. She works as his secretary and realizes his utter incompetence. She falls in love with Hilton, a rich broker. Her husband finds them together one night and shoots at his wife but wounds Hilton. In a struggle with the police Gardner is killed.

"Her Primitive Model." (Biograph. Saturday, July 11.)—The adventures of a pretty girl in conquering a man that has not yet passed beyond the primitive state. He poses for her when she scrubs for him, and he is smitten with love. But father interferes and the girl attempts to leave, but she hasn't calculated her man aright. He carries her off by main force, and in the end she gives in, in spite of father and his crew of helpers. It is a comedy quite true to nature.

"Harry's Waterloo" (Thanhouser. Sun., July 19.)—A novel picture and one worthy of the highest praise, especially on the part of the lead, who plays four parts; no other character appears. Harry Benham is the clever impersonator who appears in this picture. He plays the lover, the fiancé, the father and the detective. The double exposure work is excellent.



THE SPIRIT OF GOOD TRIUMPHS OVER EVIL
Scene from "The Love Victorious" (Powers, Three Reels, July 28)

"The Fable of Napoleon and the Bumps." (Essanay. Wednesday, July 15.)—Anything that George Ade puts his hand to is obliged to be funny. We have all been charmed with his delightful "Fables in Slang." He now turns his attention to fables of another sort, which might be called "Fables for Films."

A young $12-a-week clerk is taken in by a phrenological quack. After measuring his head, the quack informs him that it conforms in all particulars to Napoleon. He is born, therefore, to command and not to obey. Proceeding to put this supposition into execution, he gets into all sorts of predicaments. Not only does he raise trouble, but bumps also, on the top of his own head. Another measurement discloses the error of the first, and brings him to his senses.

"The Messenger of Death." (Thanhouser. Two reels. Tues., July 28.)—An excellent drama with Mignon Anderson and Irving Cummings in the principal parts. The locale is India; the action is absorbing and rapid, but might be condensed a trifle without harm to the story. The sergeant is left in charge of the compound while the captain is away. The natives attack the place and prove too strong for the defendants. The sergeant in desperation shoots the captain's daughter to keep her from falling into the hands of the natives. Just as he has done so the rescue party arrives, and the sergeant, realizing his terrible mistake, takes his own life.

"The Saving of Young Anderson." (Reliance. Two reels. Sat., July 25.)—It is an excellent drama, and one that will bear up under the severest criticism. It contains a lot of entertaining action, and the scenes are well laid. Anderson, through the influence of his sweetheart's cousin, obtains a position on the police force. He becomes friends with a crooked gang and neglects his duty. Later when his benefactor sees that he is growing more negligent, he lays a trap for the gang and then tells Anderson to arrest them, which causes all to end well.

"The Mystery of the Hindu Image." (Majestic. Two reels., Sun., July 26.)—An absorbing story which is, for the most part, detective in nature. R. A. Walsh appears as the detective. The guardian of a youth who had quarreled with him the night before is found dead in the morning. The young man is arrested and sentenced to die. The detective then takes up the case, following up a clue left by the head of a Hindu image found on the body of the dead man. He discovers the murderer to be a Hindu who had entered the house to steal.



SCENE FROM "KATE WATERS OF THE SECRET SERVICE" (POWERS)

"Kate Waters of the Secret Service." (Powers. Two reels. Friday, July 24.)—Edna Maison plays the part of Kate Waters in this picture. She is the means of convicting the guilty man in a murder case and freeing the innocent one from suspicion. To do this she assumes various disguises which are clever and entertaining. The action is supposed to transpire in the camp of the United States army. The murder has been committed by one of the soldiers. A realistic café scene is introduced.

"How He Lost His Trousers." (Lubin. Split reel. Saturday, July 11.)—On the same reel with "Mandy's Chicken Dinner." The comedy of errors that follows when a young naval officer on shore leave pays a visit to a friend's family and is mistaken for an escaped lunatic. His trousers must serve for a signal to the keepers and he reluctantly gives them up. His sanity does not become evident until after his arrest. Jerold T. Hevener, Raymond McKee and Marguerite Nemoyer are in the cast

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"Mandy's Chicken Dinner." (Lubin. Split reel. Saturday, July 11.)—Mandy is entertaining the preacher and what can she do without a chicken for him? But upon poor Mose, her trifling husband, falls the burden of providing it. He buys one, a rooster, and it gets away; he steals one and he is arrested. In spite of his misfortunes, we are compelled to laugh at his efforts to please his high-sprited and imperious wife. John Edwards is Mose, Mattie Edwards is Aunt Mandy, and Billy Higgins is the darky preacher. This is shown on the same reel with "How He Lost His Trousers."

"A Man and His Brother." (Victor. Two reels. Mon., Aug. 3.)—This picture seems to get away from the conventional and hackneyed productions, of which there are more than enough. It is simple in plot and lacking in sensationalism. J. Warren Kerrigan and Vera Sisson interpret the leading roles. The Western atmosphere is realistic, and the photography is of a high standard.

The "man" is employed on a ranch, where he falls in love with the owner's daughter. His employer is told that he is an ex-convict, but retains him. He tells his sweetheart his past and how he was unjustly convicted of murder, and how he was later released on the discovery of the real culprit, his own brother. A few days later he sets out to capture a notorious bandit and swears that he will bring him back or not return. He discovers that the bandit is the erring brother. Not wishing to break his vow, and reluctant to arrest his brother, he does not return.

"A Dive for Life. (Edison. Tues., Aug. 4.)—The "Man Who Disappeared" series, of which this is the latest story, seems to be getting better and better with every release. The feature of this reel is a dive taken by Marc MacDermott from the top of a Hudson River boat into the icy water below. His fiancee, Mary Wales, who is on the boat, fails to see him come up and thinks that she has lost him forever, and her happiness can well be imagined when she meets him again later.

In and Out of Los Angeles Studios

Special to THE MOTION PICTURE NEWS
Los Angeles, July 27.

The studio of the Rohhins Photoplay Company was an exceedingly husy place the latter part of this month, for heginning August 1 the company was to make three releases a week for Pathé. Jesse Rohhins, who was formerly with the Essanay players at the Niles, Cal., studio, directs one company, and supervises the productions of two other directors.

The most recent production was a rural Western comedy in which Jack Phipps and Miss Dixie Stuart played the leads.

Stanley Twist, head of the Inter Ocean Film Company, of New York, has heen in Los Angeles calling upon manufacturers whose products he handles. At the present time the Inter Ocean huys the output of the Thomas Nash Motion Picture Company and Japanese-American Film Company, of Los Angeles, and the Gouwey Feature Picture Company, of San Gahriel, Cal.

Hold Water Carnival

Following the making of a heach picture at Ocean Park, memhers of the Hartigan comedy company, making negatives for Pathé, held a water carnival, in which there were various contests.

Roger Cornell, a professional swimmer and physical culture instructor, dived forty feet into four feet of water, and in the swimming race Miss Peggy Hart was an easy winner. The contests were filmed and will he used in comedies.

Director Archer McMackin, of the Alhuquerque company, has heen producing short comedies to he used on split-reel subjects released hy the company.

For the past few weeks the two companies at the Western Luhin studio, 4560 Pasadena avenue, have heen working on feature pictures of two reels or more, and now have three completed. Two were directed by Captain Wilhur Melville, and one, "When Honor Wakes," written hy Rohert E. Rinehart, is laid in San Francisco, the morning of the earthquake and fire. A miniature city was huilt and hurned.

Paul Powell directed "Fate and The Fugitive," a story of a fortune-teller. In this, Miss Velma Whitman played the lead. Other recent productions of the Western Luhin players are "Restitution," a two-reel detective story; "On Suspicion," with Frank Elliott, a noted English actor, in the lead; a two-reel play of manners; and "Mrs. Will O' Wisp," with Miss Lucile Young playing the lead.

Realistic Drowning

Miss Olive Golden, playing the role of a runaway wife, in "The Inner Conscience," heing filmed for Majestic release with Frank Bennett as the hushand, caused all the male memhers of the company to leap from a ship at Catalina last week to rescue her. She had not told memhers of the company she could swim and was lowered into the water, before the cameraman was ready.

Thinking all was in readiness for the picture, Miss Golden hegan rehearsing the struggles of a drowning woman. The men saw her and so realistic were her actions they thought she was drowning and dashed in, dressed in their street clothes.

"A Lesson in Mechanics," is the title of a one-reel comedy drama with Dorothy Gish and Rohert Harron, heing produced hy W. C. Cahanne. The experiences of the couple with a motor hoat will hring a laugh.

Eddie Dillon is having a strenuous time directing "A Physical Culture Romance," at the Reliance and Majestic studios. Tod Browning, Fay Tincher and Margaret Edwards are the principals. A young woman studies physical culture and hecomes so proficient in athletics that she easily wins the man of her choice from a seemingly more attractive rival.

Thrilling Newspaper Film

Miss Blanche Sweet is playing the leading part in "The Second Mrs. Roehuck," from a recent popular magazine story, heing filmed at the Majestic studio. The plot of the picture-story hinges on an old family portrait and will be a feature of the Mutual program.

A newspaper picture, "For the Last Edition," is heing produced under the direction of Fred A. Kelsey, of the Majestic and Reliance. How a new soh sister hrings in the story of the day, gives the paper a great heat and saves her sweetheart from falling down on the assignment, is shown in the picture. In one scene a freight car is wrecked hy dynamite. Miss Irene Hunt and Boh Burns play leading parts.

Herhert Rawlinson recently passed the federal examination and is now a licensed navigator. He plies his thirty-eight-foot launch hetween San Pedro and Catalina Islands, every Saturday and Monday, in order to spend the week end with his family at the popular Pacific coast summer resort.

Miss Ella Hall, who has heen playing ingenue parts with the Universal company since thirteen years of age is now playing her first leading woman role in the filming of a two-reel picture, "For the Secret Service," directed hy Rohert Leonard. Miss Hall is hut seventeen years old.

Varied Career of W. H. Taylor

William H. Taylor, aged 86 years, horn at Brownville, Mexico, now Brownville, Texas, a Confederate spy under General Pickett, an Indian fighter under Nelson A. Miles for years, and since then a scout, cowhoy, and ranchman in the West, who for the past two years has directed frontier scenes for the Universal companies making Western pictures, has hidden his friends at Universal ranch good-hye, and with two pack hurros and his favorite saddle horse, started on a five-thousand-mile ride from Los Angeles to New York, via Portland, Denver and Kansas City.

For several years Taylor has desired to go over the country he traversed fifty years ago, and now the trail he hlazed he will find a road of steel. He was recently induced to start a hank account hy Manager I. Bernstein, and after making his first deposit, confided to the cowhoys at the ranch that he did not want them to think he "wanted to ho-o-rde up wealth."

The Rotary Cluh of Los Angeles will hid the old scout good-hye for Los Angeles citizens, and he expects to make twenty miles a day, stopping each evening at a town or city where there is a motion-picture show and giving lectures on how frontier film dramas are produced.

He will keep in constant touch with all Universal exchanges, which will have charge of his puhlicity, hooking, and see that films which he supervised the making of will he shown while he is lecturing. In this manner he expects to defray his expenses, advertise his favorite hrand of films—Universal—and fulfil a desire of years, to again see the West.

Kerrigan Filming Ocean Picture

It was a big laugh that every one ahout the Universal studio had this week if he took time to watch the filming of Al Christie's latest comedy, "He Never Said a Word." Eddie Lyons, Victoria Ford and Lee Moran played leading parts, and a clever deaf and dumb act put on by them will turn the audiences into a laughing riot.

Jack Kerrigan has just completed filming a one-reel suhject, "Little Meg and I," adapted from the poem of that title hy C. T. Murphy. The scenario is hy James Dayton. Mr. Kerrigan is now at San Diego, filming an ocean picture.

By the end of this week the Universal director, Charles Gihlyn, will have completed the last of a series of four Francois Villon pictures, from the stories appearing in "Century Magazine," hy George Bronson Howard.

The title of the last production is "The Ninety Black Boxes." As in all of the series, J. Murdock MacQuarrie and Pauline Bush played the leading parts in this. The pictures graphically portray conditions and actual happenings of the period of the reign of terror.

No recent arrival from the East has been hailed with so much enthusiasm and given such a hearty welcome as that accorded to Henry "Pathé" Lehrmann, who put in his appearance at the Universal city Monday, July 20, having arrived with the principals of his newly-formed company that afternoon from New York City, where he completed arrangements for a release of his comedy pictures through the Universal exchanges.

Will Make Everybody Laugh

The Lehrman hrand will he known as the L K O, and the producer says his only intention is to make people laugh all over the world.

Included in the company who came to Los Angeles with Mr. Lehrman are Billie Ritchie, an English comedian; Henry Bergman, weight 303, a character man; Gertrude Selhy, a vaudeville actress, who will he the leading woman; and Al Hamherg, assistant director.

It is the intention of Mr. Lehrman, whose company will produce exclusively for the Universal, to add two producing companies immediately and he is now negotiating with two well-known directors. The new organization, which was formed after the comedy maker had heen homharded with offers from five other film manufacturers, will release three single-reel comedies each week, heginning ahout the middle of September.

Mr. Lehrman was formerly with the Biograph, then the Keystone, and until two months ago director-general of the Sterling Motion Picture Company. When Mr. Lehrman severed his connection with the latter company he departed from Los Angeles, saying he was going to return to his native land, Austria, hut upon his arrival at the Universal studio he explained that he tried to go to Europe, hut he couldn't—they wouldn't let him.

James Neil Producing for Lasky

James Neil, for some time feature director with the Universal, is now producing his first picture for the Jesse Lasky company, "Where the Trail Divides," from the story hy Stewart Edward White, with a cast including Rohert Edeson as "How," the Indian, and Theodore Roherts as Col. Lander.

Miss Winifred Kingston is playing the role of Virginia, the orphan girl cared for hy Col. Lander. All of the exterior scenes have heen completed, they heing filmed at Griffith Park, north of Los Angeles in the San Fernando valley, and in the Lahrae oil fields near Los Angeles.

The interior scenes are now being taken at the Lasky studio and the picture, to consist of five reels, will he completed by the latter part of next week.

Eddie Aheles, of "Brewster's Millions" fame, has arrived at the Jesse Lasky studio for the filming of "Bohhie Burnitt" and "Ready Money," which will be done under the direction of Oscar Apfel. All scenes for "What's His Name," with Max Figman and Lolita Rohertson, have heen filmed and the negative will reach the New York office of the company in ahout two weeks.

The great mountain scenes of the "Trey o' Hearts" series completed, the Wilfred Lucas company, Universal, are now in San Diego, where the spectacular seafaring instalment of the series is heing staged.

Will Blow Up a Ship

To furnish sensations for this drama, two ships will be destroyed at sea. One will he loaded with gasoline and hlack powder and hlown up, while the other will he rammed hy an ocean liner and cut in two. Both ships have heen purchased hy the Universal for this purpose and their destruction will he accomplished a short distance off Point Loma.

The two principal roles in the series are those of twin sisters, Judith and Rose. Both parts are played hy Cleo Madison, the accomplished emotional actress.

In the third and fourth instalment of the series, entitled, "The Sea Adventure" and "Dead Reckoning," Alan Law escapes from numerous threatening dangers with Rose, his sweetheart. Judith suhstitutes herself for Rose and is taken ahoard a ship hy Law. Sailing under false colors, Judith turns a score of harrels of gasoline loose in the hold.

She then escapes from the ship to another yacht previously chartered for her escape. At a critical moment the ship which carried Law is rammed hy a small launch and the gasoline exploded. Law and a friend harely escape with their lives. Later they take possession of the yacht chartered hy Judith where they discover Rose.

Shortly afterward Judith and her accomplices retake the yacht and capture Law and his friends. But their possession is short-lived hecause the yacht is rammed and sunk hy an ocean liner in a dense fog.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Mrs. Billington's First Case." (Essanay. Tues., July 21.)—Any idea that comes from Montague Glass is sure to be clever. This picture is based on a story of bis that appeared in "Munsey's Magazine." It shows bow a lawyer-husband breaks his lawyer-wife of the desire to practice in the courts at her first case. He appears as opposing counsel and defeats ber unmercifully. Gerda Holmes and Bryant Washburn play the young couple capitally.

"Temper and Temperature." (Lubin. Split reel. Tues., July 21.)—Another mother-in-law comedy, and the much-abused and unappreciated person gets the best of the son-in-law this time. He tries to send her to bed, witb the connivance of a doctor friend, when she comes to visit him. But she is too smart for him and overhears the conversation on the telephone. It makes a ripping laugh producer.

"Worms Will Turn." (Lubin. Split reel. Tues., July 21.)—Here we have that funny troupe of policemen the like of whom are seen nowhere but in Lubin films. They must be seen to be appreciated, as tbe saying goes. The worms in tbis instance bappen to be tramps, who conquer the squad of police and appropriate the officers' honored uniforms to their own base uses. Tbey are then the police, for the uniforms make tbe only difference as far as can be told.

"Bread Upon the Waters." (Vitagraph. Two reels. Tues., July 21.)—A strong picture of the sacrifice of an artist through his devotion to high ideals. The sadness of his life, brigbtened by his generosity and his victory over self, will make a deep and lasting impression. Jean, the artist, is played with sympathetic insigbt into the requirements of the part by Etienne Girardot, and Lillian Walker gives excellent support.

"The Lure of the Ladies." (Selig. Tues., July 21.)—A young man of romantic temperament bas the fatal habit of falling in love with every girl he sees. Of course this sort of thing can not go on always, and he finally gets all tbe romance knocked out of him by a burly truckman, whose girl he was making violent love to. But tbis conclusion does not come until we have witnessed some merry sights in the way of impromptu courting.

"The Sealed Package." (Selig. Wed., July 22.)—A strongly acted and tense drama, in which an error concerning important papers and diamonds nearly causes the ruin of an innocent man, who bad confessed to save another from the severe shock that an accusation might give him. The mistake comes to light in time, the self-sacrificing young man wins the girl whose father he was trying to shield, and the villainous rival is discharged.

"The Show Busters." (Biograph. Split reel. Thurs., July 23.)—An uproarious farce of the rivalry of amateur and professional actors. The professionals have been stranded in a small village, and when the amateurs prove unsatisfactory to the committee in charge of the show for the benefit of "toothless tobacco chewers," the professionals are engaged. The village talent gets its revenge by putting an end to the agonizing show by means of a fire hose. It is on the same reel with "The Cheeseville Cops."

"The Cheeseville Cops." (Biograpb. Split reel. Thurs., July 23.)—Thc police of Cheeseville lead the grand carnival parade of the village and a gallant sight they make. Two "dips" get in a little work on thc side, and when tbe police take their trail the grand paradc is turned into a merry chase after the sleight-of-hand pcrformers. The same reel contains also "The Show Busters."

"Slippery Slim's Inheritance." (Essanay. Thurs., July 23.)—Sophie and the foreman try to put one over on Slippery Slim, but luck favors the wily one. News of a fortunate inhcritance brings Sopbie to him and they are married, but it turns out tbat a grave mistake has been made and tbat tbe money has been left to his sister. Away goes the foreman to marry the sister now, but she bas just married another. Since Slippery seems unusually bale and hearty, the foreman is left out entirely, and has no chance to get Sophie, who must remain in wedded bliss until anotber picture comes out.

"A Friend's Forgiveness." (Melies. Two reels. Sat., July 11.)—Mrs. Gamber is neglected by her husband and has an affair with anotber man, wbo is married. Her husband is ignorant of this. Jack, the other man, meets with an accident and dies soon after. Mrs. Gamber is afraid that her letters to Jack will become known to all. But Jack's wife returns them to her when sbe discovers them.

"The Beast." (Kalem. Tues., July 21.)—The daugbter marries her father's debtor. He drinks heavily and one morning is found dead in his parlor. His wife is accused, but it develops that the butler killed him in self defense. Alice Joyce and Tom Moore are the principals in tbis exciting story. A few of the interiors were taken at the Exposition in New York.

"The Rival Railroad's Plot." (Kalem. Two reels. Wed., July 22.)—A railroad story of more than usual interest. The scenes in tbe cab of the engine are most realistic. Several men fall off the train while it is going at great speed. Two railroads enter into competition for the mail contract. The weaker road tries to ruin the chances of tbe other by sending one of their fireman with the train. All their plans fail, due to the heroic effort of the engineer. Helen Holmes appears as a telegraph operator, William Brunton as a fireman, her sweetheart. N. Z. Wood is the engineer and Leo D. Maloney and Charles Wells are the heavies.

"Prosecution." (Vitagraph. Thurs., July 9.)—An excellent explosion occurs in this picture in which a small house is completely destroyed. Wben the wages of the mine employees are decreased, McClellan, a labor leader, blows up the mine hoist. He is seen by Collins, the local attorney, who loves McClellan's sister. He is undecided whether to expose tbe man or let him go for the sake of the girl, but the girl herself makes her brother confess. Alfred D. Vosburgh appears as the attorney, George Holt as McClellan and Margaret Gibson as the girl.

"Defying the Chief." (Kalem. Sat., July 25.)—An Indian story that surpasses the recent releases dealing with the redskins, featuring Princess Mona Darkfeather. While the wicked tribe of Indians is being attacked by a hostile tribe, Ohonka and her true lover escape. Art Ortega and Rex Downs are the other principals.

"A Matter of Record." (Lubin. Sat., July 25.)—The husband concocts a fine scheme to outwit his wife. He has his dictograph talk to his wife when she calls up, while he is off enjoying himself with his pretty typewriter. But once his records get mixed, the wife hears the one intcnded for the typewriter, and it is all off with Mr. Timkins' fun.

"Broncho Billy and the Gambler." (Essanay. Sat., July 25.)—Through kindness, Broncho Billy has pity on the gambler and sends him off with money in his pocket. This act melts the heart of the girl he loves and overcomes her obstinate indifference. As usual, the acting of G. M. Anderson and Kate Clayton in the leading roles is above reproach.

"Footprints." (Selig. Sat., July 25.)—Through the fact that the identical measurements of two women's feet and that one of the ladies is a somnambulist, some trying situations are developed for the persons concerned in this play. But when these two things are discovered, all is righted, for the owner of the diamond necklace has robbed herself in her sleep-walking.

"Romantic Josie." (Vitagraph. Sat., July 25.)—Josie, reading of Sir Launcelot and Lady Gwendolyn, imagines herself the fair lady imprisoned in the castle and rescued by her knight. Her absorption sets the house on fire, because she put coal oil in the soup, and Hank does play the knight in great fashion by pulling her from the flames.

"The Little Widow." (Biograph. Sat., July 25.)—A drama of the sort to touch tbe heart. But the bank failure part is too full of untruthfulness to be convincing. The widow's friend forces the president to hand over her money. When a bank fails, however, the funds are no longer in the hands of the old directors, but a receiver takes charge.

"The Mystery of the Octagonal Room." (Edison. Tues., July 25.)—Once again Hamilton Cleek solves an apparently unfatbomable mystery concerning the disappearance of precious bric-a-brac. The cunning and ingenuity of the crook is baffled by the science of Cleek, and we are absorbed in tbe working out of the puzzle. Thomas W. Hanshaw's story, upon which this is based, will appear in the September number of "Short Stories."

"A Letter from Home." (Essanay. Two reels. Fri., July 24.)—This is tbe story of a young attorney who is placed between two fires and yet he comes out unscathed, but we are given some tense moments during which he battlcs with his conscience. He has gone to a small town as a special state's attorney to put an end to land graft. He resists the offers of bribery made by tbe crooks, until he becomes aware of his wife's loneliness in the small place. He gives in in order to be ablc to take her away, but sbe accidentally overhears, becomes willing to remain to help ber husband do right, and persuades him to return the tainted check.

"Coffee Cultivation." (Pathé. Split reel. Mon., July 27.)—Everybody drinks but few know anything about the cultivation of coffee and its preparation for market. Pathé has satisfied curiosity about this important Brazilian industry in a picture which is well worth while. It is given on the same reel with "Hosts of the Sea."

"The Hosts of the Sea." (Pathé. Split reel. Mon., July 27.)—This brings an aquarium into the motion picture tbeatre. All sorts of strange and queer looking animals living at the bottom of the sea are photographed in their natural surroundings, with some of their most characteristic habits of life much in evidence. Completes the reel that begins with "Coffee Cultivation."

"The Straits of Bonifacio." (Pathé. Split reel. Tues., July 28.)—The audience is taken through these wonderful straits off the coast of Sardinia, with gigantic cliffs rising abruptly from the dazzling white spray of the troubled waters. A tinted picture of sunrise in this glorious valley of the sea is unusually beautiful. With "Hemp Growing" we get a thousand feet of interesting matter.

"Hemp Growing." (Pathé. Split reel. Tues., July 28.)—All the processes in raising and getting the hemp ready for market, to be shipped to all parts of the world and made into rope and mats, are presented clearly and intellibly in this picture of New Zealand's great industry. It is on the same reel with "The Straits of Bonifacio."

"John Rance, Gentleman." (Vitagraph. One and a half reels. Tues., July 28.)—Splendid acting, strict attention to the smallest details of setting, and uncommonly fine photography combine to make this one of the best Vitagraph pictures that has appeared for some time. The story is vibrant with life and does not need sensational accessories. The sacrifice of the hero at the end in following his conscience, instead of the woman that he loves, makes an ending that must impress all. The two reels are completed with "Beautiful California."

"Beautiful California." (Vitagraph. One-half reel. Tues., July 28.)—The Vitagraph photographers have determined that beautiful things shall not lie right under their noses without their seeing them. In this half reel, which

completes "John Rance, Gentleman," they have caught some of the wonderful scenes near the Vitagraph studios at Santa Monica, Cal.

"The False Shadow." (Lubin. Two reels. Thurs., July 23.)—Here is a story that abounds in dramatic moments, and with the able players that are cast for the parts, the production is in every way a strong one. The new science of eugenics forms the central idea. A physician makes a wrong report on the young man who is about to marry the girl that he, himself, is in love with. The girl falls sick, the physician confesses what he has done, and finds the lover for the girl, the sight of whom restores her to health.

"The Apple." (Vitagraph. Thurs., July 23.)—The apple in this picture is not an Albemarle Pippin, although there are two girl pippins in this little drama of the East Side. The apple is the apple of discord. But Aunt Sophia uses her woman's instinct, so that Hugo finds that his wife is the finer pippin after all.

"His Sister." (Vitagraph. Mon., July 27.)—How a tomboy sister stands by her brother who has shot a man in a quarrel that arose out of gambling. She makes the sheriff's posse follow her while the brother escapes to the border. There is pictured some wonderful riding across vast plains and over the slopes of lofty mountains, all of which are photographed with extraordinary clearness.

"Gwendolyn, the Sewing Machine Girl." (Biograph. Split reel. Mon., July 27.)—A burlesque comedy that turns things out of their natural course. The sewing machine girl drinks champagne, her lover is a bootblack in evening clothes, three hefty furniture movers are "perfect ladies." The landlord kidnaps the girl, but she is trailed by the flowers dropped from her bouquet. "Search, the Scientific Detective," is on the same reel.

"Search, the Scientific Detective." (Biograph. Split reel. Mon., July 27.)—This is a curious picture, but it has fun-provoking qualities. It reminds one of the very first motion pictures which showed persons and things disappearing at will. The detective has this strange power, and by means of it and other scientific devices he tracks his criminals, finds the star actress and her precious pearl necklace. With "Gwendolyn, the Sewing Machine Girl."

"A Clash of Virtues." (Essanay. Tues., July 28.)—The moral of this picture, and it is earnestly presented, is that somebody has to lose what somebody else makes on the Stock Exchange and suffer hard for it. But the young clerk who has been drawn into the net is saved by his sister, who weds the son of the "power of the Street," and a tragedy is averted by this sweet turn in affairs.

"The Question and Answer Man." (Lubin. Tues., July 28.)—Bob Johnson writes the "Advice to the Love-lorn" as Madame Leonora's column. Bob's advice is not always fruitful of results, as Freddie Nix learns when Bob gets the girl that the latter has been wearing his heart out for. The decrepit grandfather serves no comic purpose in the picture, and it would have been better if he had been left out of the cast.

"Muff." (Selig. Tues., July 28.)—This is a Roy McCardell picture that is not a comedy. It is a story of a foundling, who has been left by his father, a circus rider, at the door of his aunt's cottage and is raised by her. Later he falls into the company of his father, who is about to lead him into criminal practises when the relation of the two becomes known. The meeting of father and son is too artificially contrived.

"The Bingleville Fire Department." (Kalem. Fri., July 24.)—A rollicking comedy of a funny town, funny fire department, and funny police force. The heads of the last two love the daughter of the honorable mayor of the town. They do not win her, losing to a young sprig of a fire-extinguisher drummer, who beat them both in saving the mayor's house from burning.

"A Traitor to His Country." (Lubin. Fri., July 24.)—The scene of this picture is in the Philippines, during the rebellion against the United States Government. A young insurgent reveals the secrets of the rebel camp in order to protect his sweetheart. The circumstances of this treachery make a powerful human interest story.

"The Substitute Heir." (Selig. Fri., July 24.)—In which a purchased heir acts as a boomerang, and has exactly the opposite effect from that contemplated. The widow of a wealthy man needs a child to secure his fortune in the courts, but the one she gets turns out to be of a dusky color. The situation is led up to with sharp surprise in Roy McCardell's best manner.

"The Winning Trick." (Vitagraph. Fri., July 24.)—This sounds as if it might be about a card game, but it is not. The trick was played upon a young lady by the man who loved her, in order to win her for his wife. It was a clever trick to cure her of her romantic socialistic ideas about not wanting to marry a rich man. He becomes poor long enough to prove that she doesn't like it.

"The President's Special." (Edison. Two reels. Fri., Aug. 7.)—Through overwork the station agent goes to sleep at his post and allows a picnic train to go by when he should have sidetracked it. In a vision he sees the terrible results of his negligence. But his wife also sees the train and realizes that it should have been stopped. She jumps in an automobile and overtakes the train in the nick of time. The race between the automobile and the train is slightly too long. Charles Ogle and Gertrude McCoy lead the cast.

"A Change of Business." (Edison. Split reel. Wed., Aug. 5.)—On the same reel with "Faint Heart Ne'er Won Fair Lady." To win the charming widow of the town Jones changes from a bartender to a soda fountain keeper. This comedy is rather slow but will furnish amusement for those who like this variety of parlor comedies. May Abbey and Frank A. Lyon are the principal characters.

"Faint Heart Ne'er Won Fair Lady." (Edison. Split reel. Wed., Aug. 5.)—On the same reel with "A Change of Business." By persistently addressing his much-desired father-in-law with, "I love your daughter. Will you let me marry her?" the suitor finally wins the girl. A number of comical situations are introduced. Edward Boulden and Bessie Learn lead the cast.

"One Touch of Nature." (Edison. Sat., Aug. 8.)—One of the best one-reel dramas produced for some time. The perpetual crank comes in touch with a little boy fishing. The friendship of the boy causes him to re-enact scenes of his childhood and his bad character leaves him forever.

"A Tango Spree." (Edison. Mon., Aug. 3.)—One lone man in the town is adverse to the tango, but when his mother takes it up he falls in line. Dan Mason plays the lead in this enjoyable comedy.

"The Man with the Glove." (Kalem. Tues., July 28.)—A drama showing the instincts of cruelty, selfishness and revenge in full play. A banker has been marked with the word coward, and since his schooldays is forced to wear a glove to conceal the mark. Later in life he gets his chance for revenge upon the man who thus disfigured him, but the sight of the latter's suffering makes him relent, and kindness takes the place of revenge. A dramatic but hardly logical piece, acted with forceful reality.

"The Deadly Battle at Hicksville." (Kalem. Thurs., July 31.)—No one likes to see the incidents of our Civil War travestied as in this picture. Of course it is funny in a way; the characters are so ludicrous in appearance and the action is so ridiculous that the picture cannot but be funny to certain kinds of audiences. But it is distasteful to many to read "General Flea" and "Union soldiers do not work after 5 o'clock."

"The Indian Agent." (Kalem. Two reels. Wed., July 29.)—A picture of life on the plains a couple of generations ago, with grizzled trappers, wild Indians, brave women. There is a caravan of prairie schooners attacked by Indians, and we are given a fair reproduction of the ensuing battle.

"The Identification." (Kalem. Two reels. Mon., July 27.)—The somewhat gruesome and repulsive life of a cocaine fiend is revealed with uncommon realism. The uncontrolled craving for the drug discloses the secret of the young attorney to the girl whom he wishes to marry. The luxurious surroundings of fashionable life are varied with prison scenes, and punctuated with pistol shots and mortal scufflings. An automobile is caught turning turtle. For those who like this sort of film, it is a powerful picture of its type.

UNIVERSAL PROGRAM

"Troublesome Pets." (Sterling. Thurs., July 30.)—A good comedy, but not as good as the majority of this brand. His wife owns a parrot which her husband doesn't fancy, and he throws it down a well. The whole village is aroused by cries of "help" emitting from the well. A monkey is also introduced which adds to the fun.

"A Wild Ride." (Sterling. Mon., July 27.)—The Sterling kids minus Billy appear in this comedy. The feature of the picture is a wild ride taken by two of the children in a scenic railway car with the burlesque police force following in the next. The picture is good throughout, but this last event is a crackerjack.

"The Dupe." (Eclair-Universal. Two reels, Wed., July 29.)—Helen Marten, Mildred Bright and Bob Frazer play the leads. The story continually commands the attention. An honest man finally triumphs over a group of dishonest business sharps. His sweetheart is a great aid to him. The story will appeal to all except the very young.

"Tribal War in the South Seas." (101 Bison. Two reels. July 25.)—A picture made in the South Seas by William Clifford in which there are numbers of natives and many typical scenes. Several good fights are staged. The story itself is clean and interesting, possessing a number of unique features. A girl, stolen by a rival tribe, is regained after many fierce encounters. There is much realism throughout.

"The Wooing of Bessie Bumpkin." (Joker. Wed., July 22.)—William Wolbert and Bess Meredyth are the principals in this comedy, which is somewhat slow in places. Two foolish men are in love with Bessie, but neither wins her and she is left without a husband.

"Irene's Busy Week." (Victor. Fri., July 24.)—A different kind of comedy with Irene Wallace and Walter Miller in the leading parts. Irene is to marry her guardian, who is old and disagreeable. Her favored lover succeeds in smuggling her off the large estate in a cartload of apples. A very enjoyable and pleasing picture.

Universal Ike, Jr., in "His City Elopement." (Universal Ike. Tues., July 28.)—Much fun is furnished by the actions of the characters in a sleeping car. Ike elopes with the hotel waitress, but is forced by the proprietor and his wife to return. Robert Fuehrer and Louise Glaum are the principals in this highly amusing picture.

"An Indian Eclipse." (Nestor. July 30.)—Paul Machet is the producer of this excellent Indian drama. A white man wrongly accused of murdering an Indian squaw proves his innocence to the Indians by pretending to invoke an eclipse of the sun. He, of course, knew when it was due to occur.

"Wifie's Busy Day." (Joker. Sat., Aug. 1.)—The usual side-splitting mix-up results when a man tries to pass off the wrong woman as his wife. Max Asher plays the lead. A lot of rough slapstick work takes place which will surely create laughter.

"Some Cop." (Crystal. Tues., Aug. 4.)—Not as good as Vivian Prescott and Charles DeForrest are able to do. Charlie is a hobo, finds a cop's uniform and dresses himself in it. He captures the man of the house instead of a burglar and creates a general disturbance before he is arrested.

"That's Fair Enough." (Joker. Sat., Aug. 8.)—Max Asher and Louise Fazenda in a comedy and its success is assured. It's the old story about father's choice and her own, but it has many new twists that keep one in a continual roar of laughter.

"The Storm Bird." (Powers. Tues., Aug. 4.)—This picture is rather disconnected and somewhat hard to follow in places, but it contains a lot of fast action which will please. Ray Gallagher, Edna Maison and Bert Law play the leads. The dissolute sea captain who attempts to win a young girl by force is at length routed by her sweetheart.

"The Mind's Awakening." Frontier. Sun., Aug. 2.)—The story is a little obscure in places. Dolly Larkin, Arthur Allardt and Joe Franz head the cast. There is a stirring fight

in the latter part of the picture. The waitress of the hotel in the West is married, but has left her husband. She meets him when he comes to the hotel and both are happy. The girl's father sanctions the marriage.

"Rescued by Wireless." (101 Bison. Two reels. Aug. 8.)—Taken in Honolulu, and acted by the company sojourning there, the principals of which are William Clifford, Marie Walcamp and Sherman Bainbridge. Industrial and tropical scenes are shown throughout the picture. The story tells of a girl, Clifford's sweetheart, who is constantly annoyed by Sherman, the wireles operator. When this man incites the natives to rebellion the troops are called back by the girl's wireless appeal.

"The Third Party." (Joker. Wed., Aug. 5.)—The plump but very agile comedienne, Bess Meredith, is the life of this comedy. For this reason, if no other, the production will be successful. Thinking his wife is receiving a lover makes hubby dress the butler as a girl. The denouement is clever.

"Symphony of Souls." (Rex. Thurs., Aug. 6.)—Robert Leonard and Ella Hall play the leads. Miss Hall looked very pretty, but the part seemed beyond her power. The story is good. A poor double exposure in the print shown is registered. Mr. Leonard leads a large orchestra in a capable manner.

"Behind the Veil." (Rex. Sunday, Aug. 2.)—A Smalley picture told in a capable manner. The story is strong and will please lovers of good drama. The mother and father of a kiddie are separated and the mother takes a house next door and surreptitiously watches over her child, of which the father has charge. A reconciliation is effected in a novel manner.

"In the Days of Old." (Eclair. Sun., Aug. 2.)—A child comedy. Bobby goes to sleep in a knight's suit of armor and dreams of what he might have been if he had lived in the fifteenth century.

MUTUAL PROGRAM

"From Wash to Washington." (Thanhouser. Sun., July 26.)—A comedy that really contains something novel as well as humorous. Marguerite Snow as the washwoman's daughter dreams that she is in Washington with a policeman (James Cruz). They visit many points of interest, jumping rapidly from one place to another. The picture is well produced, especially in those parts in which the figures disappear.

"Leave It to Smiley." (Komic. Sun., July 26.)—Rather inferior for this brand. The actions of a stranded troop of actors is the topic. "Tammany" Young, Tod Browning, Fay Tincher and Max Davidson appear in the leading parts.

"Our Mutual Girl, No. 28." (Reliance. Mon., July 27.)—Some views of Long Branch and West End, N. J., start off this reel. Then the scene shifts back to New York, where Margaret tries on the latest hats and bathing suits. Mrs. Knickerbocker, Margaret, Dunbar and Jack Stuyvesant then visit Long Beach, where the two men come to blows over Margaret. The quarrel ends peacefully and afterwards the party meets the Dolly twins, the popular New York dancers.

"Jim Regan's Last Raid." (Broncho. Two reels. Wed., Aug. 5.)—One of the best of the sensational Western melodramas, but conveying a wrong idea of the now civilized West. Lightning action marks both reels. Because of the brutality of her husband, Jim, Anna leaves him. She gets a position as singer in the Silver City saloon and falls in love with the proprietor. He proposes, but she refuses, thinking of her husband. Jim and his band raid the place, but he is shot by Anna. She then marries the man she loves.

"The Thunderbolt." (Domino. Two reels. Thurs., Aug. 6.)—Grace, an artist, comes under the influence of a disreputable man in the city. She is rescued from his clutches by her brother-in-law, a minister. The man comes to Grace's home town with the purpose of telling falsehoods about her before the entire congregation. As he is about to do so he is struck by lightning. This is a highly sensational picture and will be enjoyed by the lovers of this sort of melodrama.

"The Gangsters and the Girl." (Kay-Bee. Two reels. Fri., Aug. 7.)—Molly is convicted of stealing. In reality she is innocent. The gang of which her sweetheart is leader rescues her while she is on her way to the state's prison, and thereafter she lives with them. A detective is sent to spy on the gang, and to avert suspicion joins them. The girl falls in love with him and, after the gang is captured, Molly and the detective are married. The picture is full of action, and all who love the sensational melodrama will take pleasure in seeing this.

"Jim Cameron's Wife." (Domino. Two reels. Thurs., July 23.)—Jim Cameron has a sick child, and is unable to meet his debts. Andy Stiles holds up the stage, is pursued by the sheriff to Jim's home. When Andy sees in what great need the Cameron family is, he gives himself up so they may claim the reward. Clara Williams, Thomas Chatterton, W. S. Hart and Lewis Durham lead the cast. The picture is alive with action of the melodramatic sort and exciting from the start.

"The Curse of Caste." (Domino. Two reels. Thurs., July 30.)—A tragic drama played by the New York Motion Picture Corporation's capable cast of Japanese actors. It tells, in a pathetic way, the manner in which a happy marriage was ruined because of class distinction. The Japanese scenery is realistic and the photography of the best.

"The Long Feud." (Broncho. Two reels. Wed., July 29.)—A pleasing drama entertaining from the start to the end. A feud of long standing is ended by the love of a young man and girl from the opposite factions. The picture is not entirely drama. A number of comic scenes are introduced which are good.

"An Eleventh Hour Reformation." (Kay-Bee. Two reels. Fri., July 31.)—A far-fetched but pleasant drama. A robber enters the house of a lawyer who once defended him successfully. He overhears the man's wife planning to elope with another, but his words cause her to think again and she resolves to stay. There is not a slow moment in the picture.

"The Red Man's Heart." (Majestic. Tues., July 21.)—A pleasing offering in which the reformation of the brutal man wins him a wife. There is a lot of action in the picture. Francella Billington, George Siegemann and Dark Cloud play the important roles.

NEWS WEEKLIES

Pathé's Weekly, No. 45. (Pathé. Wed., July 15.)—An unusually large number of entertaining events appear in this number, the most important of which are, dynamiting the ruined buildings of the recent Salem fire, the trial trip of the "William J. Gaynor," New York's newest fire boat, and the large fire in Moscow, Russia, which destroyed the old palace of Alexander.

Pathé's Weekly, No. 46. (Pathé. Wed., July 22.)—Many interesting sights from all parts of the world are shown this week. From Asheville, N. C., come pictures of the Students' Camp, with a review of cavalry by Governor Craig and Secretary Bryan; from Los Angeles, views of the Japanese war vessels visiting here; from Paris, a glimpse of the latest fashions in capes; from Sebastopol, Russia, pictures of the Czar's visit; from London, a snapshot of the Harvard crew winning the Henley; besides other scenes from various places.

Pathé's Weekly, No. 47. (Pathé. Wed., July 29.)—Miss Dorothy Bauer, aged fourteen, who swam from Nyack to Tarrytown across the Hudson is a person much talked about and all will enjoy seeing her. The "Tribune" race from the Battery to Sandy Hook is entertaining, with the winner, George R. Meehan; and then we have Leo Friede winning the international canoe race. The Grand Prix Race in Lyons, France, is a fitting end. Some very good views were obtained in this race. Less important topics consume the rest of the reel.

Hearst-Selig News Pictorial, No. 41. (Selig. Mon., July 20.)—All who take a lively interest in what is going on in different parts of the world will find plenty to excite their curiosity in this section. It forms a welcome supplement to the daily newspaper by presenting visually what we read about each day.

Hearst-Selig News Pictorial, No. 42. (Selig. Thurs., July 23.)—General Villa receives the greatest honor among celebrities through the camera-man in this week's pictorial. He is caught before Torreon while his followers accord him the acclaim of a hero. Other scenes with the rebel army in Mexico give this issue more than ordinary timeliness. The best pictures in the reel are those of the Harvard boat crew winning the Henley Regatta on the Thames.

Hearst-Selig News Pictorial, No. 43. (Selig. Mon., July 27.)—This number does not fall below the high standard that has already been set for this pictorial news service. Secretary Daniels again appears with his beaming countenance, this time reviewing the sailors at the War College. Other events included are the Larchmont yacht races, the war on the rats in New Orleans, and the printing of the new Federal Reserve currency.

Animated Weekly, No. 123. (Universal. Wed., July 15.)—A large number of events are shown in this weekly. They are, the launching of the U. S. S. "Nevada"; views of Paris after the flood; pictures of the convention held in Dayton, Ohio; the meeting of the I. W. W. faction in Union Square, N. Y.; a picture of the new Lehigh Valley bridge in Buffalo, N. Y.; the latest gowns from Paris; the annual rowing race on the Schuylkill River, Pa.; James J. Jeffries' visit to the Universal studios at California; pictures of King George and Queen Mary; the funeral of ex-Senator Baily at Patchogue, L. I.; a squadron of Japanese soldiers on parade in Washington, D. C.; the new sixteen-inch gun in use at the Panama Canal; and cartoons by Hy Mayer end the picture.

Animated Weekly, No. 124. (Universal. Wed., July 22.)—It consists of suffragettes water polo game at Glen Island, N. Y.; a canoe battle at Larchmont, N. Y.; water cycling on the Seine; the yacht race for the Blackton trophy at Larchmont, N. Y.; the carnival at San Diego, Cal.; the trooping of the colors on the birthday of King George; the tennis tournament at Seabright N. J.; the meeting between Warren Kerrigan of the Universal and Jeff Davis, organizer of the Hotel De Gink hobo farms; balloon racing at St. Louis; the construction of the large breakwater at the mouth of the Columbia River; a display of the various trophies won by Sir Thomas Lipton, and cartoons of Hy Mayer.

Animated Weekly, No. 125. (Universal. Wed., July 29.)—Governor Fielder, of New Jersey, holding a reception and reviewing State troops is one of the features of the news events in this well-known series. Others are: the record-breaking swim at Sandy Hook, performed by George R. Meehan; Governor Crue breaking ground for the Oklahoma State house; forcible feeding of Becky Edelson, the I. W. W. agitator; a baby auto show at San Diego, Cal.; funeral of Archduke Ferdinand; fiftieth reunion of the Elks in Denver; the Henley regatta; the hydroplane Disturber IV; auto polo accident at Portland, Ore.; and the aquatic feats at Traver's Island, N. Y.

Mutual Weekly, No. 82. (Mutual. Thurs., July 23.)—A fine view of the launching of the *Nevada*, Uncle Sam's new superdreadnought, at Quincy, Mass., the christening of the new German trans-Atlantic liner by Count Zeppelin at Vegesack, Germany; a graphic scene of the eulogy of the New York anarchists killed in New York. It shows Union Square crowded with curious sightseers, the throngs so large that 700 police were necessary to guard against any undue demonstration; the float competing at the Flower Carnival recently held at Halle, Germany; the annual water sports at Cour d'Alene, Idaho; the entertainment of notables by the Author's League of Paris with dancing carnival; interesting pictures of the national elimination balloon race at St. Louis; water cycling, a new sport which will interest on account of its unusual qualities; dynamiting the ruins of the big fire at Salem, Mass.

Mutual Weekly, No. 83. The events filmed this week include the following: The pageant celebrating the opening of the new electric road at San Bernardino, Cal.; the Czar visiting Roumania; Trixie Friganza joining a fraternal society in Portland, Ore.; the "River of Doubt"; the funeral of the Austrian Archduke Ferdinand; girl swimmers posing especially for the Mutual camera man; King George reviewing troops; 15,000 people witnessing a man in a box thrown into New York Bay; King Alphonso at a church celebration; Elks at a reunion; the Prince of Battenburg visiting an English schoolship.

International Association Finds New Home

Organization Has Engaged a Suite of Rooms for Its Meetings in the Hotel Marlborough-Blenheim—Standing Committee Will Receive Visitors

THE International Motion Picture Association has moved from its quarters on Third avenue, New York City, to a suite of rooms, Nos. 33-34, in the Hotel Marlborough-Blenheim, Thirty-sixth street and Broadway.

Special facilities have been provided to insure the comfort and guidance of all exhibitors who may come to New York either on business or pleasure. A standing committee is in constant attendance to supply information of all kinds to out-of-town exhibitors. Whether they desire to be enlightened on the location of theatres or plants, or whether they wish information on hotels, etc., the committee is ready to serve them. Desks and writing materials, and the services of an able stenographer are always at their disposal.

Among the recent out-of-town visitors to the new headquarters was Marion S. Pearce, the new president of the Motion Picture Exhibitors League of America. Mr. Pearce came up from Baltimore for the purpose of looking over the situation in the Empire State and of having a complete understanding with the Association members.

MR. PEARCE and Sam Trigger were in conference for some hours last Thursday, and many matters of importance were discussed. Mr. Trigger informed the new president of his plans for a harmonious and co-operative organization.

Mr. Pearce's arrival had been announced to Mr. Trigger by telegram, and a committee which had been previously appointed and was known as the Local Amalgamation Committee, waited upon the newly elected president.

This committee consisted of Philip Rosenson, chairman; Aaron A. Corn, Lee A. Ochs and William Brandt. The committee informed Mr. Pearce that they were ready to take all the steps necessary to carry out the mandate of the National Convention.

The Association addressed a letter to the Cinema Club, of the Bronx, informing that organization that it had appointed a committee of four with instructions to meet a committee of the same number representing the Cinema Club. The object of the meeting of the committees was to effect a reorganization on the basis of the resolution passed at the Dayton convention.

THE newly appointed members of the Cinema Club are: John Whitman, chairman; James Degan, Sam Harris, Moses Fleischman and John Decker.

The meeting of the two committees, scheduled for July 28, was deferred until Friday, July 31, at 11 a. m., in the new club rooms of the National organization at the Hotel Marlborough.

Arrangements are being made for a joint meeting of the two committees representing the Motion Picture Exhibitors Association of the State of New York and New York State Branch No. 11 of the M. P. E. L. of A. This meeting will take place some time in the early part of August, and will be held in the city of New York. This will probably mean the completion of the work of reuniting and reorganizing of the motion picture exhibitors of the city and state.

EDISON ACTOR STRUCK BY LIGHTNING

Anthony Wuentz, an Edison actor and star pitcher of the studio baseball team, was struck by lightning during the terrific storm of a few days ago. As a member of the National Guard, Wuentz was on duty at Sea Girt, N. J., when he was forced to seek shelter from the driving rain inside a tent. A bolt of lightning came crashing through the tent, instantly killing one of the soldiers and rendering Wuentz unconscious.

Although suffering from the severe shock, it is reported that Wuentz will be able to resume his duties in a few weeks.

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The Equipment Number

To be published on August 15th under the auspices of The Buyers' Service Department of

The Motion Picture News

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Haste costs money. There is no time when an exhibitor should be more careful than when purchasing material for his theatre.

The capacity of the theatre, its location, the interior arrangement, the amount of business done, the type of patrons, its earning capacity, and many other things must be taken into consideration. Writing to a number of manufacturers of any particular thing you need takes your time, and money for postage and stationery.

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INTERESTING FILM REVIEWS

(Continued from page 62)

ECLAIR-SCIENTIA

"In Old Biskra." (Eclair. Partial reel. Mon., July 20.)—This ancient city in Northern Africa is off the main line of the world's travel, but as is so often the case, it is on a byway that leads to stranger places than many of the most traveled highways. We are taken on a delightful tour of inspection; we see the low stone houses separated hy crooked streets, where the little urchins in white robes loll and play; we meet the equipage of a lady of rank, escorted by her retainers on snow-white Arabian steeds. She is seated in Oriental magnificence upon the back of a wobbling camel.

"Exotic Butterflies." (Eclair-Scientia. Split reel. Mon., July 20.)—Various rare species of caterpillars are caught before the camera; they are snapped making their cocoons and suspending them from twigs, and then are gorgeous hutterflies in their natural colors are seen hursting the shell and alighting in pride and pomp upon a gray world. What takes nature weeks to bring forth, the camera compresses into a few seconds, hut without inaccuracy, for it is photographed just as it happens. This sort of film makes admirable material for use in schools or for lectures, to both children and grown people.

"Famous Lakes of Italy." (Eclair. Split reel. Mon., July 20.)—In this part of the reel which has also "Exotic Butterflies," we are taken for a pleasant little tramp through the lake region of Italy, and carried up a short distance on the slopes of the Alps to get a view of the lakes and the fertile plains of Lombardy, just the same view that Hannibal got in olden days, except that now the hanks of Lake Como and Lake Maggiore are embellished with handsome villas, surrounded hy Italian gardens fit to please a king.

"Chrysanthemums." (Eclair-Scientia. Split reel. Mon., July 20.)—There is not much left to he known about the chrysanthemum after this picture is shown. First we see it growing as a modest little wild flower in Japan; next converted hy the artistic Japanese into the stately, gorgeous flower that we know. The different processes by which the greenhouse man in this country achieves a larger, finer, and more brilliantly colored blossom by trimming off all but one stalk and one hud are then seen. Finally the camera snaps the finest specimens that may be had, bursting into hloom, in a few seconds hy the camera, 28,000 times as long by nature measure.

"A Trip Up the Hudson." (Eclair. Split reel. Mon., July 20.)—This follows on the same reel with "Chrysanthemums." We are carried along to West Point, and the show places along the route are pointed out to us. Every hend in the river presents more charming vistas of valley and hill, with the Palisades looming on the left always, until the castle-peaked heights of West Point come into view.

"India the Mysterious." (Eclair. Split reel. Mon., July 20.)—This has a sub-title, "The Land of the Pagodas," and it is these strange and marvellous temples that we are given a fleeting glimpse of. Some of them are enormous structures and enforce upon us the fact that this ancient land had a complete civilization years hefore Western nations came into existence. Although we are carried through at least a half dozen, the trip has to be made so fast that only half a reel is taken up. The rest pictures the "Aquatic Life of a Stickleback."

"Aquatic Life: Stickleback." (Eclair-Scientia. Split reel. Mon., July 20.)—The stickleback is a small fish about the size of the forefinger. It is very industrious in its wooing. It makes a nest for the female and persuades her to enter. After the young are hatched it carefully guards them until they are old and strong enough to take care of themselves, a fatherly act that is very unusual in fish life. The whole love affair and marriage and struggle of the stickleback to keep its home unmolested are pryed into by the cameraman and all the secrets laid open to our eyes.

Mrs. Cobb Fa..rs Sensible Censorship

General Manager of the Eclair Company Says that Wall Street Investments in Motion Pictures Show Stability of the Industry.

NO one is better known in filmdom than Agnes Egan Cobb, who on account of her experience in the various branches of the business, the exchange, the studio, the factory, the exhibiting and selling end, is eminently qualified for discharging the difficult and exacting duties of the position she now holds with the Eclair Film Company.

For a little over a year Mrs. Cobb has been engaged in directing the destinies of the Leading Players Film Corporation and the Features Ideal, the selling agencies of the Eclair, and she finds that her past experience, so varied and far reaching, is proving of untold assistance in meeting and disposing of the everyday problems coming up in her department.

While a business woman, Mrs. Cobb still finds time to devote her attention to matters purely feminine, and like all women noted for their mental qualifications as well as their impressive personality, she maintains independent views on leading questions agitating the public mind.

In a recent interview with a representative of THE MOTION PICTURE NEWS Mrs. Cobb said many interesting things.

"MANY ask me, during my travels and at my work, 'Do you keep house?'

"Yes, indeed I do," and one of the cosiest little homes I know of, which I enjoy to my heart's content when I am there. A home I am very proud of. That is what makes life worth while.

"Then again, girls have often asked me, 'Wouldn't you rather remain home than stay at business and suffer the trials and struggles of this everyday working life? Don't you love to do the little things around the home and take life easy—cook, sew, read or whatever you feel like doing each day,' and my reply has always been, 'I can cook things fit for a king to eat, but I despise the kitchen.'

"I can sew, make clothes, do fancy work, anything a woman can do, but I would rather not. I do not enjoy it and it makes me nervous; but I do love to be in business solving its problems.

"With all my business ambition I am every inch a woman, and always hope to be. No, I am not a suffragette. I do want my rights; still I do not care to vote. I will leave that for my husband to do."

MRS. COBB is proud of the fact that no failure has been credited to her. This is a record, considering that she has been a business woman for some years. She declares that the permanency of the motion picture industry is demonstrated by the fact that Wall Street men are putting their money into so many companies. These shrewd money-makers are the last people in the world to make investments unless sure of the soundness of an enterprise.

Mrs. Cobb says that censorship is all right, provided that it is a matter of common sense and within the bounds of reason. But when it goes beyond these limits, she says, the motion picture, the innocent pleasure of the poor man and his family, is in jeopardy.

KLEINE FEATURE READY

From the offices of George Kleine comes the word that his big six-part subject, "The Lion of Venice," is now ready for booking. "The Lion of Venice," like Kleine's "Othello," was made at Venice upon the historic spots made famous in the original medieval story. For its productions the Council of the City of Venice stopped all traffic on the Grand Canal for an entire day and made of it a festive occasion generally.



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The Sales Division

The MOTION PICTURE NEWS
220 West Forty-Second Street, New York City

RIGHT OFF THE REEL

J. A. McKinney, secretary of Warner's Features, Inc., recently hauled up from the sea thirty-five weakfish. In company witb a few friends with rod and reel he anchored his boat off Oak Island beach. One after another be pulled in the struggling fish until his arms grew tired.

Lionel G. Edel, former manager of the feature department for the General Film Exchange, in St. Louis, is now traveling representative for the World's Feature Corporation.

Warner & Company, who manage the Fairydome, 3100 Arsenal street, St. Louis, now also manage the Arlington Airdome at Union avenue and North Market street.

H. R. Fisher has installed a baseball ticker in the Fisher Tbeatre and Garden, St. Louis, for the benefit of bis patrons.

Tbe New Grand Central Theatre, Grand and Lucas avenues, St. Louis, is showing the Burton Holmes Travelettes with their regular picture program.

Comparing Detroit with Cincinnati, G. J. Trask, of the Detroit Mutual Exchange, finds conditions very favorable in Detroit. That city, with its 600,000 population, has only about fifteen more theatres than Cincinnati witb 350,000. Whereas, Cincinnati has a number of five-cent houses, even to the big features, Detroit has practically eliminated the five-cent house. And film service in Obio is higher than in Michigan, says Mr. Trask.

"The Miner's Baby" is the title of a new Western picture, written by F. McCrew Willis and produced by Sberiff Arthur Mackley, at the Reliance and Majestic Hollywood Studios. "The Miner's Baby," will be released by the Reliance, through the Mutual program.

A motor boat proposal is the feature of "A Lesson in Mechanics," a one-reel comedy being produced by W. C. Cabanne, at the Reliance and Majestic Hollywood studios. Dorothy Gish and Robert Harron are the principals in the play, which will be released by the Majestic through the Mutual program.

At the Reliance and Majestic, Hollywood, Cal., studios, Jack Adolfi is producing "Tbe Inner Conscience," a thrilling romance, in which a launch at sea plays a prominent part. Frank Bennett and Sam DeGrasse are featured in the production.

A realistic drama of mining life is shown in "The Stolen Ore," produced by the Reliance Company. Sheriff Arthur Mackley is directing the picture and also plays the lead. Eugene Pallette and Mrs. Crawford also take prominent parts.

A gripping romance, with its setting in Mexico during the recent war trouble, is told in "On the Border," being produced by Jack Adolfi at the Reliance and Majestic, Hollywood, Cal., studios.

Irene Hunt is featured as a Spanish dancing girl, Eugene Pallette plays the lead and Sam DeGrasse and Frank Bennett take prominent parts in the production.

The "Alton," a Mississippi River excursion boat, advertised that the regular trip of July 15 would be recorded in motion pictures.

The Eagle Packet Company, of St. Louis, which operates the Alton, urged the public to bring families and friends and get in tbe pictures. It is stated tbat an Eastern company made the films for part of a feature production that required a Mississippi River steamboat.

For a season of eight weeks the poor children and their parents in the congested districts will be given free exhibitions of motion pictures in one or tbe other of the parks and playgrounds.

An opinion written by Chief Justice Johnson was handed down hy the Supreme Court recently, ordering Spencer B. Hopkins, Inspector of Buildings in Providence, R. I., to issue a permit to the Allen Theatre and Realty Company to allow that concern to make proposed alterations and extensions to their theatre on Union street.

WANTED

Live manager with some capital to manage first-class Picture Theatre, 700 capacity, Pipe Organ; must furnish good references, and be prepared for business Sept. 1. Film, talent, etc., to be furnished by Manager. The theatre is completely equipped, latest approved machine, etc. On either rental or percent basis. Address "PHILHARMONY AUDITORIUM," 217-219 N. Lawrence, Wichita, Kansas.

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The Equipment Number

to be issued on August 15, under the auspices of The Buyers' Service Department of

The Motion Picture News

APPOINTS NEW YORK CENSORS

Commissioner of Licenses Bell recently announced the appointment of his committee to censor motion picture films, and the plan by which the new board of censors is to work.

On the committee are S. S. Eldridge, of Brooklyn; H. H. Hart, Gustavus Kirby, Dr. Bernheimer, of the Brooklyn Neighborhood Association; Mrs. Josephine Redding, Mrs. Joseph M. Price and Mrs. R. S. Blakie. This committee is to organize this week, and appoint an auxiliary committee of about one hundred members.

"The auxiliary committee will be comprised of men and women from every section of the city," Commissioner Bell explained. "Each member will be asked to look after the moral welfare of the motion picture patrons in his or her district and reports are to be made of films not considered fit for exhibition.

"As soon as one of these complaints is received it will be submitted to the censorship committee, which will view the film and report its findings. I shall then send out an inspector to report just what the picture shows, without comment. Acting on the report of the censorship committee and that of my inspector, one of my deputies and a representative of the committee will view the picture and arrive at a decision.

FILM MISSISSIPPI TOWN

Columbus, Miss., July 28.

Arrangements have been completed by which an industrial motion picture will be produced, exploiting the industrial, civic and educational advantages of Columbus, Miss. Manager E. L. Kuykendall, of the Princess Theatre, Columbus, has just closed a contract for the making of the film.

After having been run in Columbus and in various sections of Mississippi, a portion of the film will be allotted to the Mississippi Panama Exposition Commission, for use in the mammoth feature film of the Mississippi exhibit at the San Francisco Exposition.

FILMS CURE NERVOUSNESS

Louisville, Ky., July 29.

A new field of usefulness for the pictures has been found, according to the manager of one of the principal motion picture houses in this city, who recites an unusual incident figured in by a member of his immediate family who now is a resident of Chicago.

His mother has for several years been a sufferer from nervousness, he says, little relief being gained through medical treatment. She recently discovered that her condition was considerably improved after each visit to a picture show and now is a regular every-day patron of the picture theatre.

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"The Unwritten Justice"
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The greatest Indian Story ever produced.
"The Toll of the Warpath"
"The Price of Crime"
Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO
406 Court St., Los Angeles, Calif.

"MY OFFICIAL WIFE"

(Vitagraph—Five Reels)

REVIEWED BY WILLIAM RESSMAN ANDREWS

IN this drama of unusual power one gets realistic pictures of Russian life, from the secret meetings of Nihilists to court functions presided over with all the regal dignity of a great house by the mighty ruler of a vast empire.

Finished acting of an all-star cast in a production exceptionally staged by James Young makes the play a brilliant example of the best in motion pictures.

Clara Kimball Young in the lead, Helene Marie, a beautiful Nihilist, acts with such splendid technique that she succeeds in creating a wonderful illusion. Her living presence seems to be on the stage, and the spectator forgets that he is only looking at a film. So absorbing is this feeling, one expects in the more dramatic episodes to hear her speak.

The scenes have been arranged with rare judgment for allowing her ample opportunities to interpret all feminine moods. The character of Helene is complex, and the fair Nihilist's mind has as many involutions as the rose leaves in an undeveloped bud. The actress not only caught the illusive phases of the girl's traits, but by sheer force of superacting projected the personality of the character right through the picture with as much conviction as if the scenes were enacted on the speaking stage.

Clara Kimball Young makes the film. This is said without losing sight of the excellent support she received and the credit that must be accorded the efficient stage management evident in every scene.

The producer showed no fear of using plenty of subtitles for the purpose of enlightening the audience, instead of assuming that the perfect film drama must have practically none—with the result that it was easier to follow the plot than in the case of the complicated farce, "Uncle Bill," included on the same program of the Vitagraph Theatre.

"My Official Wife" was taken from the novel of Richard Henry Savage, of that name, which enjoyed considerable popularity some years ago. The heroine is a Nihilist leader who resorts to numerous clever expedients to gain admittance to the closely guarded realms of the Czar for the purpose of re-establishing the broken line of communication between the plotters in Russia and in America.

"FANTOMAS, THE FALSE MAGISTRATE"

(Gaumont—Part 5)

REVIEWED BY J. BURROUGHS NOELL

THROUGH four more reels we are shown the clever work of this sharp-witted criminal, Fantomas, to escape punishment for his misdeeds, his impositions upon the public and the police in the guise of an examining magistrate, until he is finally tracked down by Inspector Juve and put in a cell, only to get away at midnight by using the keen wits with which he is blessed.

This is no ordinary criminal and his pursuers are not ordinary detectives. Therefore, to elude them, as Fantomas does in this picture, requires a mighty high order of intellect. The crude, bungling, time-worn and commonplace methods so often seen in detective pictures would be entirely out of place here. This requires the nicest calculations, the subtlest deductive reasoning and the greatest alertness for every opportunity and advantage.

We are thus carried through a maze of baffling complications and original ruses that keep the attention breathless from beginning to end and the spectator guessing what is going to happen next. There is no dearth of dramatic moments when no one can tell just who will get the best of the battle of ingenuity.

One thriller appears that will excite comment for its novelty and reckless daring. Swag in the shape of jewels has been hidden in the bell of a Gothic church. The robber climbs for it on a ladder suspended against the bell, and then Fantomas fiendishly pulls the ladder away, leaving the unfortunate swinging to the clapper in the lofty belfry.

The fifth part of "Fantomas" was released July 13.

A Modern Successor of the Orchestra

American Photo Player Produces Music of Subtle Effect on Hearer and Pleases Those Who "Want More Than the Picture"

THE evolution of the motion picture from the experimental and toy stage to a plane of serious, dignified entertainment made it necessary for managers to make their musical accompaniment keep pace with the requirements of the pictures.

At first an ordinary piano seemed sufficient for this purpose, and later the necessity of an orchestra was felt by the larger houses. At this stage of motion picture growth music manufacturers saw an opening for the introduction of instruments designed to supplant orchestras and reduce the operating expenses of a theatre without entailing sacrifices for the sake of economy.

One of the latest and best instruments put on the market for rendering this desirable service is that manufactured by the American Photo Player Company, with New York office at 62 West Forty-fifth street, and factories at Berkeley, California.

The instrument is not an automatic player, but falls in the class known as the pneumatic. It can be played manually by a musician or manipulated satisfactorily by one who, though not conversant with music, has a sense of time and learns the use of the stops. Five minutes instruction by a representative of the company is sufficient to enable a prospective player to gain enough knowledge for rendering the most difficult selections of classic music.

The sound of the instrument is unusually sweet and compelling. There is a gratifying lack of mechanical tone. It enables the man at the keys to "play to the picture" instead of playing "music" which fails to harmonize with the spirit of the plot development. Every shade of musical graduation is capable of expression from the softest pianissimo to crescendo of the loudest volume.

The most critical music lover cannot sit through a performance during which the Photo Player is used to "fit the picture" without going away with a sense of complete enjoyment for the music rendered.

The advantages of this meritorious instrument will appeal to the theatre manager.

An instant change is possible from the slowest, sentimental strains to the thunderous crash of battle scenes. The music never stops. This is made possible by a clever arrangement of the rolls. One rewinds while the other is playing. The makes of all manufacturers can be used. One operator is sufficient for the manipulation of the instrument, which means a salary list considerably less than that of an orchestra. Indeed, the manufacturers have estimated that the yearly expense of an ordinary sized orchestra will pay for the Photo Player. The instrument is built to fit the pit of the orchestra.

The music produces a subtle effect on the patron, who now wants more than "just the picture" and likes to hear the pleasing tonal accompaniment of well executed music. The Photo Player has so many appealing points that those who have heard the instrument declared that the manufacturers do not exaggerate their claims in stating that it makes the music completely harmonize with the pictures, "supplying the grief, joys and triumphs of the people of the canvas."

BUSY SEARCH AT WARNER'S FOR ONE-REEL COMEDIES

P. A. Powers, president of Warner's Features, Inc., in speaking of the announcement that Warner's Features, Inc., are to incorporate one-reel comedies on their program, said recently: "We are very busy selecting subjects for our comedy program.

"Genuine comedies are very rare, but we will accept none that do not measure up to the high standard of our feature releases. Several studios are busy working on comedies that will meet our requirements. The old, worn-out themes are to be avoided and only those unusual and original in conception will be considered."

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"WHEN A WOMAN LOVES"

(Eclectic Film Company)
REVIEWED BY J. BURROUGHS NOELL

THE likeness of the young woman who plays the leading part in this production has preceded her name to this side of the continent. The picture was filmed on the Pacific coast, and we can see how pretty she is, what girlishness, vivacity and winsomeness she displays in the part in which she is cast for the first time before the camera; but her name must remain for the time being in the list of things unknown but desired.

It is quite certain that it will not remain there for long, because with such a charming, piquant personality and superior histrionic ability she will soon be placed in the increasing galaxy of motion-picture stars.

She plays the young wife of a wealthy and much older man of business. His attention is wrapped up in his business, and he spares little time from his money-making for displaying the tender caresses that her heart craves. Her lonesomeness almost leads to her ruin when an associate of her husband's makes a call, is left alone with her, and attempts to make love. But she controls herself and sends him away.

Soon afterwards there is a mask ball; the husband will not go, so the little wife, out of unselfishness and devotion, remains behind in her room and sends her maid in her stead. The husband, who has become suspicious, spies on the same young man making love to the woman whom he thinks is his wife. Just when it seems that this mistake in



"IT WAS THE MAID AT THE BALL"

identity will have fatal consequences, the two women appear at the same time, and the husband, struck with horror at the realization of what his mistake was about to lead to, seeks forgiveness from his wife, who sees that her life will be fuller from now on of the love that she desires.

The possibilities of suspense and surprise that may be seen even in this brief synopsis of the plot are used to the utmost, and give breathless interest to a story rich in human appeal.

PICTURES AID SCIENCE IN NEW ORLEANS

Special to The Motion Picture News.

New Orleans, July 28.

IT is indeed an ill wind that blows nobody good. New Orleans's visitation of the bubonic plague has brought one of the strongest endorsements the films have ever been given.

In the crusade that is being conducted under the direction of Surgeon-General Blue, of the United States Health Service, to rid the cities of dirt and rats, motion pictures are being used. The pictures show the fight that was made against the plague in San Francisco and what should be done in New Orleans.

The Item Animated Weekly has also been showing pictures of the work being done here by the government.

"OLD BRANDIS' EYES"

(Box Office Attractions—Four Reels)
REVIEWED BY J. BURROUGHS NOELL)

PROBABLY none of us has not wished at some time or other for the gift of seeing things just as they are; to penetrate beneath the surface of polish and veneer that civil-



"I WANT THAT PAINTING!"

ized society puts on, and see men and women as they are.

Knowing the fascination exercised over people by this idea, the writer of the photoplay has made it the central theme and foundation of his story. Throughout the four reels, it is developed with uncommon ingenuity and skill. And by the actors' interpretation the theme loses not a whit of its strength and power. Not only is the acting a pleasure to see, and almost makes the spectator forget that he is looking at pictures and not at the live flesh and blood persons enacting these incidents for his especial benefit, but the photography plays its share in the illusion.

This remarkable gift of sight that sees into the heart is given by Old Brandis to a young artist in return for a wonderful picture which he has painted. Successively he gazes upon the different people with whom he comes in contact and sees that they are not what they appear. The thief and cutthroat, the siren, the old woman made up as young, the asinine old professor are all revealed in their true colors. Only the poor little model bears the test of this unerring sight; she is just what she seems, a loving, devoted unselfish, unscheming woman, and the artist falls head over heels in love with her.

If you want to know

how to keep your theatre seats in repair in the most economical manner, and where to buy those that cost the least in maintenance, be sure to read

The Equipment Number

OF

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TO BE ISSUED UNDER DATE OF AUGUST 15

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Lea-Bel Company, 912 Schiller Bldg., Chicago.
Leading Players Film Corp., 126 W. 46th St., New York.
Life Photo Film Corp., 220 W. 42d St., N. Y.
Mecca Feature Film Co., Inc., 126 W. 46th St., New York.
Mohawk Film Co., Times Bldg., New York.
Mundstuck Features, 909 Longacre Bldg., N. Y.
Pan-American Film Co., 110 W. 40th St., N. Y.
Paramount Pictures Corp., 110 W. 40th St., New York
Pasquali American Co., 110 W. 40th St., N. Y.
Phoenix Feature Film Corp., 164 Federal St., Boston, Mass.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Progressive Motion Picture Corp., Times Bldg., New York.
Ramo Films, Inc., Columbia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Stellar Photoplay Co., 1476 Broadway, N. Y.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
Union Features, 126 W. 46th St., New York.
Unique Film Co., Inc., 110 W. 40th St., N. Y.
Universal Film Mfg. Co., 1600 Broadway, N. Y.
University Films, Inc., 110 W. 40th St., N. Y.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, New York.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., N. Y.

LANTERN SLIDE MATS AND REEL BANDS

Lantern Slide Mat Co., 627 Greenwich St., N. Y.

LABELS

Every Ready Roll Label Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neb.

LOBBY PHOTOS

The Wyanoak Pub. Co., 136 W. 52nd St., N. Y.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St., Chicago, Ill.
Ernemann, 114 Fifth Ave., New York.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., N. Y.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

NOVELTIES

Philip Hano, 806-810 Greenwich St., New York.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., N. Y.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomh Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 291 Broadway, New York.
Mirror Screen Co., Inc., Shelbyville, Ind.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columbia Metal Box Co., 226-228 E. 144th St., New York.

THEATRE LOBBY FRAMES AND FIXTURES

Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

VENTILATION, COOLING AND HEATING

Typhoon Fan Co., 1544 Broadway, N. Y.

RIGHT OFF THE REEL

While digging a well for the chemical discharge of the new laboratory of the Universal Film Manufacturing Company at Universal City, the floor of the well gave way and a laborer was only saved from falling into a subterranean stream of water by grabbing a bucket attached to a windlass on the surface. Geological experts declare that its presence in that locality has long been recognized by those who have drilled for oil.

Robert Leonard, well-known star and director of the Rex Universal Drama Company at the Hollywood studios, has just completed a society comedy entitled "The Wall Between." It is the romance of a college youth and the girl next door who is petted and pampered by her parents and treated as a child. Robert Leonard plays the part of the college youth and Ella Hall that of the girl.

The Queen Comedy Company, with studio being erected at 61st and Moneta avenue, Los Angeles, is beginning work under the direction of A. D. Hann. One-reel, quick-action comedy will be produced.

Motion picture exhibitors of Omaha are showing their public spirit by advertising the free public library. "This building belongs to you. Use it!" is the legend accompanying a picture of the library, which, in slide form, is being thrown on the screen between reels.

The Monroe Theatre, Twenty-sixth and Farnam streets, Omaha, used to be the Klune Theatre. W. A. Monroe, proprietor, has changed the name. He bought the theatre from Andy Klune nearly three years ago.

"The Saving Flame," a romance of the seashore, is nearing completion in the Reliance-Majestic studios of the Mutual Film Corporation at Hollywood, Cal. Francelia Billington, Robert Harron and W. H. Lawrence are in the cast.

The second instalment of "A Midsummer's Love Tangle," a Beauty release, is a continuation of the first release. Both subjects, however, are complete in themselves.

In this reel Joseph Harris is introduced as the count, the favorite suitor of the judge for the hand of Trixy, his daughter.

Harry Pollard is producing "Suzanna's New Suit," a comedy by J. Edward Hungerford, of Los Angeles. There are many comical situations in which Margarita Fischer and Harry Pollard take the principal parts.

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

CITY	*STATE*	*STREET ADDRESS*
ALBANY	NEW YORK	737 BROADWAY
ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
CINCINNATI	OHIO	S. E. COR 7TH & WALNUT STREETS
CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
COLUMBUS	OHIO	26 W. NAGHTEN STREET
DALLAS	TEXAS	2017 COMMERCE STREET
DENVER	COLORADO	1448 CHAMPA STREET
DETROIT	MICHIGAN	71 GRISWOLD STREET
INDIANAPOLIS	INDIANA	24 W. WASHINGTON STREET
KANSAS CITY	MISSOURI	921 WALNUT STREET
LOS ANGELES	CALIFORNIA	822 SO. BROADWAY
MEMPHIS	TENNESSEE	302 MULBERRY STREET
MILWAUKEE	WISCONSIN	220 W. WATER STREET
MINNEAPOLIS	MINNESOTA	909 HENNEPIN AVENUE
MONTREAL	CANADA	243 BLEURY STREET

FILM CO.

AVENUE, NEW YORK

BRANCHES

CITY	*STATE*	*STREET ADDRESS*
NEW ORLEANS	LOUISIANA	840 UNION STREET
NEW YORK CITY	NEW YORK	440 FOURTH AVENUE
NEW YORK CITY	NEW YORK	71 W. 23RD STREET
NEW YORK CITY	NEW YORK	260 WEST 42ND STREET
OKLAHOMA CITY	OKLAHOMA	211 WEST 2ND STREET
OMAHA	NEBRASKA	208 SOUTH 13TH STREET
PHILADELPHIA	PENNSYLVANIA	1308 VINE STREET
PITTSBURGH	PENNSYLVANIA	119 FOURTH AVENUE
PITTSBURGH	PENNSYLVANIA	436 FOURTH AVENUE
PORTLAND	OREGON	393-5 OAK STREET
ROCHESTER	NEW YORK	501 CENTRAL BUILDING
ST. JOHN	N. B., CANADA	122 GERMAIN STREET
ST. LOUIS	MISSOURI	3610 OLIVE STREET
SALT LAKE CITY	UTAH	260 FLORAL AVENUE
SAN FRANCISCO	CALIFORNIA	138 EDDY STREET
SEATTLE	WASHINGTON	819 THIRD AVENUE
SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, JULY 27TH ,1914.

BIOGRAPH. Gwendolyn, The Sewing-Machine Girl, C, 507.. 15562
EDISON. A Canine Rival, C, 1000 15569
ESSANAY. Sweedie and the Lord, C, 1000..... 15571
KALEM. The Identification, D, 2000 15563
PATHE. The Hosts of the Sea, E, 410..... 15565
SELIG. Coffee Cultivation, Santos, S. A., Ind., 600.....
SELIG. A Five-Hundred-Dollar Kiss, C, 2000..... 15566
SELIG. Hearst-Selig News Pictorial No. 43, N, 1000..... 15570
VITAGRAPH. His Kid Sister, C, 1000..... 15568

TUESDAY, JULY 28TH, 1914.

EDISON. The Mystery of the Lost Stradivarius, D, 1000.... 15572
ESSANAY. A Clash of Virtues, D, 1000..... 15573
KALEM. The Man with the Glove, D, 1000..... 15582
KLEINE. In Temptation's Toils, D, 2000..... 15574
LUBIN. The Question and Answer Man, C, 1000..... 15580
PATHE. The Straits of Bonifacio, Sardinia, T, 350..... 15576
Hemp Growing, New Zealand, Ind., 541.....
SELIG. Muff, D, 1000..... 15577
VITAGRAPH. John Rance, Gentleman, D, 2000..... 15578

WEDNESDAY, JULY 29TH, 1914.

EDISON. Something to a Door, C, 1000..... 15583
ESSANAY. The Fable of The Coming Champion Who Was Delayed, C, 1000..... 15586
KALEM. The Indian Agent, D, 2000 15584
LUBIN. The Lure of the Car Wheels, D, 2000..... 15591
MELIES. An Actress's Son. D, 1000 15593
PATHE. Pathe's Weekly, No. 47, 1914, N, 1000..... 15587
VITAGRAPH. Officer Kate, C, 1000 15588
SELIG. The Mother Heart, D. 2000 15589

THURSDAY, JULY 30TH, 1914.

BIOGRAPH. A Bit of Human Driftwood, D, 2000..... 15594
ESSANAY. Snakeville's Home Guard, C, 1000..... 15596
LUBIN. Three Men and a Woman, D, 2000..... 15597
MELIES. The Trouserless Policeman, C, 1000..... 15599
MELIES. 210 Vs. 213, D, 1000 15602
SELIG. Hearst-Selig News Pictorial No. 44, N, 1000..... 15601
VITAGRAPH. The Greater Motive, D, 1000..... 15600

FRIDAY, JULY 31ST, 1914.

EDISON. The Stuff That Dreams Are Made of, C, 2000..... 15604
ESSANAY. The Seventh Prelude, D, 2000 15606
KALEM. The Deadly Battle at Hicksville, C, 1000..... 15608
LUBIN. Within the Noose, D, 1000 15611
SELIG. When the Cook Fell Ill, C, 1000 15609
VITAGRAPH. Private Bunny, C, 1000 15610

SATURDAY, AUG. 1ST, 1914.

BIOGRAPH. The Man Who Paid. D, 995.....
EDISON. Farmer Rodney's Daughter, D, 1000.....

AT MY HOUSE

ESSANAY. The Squatter's Gal, D, 1000.....
KALEM. The Lad from Old Ireland, D, 1000.....
MELIES. Honor Redeemed, D, 2000 .....
LUBIN. She Gave Him a Rose, C, 400.....
The Rise of the Johnsons, C, 600 .....
SELIG. Love vs. Pride, D, 1000
VITAGRAPH. The Violin of M'sieur, D, 2000.....

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 3RD, 1914.

BIOGRAPH. The Meal Ticket, C., 999 15622
EDISON. A Tango Spree, C., 1000 15629
ESSANAY. In and Out, C., 1000 15631
KALEM. The Vampire's Trail, D., 2000 15623
PATHE. Picturesque Gary, T., 500 15625
SELIG. Etinne of the Glad Heart, D., 2000..... 15626
VITAGRAPH. Detective and Matchmaker, C., 1000..... 15628

TUESDAY, AUG. 4TH, 1914.

EDISON. The Living Dead, D., 1000 15632
ESSANAY. Her Trip to New York, D., 1000..... 15633
KALEM. The Chief of Police, D., 1000 15642
KLEINE. When War Threatens, D., 2000 15634
LUBIN. A Fatal Card, C., 400. 15640
He Woke Up in Time, C., 600 .....
MELIES. The Family Outing, C., 500 15641
Easy Come, Easy Go, C., 500
PATHE. Training Army Dogs, Sweden, E., 500..... 15636
A Basque Wedding Custom, 500 .....
SELIG. The Ordeal, D., 1000.. 15637
VITAGRAPH. Warfare in the Skies, D., 2000..... 15638

WEDNESDAY, AUG. 5TH, 1914.

EDISON. A Change of Business, C., 450 15643
Faint Heart Ne'er Won Fair Lady, C., 550.....
ESSANAY. The Fable of "The Busy Business Boy and the Droppers In," C., 1000..... 15646
KALEM. The Operator at Black Rock, D., 2000..... 15644
LUBIN. The Man with a Future, D., 2000..... 15650
MELIES. A Mother's Error, D., 1000 15652
PATHE. Pathe's Weekly, No. 48, N., 1000..... 15647
SELIG. The Reporter on the Case, D., 1000..... 15649
VITAGRAPH. Second Sight, C., 1000 15648

THURSDAY, AUG. 6TH, 1914.

BIOGRAPH. The Man and the Master, D., 1000..... 15653
ESSANAY. Slippery Slim's Dilemma, C., 1000..... 15654
LUBIN. A Daughter of Eve, C., 2000 15655
MELIES. A Matrimonial Advertisement, C., 1000..... 15657
SELIG. Hearst-Selig News Pictorial, No. 46, N., 1000..... 15659
VITAGRAPH. Memories in Men's Souls, D., 1000..... 15658

FRIDAY, AUG. 7TH, 1914.

EDISON. The President's Special, D., 2000..... 15662

AT MY HOUSE

ESSANAY. The Motor Buccaneers, D., 2000..... 15664
KALEM. Don't Monkey with the Buzz Saw, C., 1000..... 15666
LUBIN. A Siren of the Desert, D., 1000 15669
SELIG. The Skull and the Crown, C., 1000..... 15667
VITAGRAPH. The Locked House, C., 1000..... 15668

SATURDAY, AUG. 8TH, 1914.

BIOGRAPH. They Would Bandits Be, C., 582..... 15676
The Deadly Cheroot, C., 416
EDISON. One Touch of Nature, C., 1000 15670
ESSANAY. Broncho Billy's Fatal Joke, D., 1000..... 15671
KALEM. Grey Eagle's Revenge, D., 1000 15675
LUBIN. Love and Flames, C., 1000 15672
MELIES. Gratitude, D., 2000.. 15678
SELIG. Carmelita's Revenge, D., 1000 15677
VITAGRAPH. The House on the Hill, D., 2000..... 15673

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JULY 27TH, 1914.

IMP. When Romance Came to Anne, D, 2000.....
STERLING. A Wild Ride, C..
VICTOR. Out of the Valley, D

TUESDAY, JULY 28TH, 1914.

CRYSTAL. Their Parents' Kids and Charlie's Toothache, C...
GOLD SEAL. The Love Victo-
UNIVERSAL IKE. Universal Ike, Jr., In His City Elopement, C.....

WEDNESDAY, JULY 29TH, 1914.

ECLAIR. The Dupe, D. 2000..
JOKER. Wooing of Bessie Bumpkin, C.....
NESTOR. An Indian Eclipse, D.

THURSDAY, JULY 30TH, 1914.

IMP. Universal Boy, Series No. 2, C.....
REX. Circle No. 17, D, 2000..
STERLING. Title not decided.

FRIDAY, JULY 31ST, 1914.

NESTOR. Maggie's Honest Lover, C.....
POWERS. The Tangle, C.....
VICTOR. The Mad Man's Ward, D, 2000.....

SATURDAY, AUG. 1ST, 1914.

rious, D, 3000.....
101 BISON. Tribal War in the South Seas, D, 2000.....
JOKER. Wife's Busy Day, C.

SUNDAY, AUG. 2ND, 1914.

ECLAIR. In the Days of Old, D.
FRONTIER. The Mind's Awakening, D.....
REX. Behind the Veil, D.....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 3RD, 1914.

IMP. A Normandy Romance, D.
STERLING. A Race for Life, C.....
VICTOR. Man and His Brother, D., 2000 .....

TUESDAY, AUG. 4TH, 1914.

CRYSTAL. Some Cop, C.....
GOLD SEAL. The Trey O' Hearts, Story No. 1, D., 3000
UNIVERSAL IKE. Universal Ike, Jr.'s, Legacy, C.....

WEDNESDAY, AUG. 5TH, 1914.

ECLAIR. Firelight, D., 2000..
JOKER. The Third Party, C...

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WORLD FILM CORPORATION
130 West 46th St. New York City

NOTE: This Program will in no way conflict with the Weekly releases of Shubert Productions, commencing September 1st. Released through the WORLD FILM CORPORATION.

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

NESTOR. For Old Times' Sake, D. .....

THURSDAY, AUG. 6TH, 1914.

IMP. When the Heart Calls, D., 2000 .....
REX. The Symphony of Souls, D. .....
STERLING. Dramatic Mistake.

FRIDAY, AUG. 7TH, 1914.

NESTOR. Detective Dan Cupid, C. .....
POWERS. The Man of Her Choice .....
VICTOR. The Coastguard's Bride, D., 2000.....

SATURDAY, AUG. 8TH, 1914.

101 BISON. Rescued by Wireless, D., 2000.....
JOKER. That's Fair Enough, C.

SUNDAY, AUG. 9TH, 1914.

ECLAIR. Moonlight, D.....
FRONTIER. A Frontier Romance, D. .....
REX. A Midnight Visitor, D.

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, JULY 27TH, 1914.

AMERICAN. The Broken Barrier, D, 2000.....
KEYSTONE. Not Yet Decided
RELIANCE. Our Mutual Girl No. 28.....

TUESDAY, JULY 28TH, 1914.

BEAUTY. A Midsummer Love Tangle, D.....
MAJESTIC. Down by the Sounding Sea, D.....

AT MY HOUSE

THANHOUSER. The Messenger of Death, D, 2000.....

WEDNESDAY, JULY 29TH, 1914

AMERICAN. Does It End Right? D.....
BRONCHO. The Long Feud, D, 2000.....
RELIANCE. The Sheriff's Prisoner, D.....

THURSDAY, JULY 30TH, 1914.

DOMINO. The Curse of Caste
KEYSTONE. Not yet decided
MUTUAL WEEKLY. No. 83

FRIDAY, JULY 31ST, 1914

AMERICAN. All on Account of a Jug, C.....
KAY-BEE. An Eleventh Hour Reformation, D, 2000.....
PRINCESS. The Target of Destiny, D.....

SATURDAY, AUG. 1ST, 1914.

KEYSTONE. Not yet announced .....
RELIANCE. The Gunman....
ROYAL. The Baker Street Mystery, C.....

SUNDAY, AUG. 2D, 1914.

KOMIC. Bill Takes a Lady to Lunch—Never Again, C.....
MAJESTIC. Moonshine Molly, D, 2000.....
THANHOUSER. The Butterfly Bug, C.....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 3RD, 1914.

AMERICAN. At the End of a Perfect Day, D., 2000.....

AT MY HOUSE

KEYSTONE. Not Yet Announced
RELIANCE. Our Mutual Girl, No. 29 .....

TUESDAY, AUG. 4TH, 1914.

BEAUTY. A Suspended Ceremony, D. .....
MAJESTIC. The Idiot, D....
THANHOUSER. The Guiding Hand, D., 2000.....

WEDNESDAY, AUG. 5TH, 1914.

AMERICAN. The Widow, D..
BRONCHO. Jim Regan's Last Raid, D., 2000.....
RELIANCE. Izzy and His Rival, C. .....

THURSDAY, AUG. 6TH, 1914.

DOMINO. The Thunderbolt, D., 2000 .....
KEYSTONE. Not Yet Announced
MUTUAL WEEKLY, No. 84..

FRIDAY, AUG. 7TH, 1914.

KAY BEE. The Gangsters and the Girl, D., 2000.....
RELIANCE. On the Border, D.
PRINCESS. Her Duty, D.....

SATURDAY, AUG. 8TH, 1914.

KEYSTONE. Not Yet Announced
RELIANCE. The Bank Burglar's Fate, D., 2000.....
ROYAL. Ringing the Changes—Miss Gladys' Vacation, C., split reel .....

SUNDAY, AUG. 9TH, 1914.

KOMIC. Ethel's Teacher, C....
MAJESTIC. The Tavern of Tragedy, D., 2000.....
THANHOUSER. The Telltale Star, C. .....

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

IMPORTANT PLAYS FILM COMPANY, INC. General motion picture business, $10,000, Manhattan. E. M. Klien, Meyer Klien, H. E. Diamond, and one other, of New York.

THE FAR EAST CORPORATION. Motion picture exhibitions, at fairs, etc., $50,000, Manhattan. John W. Stephens, Walter Sampson and A. D. Abbott, of New York.

PREMIER FEATURE FILM CO., Manhattan; $150.000. F. C. Fearing, 115 Broadway, N. Y.; S. J. Wagstaff, B. A. Wordemann, N. Y.

THE PUNCH AND JUDY THEATRE CO., Manhattan. Theatrical and motion pictures, $25,000. Charles Hopkins, 107 East 25th Street, N. Y.; F. J. Wilstach, L. Belmore, N. Y.

SELECT PHOTO PLAY PRODUCING COMPANY, motion picture business, $10,000, Manhattan. H. L. Geller, N. M. Kaplan and Bernard C. McKenna, of New York.

GOLD SEAL FILM CORPORATION, motion pictures, $50,000, Manhattan. A. L. Burchell, Thos. Mahlen and Anna D. Ghersan, of New York.

WORLD EXHIBITING CO., INC., motion picture business, $50,000, Manhattan. Leroy Dennis, Henry M. C. Woolf, Ernest F. Amblem and two others, of New York.

RAY FILM COMPANY, INC., motion pictures, vaudeville and general advertising, $15,000, Manhattan. George H. Berst, of New York, Franke T. Reeves, of Brooklyn, and Clarence F. Ray, of New York.

LUDEMANN EXHIBITION CO., INC., motion picture, $2,500, Manhattan. Henry H. Ludemann, Jno. E. Ludemann and Albert A. W. Muller, of New York.

KRAMER AND COHAN AMUSEMENT COMPANY, INC., manage motion picture houses, $2,000, Brooklyn-Manhattan. Louis Lederman, of New York; Alex Cohan and Louis Kramer, of Brooklyn.

NIAGARA FEATURE FILM COMPANY, INC., $1,000, Manhattan. Jno W. Ostrew, A. Rosner, Lena Lazaroff and one other, of New York.

PRESTON AMUSEMENT CO., INC., operate motion pictures, theatres, concert halls, etc., $1,000, Manhattan. E. C. Hoscroft, Raymond Gaffney and M. J. Newman, of New York.

M. G. H. CORPORATION, New York, to record events for moving picture films, general photograph business, $500,000. J. T. Magee, Brooklyn, N. Y.; L. H. Rogers, New York City; Ballard McCall, Garden City, L. I.; A. J. Stobbart, East Orange, N. J.; L. E. Wales, Wilmington.

At Harrisburg, Pa.:

THE ALLENDALE THEATRE COMPANY, INC. Theatrical and motion pictures, $6,000, Buffalo. J. Adam Wise, Frederick Sullivan and Joe W. Erdmann and two others, of Buffalo.

TIFFANY FILM CORPORATION. Motion pictures, $10,000, Manhattan. Arthur B. Graham, Samuel Orr, of New York, and John P. Phillips, of Yonkers.

FORT PITT FILM COMPANY, of Pittsburgh, Pa., for the manufacture of motion picture machines, films and so forth, capital $5,000. Incorporators: J. B. Filber, Louis J. Shick and Philip Seiling, all of Pittsburgh.

WALTON AMUSEMENT COMPANY, of Philadelphia, to conduct theatres, motion picture shows and so forth, capital $10,000. Incorporators: Robert Ayers, Robert McCoy and John P. Barwell, all of Philadelphia.

At Trenton, N. J.:

THE ST. REGIS CORPORATION OF DELAWARE. Capital stock $101,000, of which $3,000 has been actually issued. To operate and own motion picture theatres in New Jersey. The registered office of the concern is at 522 Market street, Camden. Ralph N. Kellan, of Merchantsville, is the agent in charge. The incorporators are Herbert E. Latter, William J. Maloney and Oscar J. Richard, all of Wilmington.

At Richmond, Va.:

BONATI THEATRE COMPANY, INC., Norfolk. Capital stock, $5,000 to $15,000. Motion picture show business. S. L. Harris, president; Virginia Beach; J. G. Thalaker, secretary and treasurer, Norfolk.

At Atlanta, Ga.:

GREAT SOUTHERN FILM MANUFACTURING CO., Birmingham, Ala., was incorporated with capital stock of $1,000,000 to erect motion-picture manufacturing plant.

HEARD IN THE LOBBIES

Otis Turner is producing a two-reel picture entitled "Kid Reagan's Hands," in which Herbert Rawlinson plays the lead. Anna Little plays a young widow with a little son whose desire for a hobbyhorse brings his mother and the hero together.

A motion picture theatre, opened some time ago in an old court house building at Newberry, S. C., and closed down later, has been opened again, and is now under the management of George C. Swittenberg.

Percy Fisher, who was for several months in 1911 manager of the Lyric Theatre, at Sumter, but who has been located in Florence, S. C., for the past three years, has returned to Sumter, S. C., to manage the Rex motion picture theatre. Mr. Fisher is an experienced man in the motion picture business. He will immediately put on a line of pictures and music that will warrant the patronage of the people of Sumter, it is said.

The Dreamland Theatre, a down-town house in Syracuse, N. Y., has closed its doors and efforts to ascertain what will be done with the house are fruitless. The Tivoli Theatre, a short distance from Dreamland, has discontinued matinees for the summer months. Both houses are within a stone's throw of the site of the New Strand.

The Seymour Theatre in Syracuse, N. Y., has changed hands, and the Hippodrome was sold to Eugene H. Jones of Little Falls. This is Mr. Jones' first venture in the picture business. He contemplates making some improvements at once.

The Ford Automobile people will show films depicting the construction of on automobile in ten theatres in Syracuse and first run at the Eckel.

Marcellus, N. Y., is going to have an "Old Home Week" soon and has decided to immortalize the events by having motion pictures taken of all the important events.

Emphatic denial is made by Manager John Farran, of the Victoria Theatre, Rochester, N. Y., that there is to be any change in policy at that theatre.

It was rumored some time ago that the house was to be remodeled slightly, and go into the legitimate, and the management believes that the rumor was started by some of the rivals of the Victoria.

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Lubin Specials

LUBIN

(To be Released Soon Through The General Film Special Service Dept.)

"THE FORTUNE HUNTER"—By WINCHELL SMITH. 6 Reels. One of the stage's greatest successes. William Elliott, one of Broadway's favorites and late star of the "Madame X" productions, appears in the leading role.

"THE HOUSE NEXT DOOR"—By J. HARTLEY MANNERS. 5 Reels. A mammoth production—wonderful scenic effects—with the already famous Lubin All Star Cast.

"THE EAGLE'S NEST"—Written by EDWIN ARDEN. 5 Reels. A play with an unusually long run. The picture was produced in Colorado, with Mr. Arden himself, in the leading role.

A COMEDY Every Tuesday and Saturday	A TWO REEL FEATURE Every Wednesday and Thursday	A DRAMA Every Friday

FIVE RELEASES EACH WEEK

"A FATAL CARD"—Split Reel Comedy.....Tuesday, August 4th
Judge Holden being three parts loaded gets into a row. Smith protects him and the Judge gives him an ace of diamonds which, when shown, will secure favors. Next day a score of prisoners show an ace of diamonds.

"HE WOKE UP IN TIME"—Split Reel Comedy.....Tuesday, August 4th
Hans, a hobo, goes to sleep in the park and has a most wonderful dream of prosperity, but is rudely woke up by two officious cops.

"THE MAN WITH A FUTURE"—Two Reel Drama.....Wednesday, August 5th
A dramatic story of the criminal classes. The life of a woman, crime and reformation, virtue and consolation.

"A DAUGHTER OF EVE"—Two Reel Drama.....Thursday, August 6th
A pretty story of the farm and green lanes with a very worthy love match consummated after many trials.

"A SIREN OF THE DESERT"—Drama.....Friday, August 7th
Typical Western story with atmosphere of the Dance Hall of the Mining Camp. A siren unites two lovers.

"LOVE AND FLAMES"—Comedy.....Saturday, August 8th
A cissy admirer sets fire to the home of the beautiful Eileen, with a devilish cigarette. The fire boys rush out the town squirter and wreck the cottage but save the girl.

LUBIN POSTERS

By Our Own Staff of Artists. One and Three Sheet Posters with Single and Split Reels. One, Three and Six Sheet Posters with all Multiple Reels.

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Luhin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

7—15. Youth and Art, D.....1000
7—20. A Man's Way, D.....2000
7—22. Business vs. Love, D.....1000
7—27. The Broken Barrier, D.....2000
8— 3. At the End of a Perfect Day, D..1000
8— 5. The Widow, D.....1000
8—10. The Trap, D.....2000
8—12. The Butterfly, D.....1000

BEAUTY

7—14. The Joke on Jane, C.....1000
7—21. Her "Really" Mother, D.....1000
7—28. A Midsummer Love Tangle, D...1000
8— 4. A Suspended Ceremony, C.....1000
8—11. Suzanna's New Suit, C.....1000

BIOGRAPH

7—11. Her Primitive Model, D.....1000
7—13. The Boy from the Poorhouse, D... 996
7—16. The Prospectors, D.....1000
7—18. It Was Some Party, C..... 653
Some Decorators. C..... 344
7—20. The World and The Woman..... 998
7—25. The Little Widow.....1009
7—27. Gwendolyn, the Sewing-Machine Girl, C..... 507
7—30. A Bit of Human Driftwood, D....1055
8— 1. The Man Who Paid, D..... 905
8— 3. The Meal Ticket, C..... 999
8— 6. The Man and the Master, D.....1000
8— 8. They Would Bandits Be, C..... 582
The Deadly Cheroot, C..... 416

101 BISON

6—27. The Old Cohhler, D.....2000
7— 4. The Hopes of Blind Alley, D....3000
7—11. Prowlers of the Wild, D.....2000
7—18. A Mexican Spy in America, D....2000
8— 1. Trihal War in the South Seas, D..2000
8— 8. Rescued By Wireless, D.....2000

BRONCHO

7—22. Shorty and the Aridville Terror...2000
7—29. The Long Feud.....2000
8— 5. Jim Regan's Last Raid.....2000

CRYSTAL

6—23. In Wrong, C.....
6—30. The Girl in Pants and Her New Hat, C., split reel.....
7— 7. Nearly a Stepmother, C.....
7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....
8— 4. Some Cop, C.....

DOMINO

6—25. Frontier Mother .....
7— 2. His Hour of Manhood.....
7— 9. The Curse of Humanity.....
7—23. The Defaulter, D.....2000
7—23. Jim Cameron's Wife.....2000
7—30. The Curse of Caste.....2000
8— 6. The Thunderbolt 2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

7—22. Allah 3311, D.....3000
7—26. When Death Rode the Engine, D..
7—27. A Canine Rival, C.....1000
7—28. The Mystery of the Lost Stradivarius, D.....1000
7—29. Something to a Door, C.....1000
7—31. The Stuff that Dreams Are Made of, C.....2000
8— 1. Farmer Rodney's Daughter, D.....1000
8— 5. Firelight, D. 2000
8— 8. Moonlight, D. .....

EDISON

6—26. The Man in the Street, D.....2000
6—27. Dolly Plays Detective, D.....1000
6—29. The Revengeful Servant Girl, C..1000
6—30. The Mystery of the Fadeless Tints, D. 1000
7— 1. Back to the Simple Life, C.....1000
7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000
7— 6. Her Spanish Cousins, C.....1000
7— 7. Face to Face, D.....1000
7— 8. Andy Has a Toothache, C.....1000
7—10. In the Shadow of Disgrace, D.....2000
7—11. Dolly at the Helm, D.....1000
7—13. Qualifying for Lena, C.....1000
7—14. The Two Doctors, D.....1000
7—15. The Ever Gallant Marquis, C..... 500
7—15. An Up-to-Date Courtship, C..... 500
7—17. Meg o' the Mountains, D.....2000
7—18. Across the Burning Trestle, D....1000
7—20. The Adventure of the Absent-Minded Professor, D.....1000
7—21. A Matter of Minutes, D.....1000
7—22. A Deal in Statuary, C..... 550
7—24. Laddie, D. 2000
7—25. The Last Assignment, D.....1000
8— 3. A Tangoo Spree, C.....1000
8— 4. The Living Dead, D.....1000
8— 5. A Change of Business, C..... 450
Faint Heart Ne'er Won Fair Lady, C. 550
8— 7. The President's Special, D.....2000
8— 8. One Touch of Nature, C.....1000

ESSANAY

7—23. Slippery Slim's Inheritance, C....1000
7—24. A Letter from Home, D.....2000
7—25. Broncho Billy and the Gamhler, D.1000
7—27. Sweedie and the Lord, C.....1000
7—28. A Clash of Virtues, D.....1000
7—29. The Fable of "The Coming Champion Who Was Delayed," C....1000
7—30. Snakeville's Home Guard, C.....1000
7—31. The Seventh Prelude, D.....2000
8— 1. The Squatter's Gal, D.....1000
8— 3. In and Out, C.....1000
8— 4. Her Trip to New York, D.....1000
8— 5. The Fahle of "The Busy Business Boy and The Droppers-In," C..1000
8— 6. Slippery Slim's Dilemma, C.....1000
8— 7. The Motor Buccaneers, D.....2000
8— 8. Broncho Billy's Fatal Joke, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

6—14. His Dress Rehearsal.....
6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening. D.....
8— 8. A Frontier Romance, D.....

GOLD SEAL

7—14. Lucille Love, The Girl of Mystery, Series No. 14.....
7—21. Lucille Love, The Girl of Mystery, No. 15 .....
7—28. The Love Victorious. D.....3000
8— 4. The Trey O' Hearts, story No. 1, D. 3000

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac.....3000

IMP

6—15. —The Baited Trap, D.....2000
6—18. The Fatal Step, D.....
6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D'...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....
7—27. When Romance Came to Anne, D..2000
7—30. Universal Boy, Series No. 2.....
8— 3. A Normandy Romance, D.....
8— 6. When the Heart Calls, D.....2000

JOKER

7—18. His Wife's Family, C.....
7—22. Jimmy Kelly and the Kidnappers, C.
7—25. The Polo Champions, C.....
7—29. Wooing of Bessie Bumpkin, C.....
8— 1. Wife's Busy Day, C. .....
8— 5. The Third Party, C.....
8— 8. That's Fair Enough, C.....

KALEM

7— 8. A String of Pearls, D.....2000
7—10. Ruho, the Interloper, C..... 807
In Old England, Top..... 195
7—11. Lamo Dog's Treachery, D.....1000
7—13. A Diamond in the Rough, D.....2000
7—14. Accused, D.....1000
7—15. The Express Messenger, D.....1000
7—17. Wanted an Heir, C.....1000
7—18. The Fate of a Squaw, D.....1000
7—20. In Wolf's Clothing, D.....2000
7—21. The Beast, D.....1000
7—22. The Rival Railroad's Plot, D.....2000
7—24. The Bingville Fire Department, C.1000
7—25. Defying the Chief, D.....1000
7—27. The Identification, D.....2000
7—28. The Man with the Glove, D.....1000
7—29. The Indian Agent, D.....2000
7—31. The Deadly Battle at Hicksville...1000
8— 1. The Lad from Old Ireland, D....1000
8— 3. The Vampire's Trail, D.....2000
8— 4. The Chief of Police, D.....1000
8— 5. The Operator at Black Rock, D..2000
8— 7. Don't Monkey with the Buzz Saw, C. 1000
8— 8. Grey Eagle's Revenge, D.....1000

KAY-BEE

7— 3. The Heart of a Crook.....
7—10. The Feud of Beaver Creek.....
7—17. The City 2000
7—24. The Sheriff of Bishee.....2000
7—31. An Eleventh Hour Reformation..

KEYSTONE

6—18. A Missing Bride.....
6—20. Mahel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish .....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance .....
7—11. Love and Salt Water, Split reel
World's Oldest Living Thing.....

KLEINE

6—30. The Bondage of Evil, D.....2000
7— 7. The Heirloom, D.....2000
7—14. The Rival Actresses, D.....2000
7—21. The Stronger Tie, D.....2000
7—28. In Temptation's Toils, D.....2000
8— 4. When War Threatens, D.....2000

KOMIC

7—26. Leave it to Smiley.....
7—28. The Wild Girl.....
8— 2. Bill Takes a Lady to Lunch—Never Again! .....
8— 9. Ethel's Aunt.....
8—16. Bill No. 4.....

LUBIN

7—14. He Was Bad, C..... 400
Tough Luck, C..... 600
7—15. Codes of Honor, D.....2000
7—16. The Cross of Crime, D.....2000
7—17. The Lie, D.....1000
7—18. She Wanted to Know, C..... 400
All For Love, C..... 600
7—21. Temper and Temperature, C..... 400
Worms Will Turn, C..... 600
7—22. Who Seeks Revenge, D.....1000
7—23. The False Shadow, D.....2000
7—24. A Traitor to His Country, D.....1000
7—28. The Question and Answer Man, C.1000
7—29. The Lure of the Car Wheels, D...2000
7—30. Three Men and a Woman, D....2000
7—31. Within the Noose, D.....1000
8— 1. She Gave Him a Rose, C..... 400
The Rise of the Johnsons, C 600
8— 4. A Fatal Card, C..... 400
He Woke Up In Time, C..... 600
8— 5. The Man With a Future, D.....2000
8— 6. A Daughter of Eve, C.....2000
8— 7. A Siren of the Desert, D.....1000
8— 8. Love and Flames, C.....1000

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"THE SPOTTED PANTHER"

(Leading Players—Three Reels)

REVIEWED BY PETER MILNE

IT is quite apparent that this picture is a comedy, although at times it breaks away from the comic trend of events and takes the shape of a drama. That it is a comedy of a different nature than the usual run of such productions is also obvious; in fact, it is a sort of burlesque on the drama that contains the dashing, debonair hero, the much mistreated heroine and the abhorrent villain.

While the subject is treated in a very clever way, certain vagueness in places seems to indicate numerous cuts in the original copy. However, those who like broad comedy will enjoy the picture and appreciate the superior burlesque qualities embodied in the three reels.

Two individual scenes stand out from among the rest; they are both fire scenes and very well executed. In one, a whole city is seen burning and the ruins of it are very impressive. The other is just the scene of a burning camp, which, however, is as well done. These two scenes, together with the finale—that of the death of the Rajah of Baghavapour—are really the only scenes that would cause the picture to be classed with dramas.

The spotted panther introduced into the story plays an obscure part, and one will be questioning himself why the picture is called "The Spotted Panther." It is, however, quite novel to see a spotted panther and his presence created added interest in the picture.

Captain Corcoran sets out to find a copy of the "Gouroula-ramatah," in the possession of the Hindus. After meeting Heolkar's daughter, Sita, and after numerous adventures with the treacherous English he procures the paper, and returns to the Rajah's court to claim the maid, but the English have set fire to the town, and the Rajah is dying. So Corcoran claims the girl and is unanimously acclaimed the next Rajah. M. Delmonde appears as Corcoran, and Miss Josette Androit as Sita. These two are the principals.

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Room with private bath - - - - - $2.00
Double Room with private bath - - 3.00
Parlor, bedroom and bath - - $4.00 and up

"Flying A" Feature Films

"American Beauty" Films

"THE TRAP"

A stirring Two Part Drama enacted in a Kentucky Mountain Fastness with a determined Band of Moonshiners pitted against a picked force of Revenue Officers.

Featuring WM. GARWOOD and VIVIAN RICH

Under direction of Sydney Ayres **Release, Monday, August 10th, 1914**

AMERICAN BEAUTY

Featuring MARGARITA FISCHER and HARRY POLLARD

"SUZANNA'S NEW SUIT"

—IT'S A DANDY—

Release, Tuesday, August 11th, 1914

"THE BUTTERFLY"

A Society Drama permeating with human interest

Featuring WINNIFRED GREENWOOD and ED. COXEN

Under direction of Thos. Ricketts **Release, Wednesday, August 12th, 1914**

AMERICAN FILM MANUFACTURING CO.

CHICAGO

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

6—30. Suffragette Battle in Nuttyville...
7— 5. The Angel of Contention.....
7— 7. The Only Clew.....
7—12. A City Beautiful.....
7—19. The Painted Lady.....
7—21. A Red Man's Heart.....
7—24. Lest We Forget.....
7—26. The Mystery of the Hindoo Image
7—28. Down by the Sounding Sea.....
8— 2. Moonshine Molly.....
8— 3. The Election in Nuttyville.....
8— 4. The Idiot .....
8— 9. The Tavern of Tragedy.....2000
8—11. The Saving Flame.....

MELIES

7— 4. Hidden Death, D.....2000
7— 7. A Discolored Romance, C.....1000
7— 8. The Hole in the Wall, D.....1000
7— 9. Good Fortune's Tardy Smile, C...1000
7—11. His Friend's Forgiveness, D.....2000
7—14. Rags and Patriotism, C.....1000
7—15. Justly Punished, D.....1000
7—16. The Test of True Love, C.....1000
7—16. A Sublime Deception, D.....2000
7—18. The River's Secret, D.....2000
7—22. His Sense of Duty, D.....1000
7—23. Wanted A Sweetheart, C.....1000
7—23. Why Preachers Leave Home, C..2000
7—25. Black Pearls, D.....2000
7—29. An Actress's Son, D.....1000
7—30. 210 vs. 213, D.....2000
8— 1. Honor Redeemed, D.....2000
8— 4. The Family Outing, C..... 500
Easy Come, Easy Go, C..... 500
8— 5. A Mother's Error, D.....1000
8— 6. A Matrimonial Advertisement, C..1000
8— 8. Gratitude, D. 2000

NESTOR

7— 1. The Lost Arrow, D.....
7— 3. Those College Days, C.....
7— 8. A Ranch Romance, D.....
7—10. The Great Universal Mystery, C..
7—15. Her Grave Mistake, D.....
7—17. When Eddie Went to the Front, C.
7—22. By the Sun's Rays, D.....
7—24. All at Sea, C.....
7—29. An Indian Eclipse, D.....
7—31. Maggie's Honest Lover, C.....
8— 5. For Old Times' Sake, D.....
8— 7. Detective Dan Cupid, C.....

PASQUALI AMERICAN

6—29. A Mexican Mine Fraud,.....5000
6—29. The Chimney Sweeps.....5000
7—14. The Silent Bell.....3000
7—21. Lupin, the Gentleman Burglar....3000

PATHE

7— 6. The Heart and the Circulation of the Blood, E. 500
Mode of Travel in Japan (Manners and Customs) 500
7— 7. A Tiger Hunt (Indio-China), S... 500
The Ice and Snow, S..... 500
7— 8. Pathe's Weekly No. 44, 1914, N...1000
7—13. A Russian Boar Hunt, Hunt..... 500
The Wine Industry, Marsala, Sieily, Ind. 500
7—14. Through the Bosnia & Dalmatia, T. 300
The Tombs of the Ancient Japanese Emperors, Annam, Indo-China, S. 350
Water Falls at Aragonia. Spain, T. 300
7—15. Pathé's Weekly No. 45, 1914, N...1000
7—20. The Crayfish, E..... 500
In French Guinea, T..... 500
7—21. A Badger Hunt, Hunt..... 600
Life in Japan, Customs..... 400
7—22. Pathé's Weekly, No. 46, 1914, N..1000
7—27. The Host of the Sea, E..... 410
Coffee Cultivation, Santos, S. A., Ind. 600
7—28. The Straits of Bonifacio, Sardinia, T. 350
Hemp Growing, New Zealand, Ind. 541
7—29. Pathé's Weekly No. 47, 1914, N...1000
8— 3. Picturesque Gagry, T..... 500
Russian Zoo, Oskania-Nova, Zool.. 500
8— 4. Training Army Dogs, Sweden, E.. 500
A Basque Wedding, Customs..... 500
8— 5. Pathé's Weekly, No. 48, 1914, N..1000

POWERS

6—12. The Masked Rider.....
6—19. The Plot that Failed.....
6—26. The Love Victorious, D.....2000
7— 3. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000
7—24. Kate Waters of the Secret Service, D. 2000
7—31. The Tangle, C.....
8— 7. The Man of Her Choice.....

PRINCESS

6—26. Professor Snaigh .....
7— 3. The Decoy .....
7—10. The Girl of the Seasons.....
7—17. The Veteran's Sword.....
7—24. Seenie .....
7—31. The Target of Destiny.....
8— 7. Her Duty .....

REX

7— 2. The House Discordant, D.....2000
7— 5. On the Rio Grande, D.....
7— 9. When Fate Disposes, D.....2000
7—12. Plain Mary, D.....
7—16. The Sob Sister, D.....2000
7—19. Out of the Darkness, D.....
7—23. At the Foot of the Stairs, D.....
7—26. An Awkward Cinderella, C.....
7—30. Circle 17, D.....2000
8— 2. Behind the Veil, D.....
8— 6. The Symphony of Souls, D.....
8— 8. A Midnight Visitor, D.....

RELIANCE

6—29. Our Mutual Girl, No. 24.....
7— 1. Izzy, the Detective.....
7— 4. The Weaker Strain.....
7— 8. How Izzy Was Saved.....
7—20. Our Mutual Girl, No. 27.....
7—22. Izzy and the Diamond.....
7—25. The Saving of Young Anderson..
7—27. Our Mutual Girl, No. 28.....
7—29. The Sheriff's Prisoner.....
8— 1. The Gunman.....
8— 5. Izzy and His Rival.....
8— 7. On the Border.....
8— 8. The Bank Burglar's Fate.....2000
8—10. Our Mutual Girl, No. 30.....
8—12. So Shines a Good Deed.....
8—15. The Wagon of Death.....

ROYAL

7— 4. Mistakes will Happen.....
7—11. Mistakes Will Happen.....
7—25. Milling the Militant and Servants Superseded, split reel.....
8— 1. The Baker Street Mystery.....
8— 8. Ringing the Changes and Miss Gladys' Vacation, C., split reel..

SELIG

6—30. Hearts of Men, D.....1000
7— 1. The Empty Sleeve, D.....1000
7— 2. Hearst-Selig News Pictorial, No. 36, N. 1000
7— 3. Making Good with Her Family, C. 500
Doc Yak's Wishes, C..... 500
7— 4. The Little Hoho, D..... 500
7— 6. Reporter Jimmie Intervenes, D....2000
7— 7. Algie's Sister, C.....1000
7— 8. Caryl of the Mountains, D.....1000
7— 9. Hearst-Selig News Pictorial No. 38, N. 1000
7—10. Did She Cure Him? C.....1000
7—11. His Fight, D.....1000
7—13. The Wilderness Mail, D.....2000
7—13. Hearst-Selig News Pictorial No. 39, N.....1000
7—14. An Egyptian Princess, C.....1000
7—15. His Last Appeal, D.....2000
7—16. Hearst-Selig News Pictorial No. 40, N.....1000
7—17. Wiggs Takes the Rest Cure, C....1000
7—18. The Squatters, D.....1000
7—20. A Woman Laughs, D.....2000
7—21. The Lure of the Ladies, C.....1000
7—22. The Sealed Package, D.....1000
7—23. Hearst-Selig News Pictorial, No. 42, N. 1000
7—24. The Substitute Heir, C.....1000
7—25. Footprints, C. 1000
7—27. A Five-Hundred-Dollar Kiss. C....2000
7—27. Hearst-Selig News Pictorial No. 43, N. 1000
7—28. Muff, D.....1000
7—29. The Mother Heart. D.....2000
7—30. Hearst-Selig News Pictorial No. 44, N. 1000
7—31. When the Cook Fell Ill, C.....1000
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NINETEEN PROCTOR HOUSES INCORPORATED

Special to The Motion Picture News.

Albany, July 16.

Nineteen companies, with F. F. Proctor in the title and objects to carry on theatrical motion pictures and realty business, have been incorporated with principal office in each instance in New York City.

They are Leland, Albany, properties, capital $50,000; One Hundred and Twenty-fifth street properties, $50,000; One Hundred and Twenty-fifth street Theatre, $1,000; Lyceum Theatre, $1,000; Leland Albany Theatre, $1,000; Portchester Theatre, $1,000; Grand Albany Theatre, $1,000; Grand Albany properties, $50,000; Fifth Avenue Theatre, $1,000; Fifty-eighth street properties, $50,000; Fifty-eighth Street Theatre, $1,000; Troy properties, $50,000; Schenectady Theatre, $1,000; Troy Theatre, $1,000; Twenty-third Street Theatre, $1,000; Griswold Opera House, Troy, theatre, $1,000; Annex Albany Theatre, $1,000; Central Avenue Theatre, $1,000; Cohoes Theatre, $1,000. The incorporators are George E. Wallen, Frederick F. and Frederick F. Proctor, Jr., 22 West Fifty-ninth street.

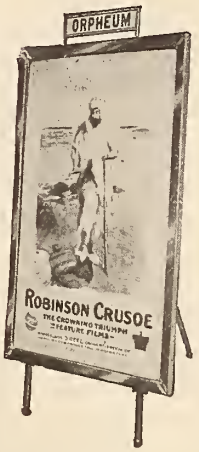
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In the latest production of the Sterling Camera and Film Company, "In the Land of the Lost," an effort has been made to avoid the trite and banal, at the same time retaining all that is necessary to maintain the interest of an audience.

In a recent interview with Leon Wagner, of the Sterling Company, he said:

"What exhibitors need is something out of the beaten path of picture film ideas, but to obtain this result satisfactorily is one of the great problems of the producer. A theme offered by a scenario writer might have possibilities, but the idea is in a crude form and needs development by a director who knows the best way to get results."

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AUGUST 15, 1914 PRICE, 10 3

The Motion Picture News

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VOLUME X NUMBER 6


3
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BY LOUIS JOSEPH VANCE
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IN FIFTEEN STORIES
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Only those who have seen him can appreciate the fertility of the man's brain in devising so many means for landing the criminals, and the equally surprising resourcefulness of the lawbreakers in planning so many traps for the undoing of the great detective. There is no other character in film-life who can do so many different things so many different ways.

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DOMINO WINNERS

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BRONCHO HEADLINERS

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Press Proclaims Peple's Play Powerful!

WAR DRAMA THRILLS CHICAGO

"THE LITTLEST REBEL" Scores Big Success In Western Metropolis

The Photoplay Critics of the *Chicago Tribune* and *Record Herald* Tell in Part of the Great Realism that Thrills the Spectator who Witnesses the Projection of "THE LITTLEST REBEL"

CHICAGO TRIBUNE
"LITTLEST REBEL"
THRILLING
By KITTY KELLY

If the Austrians and Servians and other craving war continentals could just drop into the Studebaker for a couple of hours to watch the unreeling of "The Littlest Rebel," they would get an optical dose of war horror sufficient to drive them to hang up their guns and take their plowshares and fall instantly to tilling the soil.

This picture, made out of the little prose war epic Edward Peple wrote several years ago, which also supplied heart interest for a successful play, is most effective as war propaganda in its film form, for what it lacks in direct intellectual appeal of the book and voice and personal magnetism of the stage it makes up in its broader scope of vizualization, creating a vivid and inescapable impression of the inglorious underside of brute contest between humans dignified by the name of war.

CHICAGO HERALD
"LITTLEST REBEL" EXCITING
FILM PLAY
By THE HATTONS

The film drama seems to make its most vital appeal when it combines history and spectacle. We felt this keenly after witnessing "The Littlest Rebel" yesterday at the Studebaker Theatre. With characters more or less known to the audiences and broad backgrounds reflecting some of the traditional spectacle of the civil war, THIS "MOVIE" PLAY HAS AN APPEAL PARALLEL TO THAT WHICH HAS MADE "CABIRIA" UNIQUE.

And for the first time we saw a "movie" audience applaud scenes as people do when their emotions are touched in the regular theatre.

Chicago, Ill. Aug. 3rd, 1914

TELEGRAM—

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To be released August 10th, 1914.

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"WITH SERB AND AUSTRIAN"

4 REELS

Is the first subject of its kind put on a hungry market.

Remember!

That the general depression on features will not affect this particular feature.
That all big successes were won by doing the right thing at the psychological moment.

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If you don't realize it to your benefit you'll realize it to your loss.

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Flo La Badie as "Florence Gray"



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$10,000 for 100 Words!

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By Harold MacGrath

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THE THANHOUSER THREE-A-WEEK

Tuesday, Aug. 11, "Stronger Than Death." A thrilling two-reel society drama featuring Harry Benham, Mignon Anderson and Ethyle Cooke.
Friday, Aug. 14, "In Peril's Path." A drama of political intrigue. Leads played by Carey L. Hastings, Leland Benham, Marion and Madeline Fairbanks and Justus D. Barnes.
Sunday, Aug. 16, "Her Big Brother." A beautiful play of child life. The cast includes Roy Hauck, Dorris Farrington, Alice Turner and Charles Mather.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office: Thanhouser Films, Ltd., London, W. C., England

Thanhouser's releases will continue to be features of the Mutual Program



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The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant — No. 220 West Forty-Second Street — New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X — August 15, 1914 — Number 6

Exhibitors: Organize!

NO more timely or powerful illustration of the need for and the value of exhibitor organization can possibly be advanced than the action just taken in Bridgeport, Conn., by the managers of the motion picture theatres there.

Problems that vitally affect their prosperity are confronting the exhibitors of the Nutmeg state. They are taking steps to bring home a sense of their importance to their fellow-exhibitors in other cities of the state.

The method they propose to apply to these problems is—ORGANIZATION.

* * *

STATE censorship of motion pictures will have to be reckoned with as soon as the General Assembly convenes in Hartford.

The exhibitors are preparing to meet and fight the issue with—*organization.*

* * *

ADMISSION prices have been too low to enable the exhibitor to derive a legitimate profit from his business. The folly of offering a program of ten-cent quality at five cents has dawned upon them.

* * *

THIS condition of affairs the Bridgeport exhibitors are resolved to correct, and the corrective they are administering is—**organization.**

* * *

OTHER problems besides these are to be met. The one solution for them all, the only satisfactory answer to them all is—**ORGANIZATION.**

* * *

IN the conditions that confront the exhibitors of Bridgeport and of Connecticut there is *a warning and a lesson which no body of exhibitors anywhere in the United States can afford to neglect.*

* * *

STATE censorship of motion pictures will be a political and party issue in many states this fall. This is not a speculation. It is a fact.

The Indiana Progressives, for example, at a meeting in Evansville last month, incorporated a plank into the state platform pledging the party to state censorship of motion pictures.

THE Democratic party in Ohio is definitely committed to the support of the censorship law that was put upon the statute books of the state.

New York state, it should be remembered, is nursing a measure in one of the committees of the state legislature for the censoring of motion pictures.

* * *

IS not this cause enough for every exhibitor to ask himself:

"Will any of the parties in *my* state write a censorship plank into their platform this fall?"

And having asked that question, the next one must be:

"How can I and my brother exhibitors meet this peril and protect ourselves from it?"

Once more, the answer is—**ORGANIZATION, STATE ORGANIZATION, NATIONAL ORGANIZATION!**

* * *

BEGIN *now* to strengthen your state organization. Make it a *real* organization—active, united, comprehensive—ready and able to fight for your individual welfare.

Join the national organization, the new, reorganizing, harmonizing Exhibitors League.

* * *

PRESIDENT PEARCE and his executive committee are out for an organization of 10,000 exhibitors. They are rapidly formulating plans for a League so beneficial that you cannot afford to remain outside. Help them!

* * *

REMEMBER—You have, through your screen, the most direct and vast appeal to the public in existence to-day.

The politician knows this.

You can *actually sway elections*—local and state through your state organizations; national through the Exhibitors League of America.

But you can *only* do this, you can protect your interests *only* through *organization.*

* * *

UNITE! Co-operate! Join your state and national Leagues!

WM. A. JOHNSTON.

TURNED AWAY 1,000 IN HOT SPELL

Special to The Motion Picture News
Milwaukee, Wis., Aug. 5.

One exhibitor who does not believe in the hot weather bugaboo is J. E. Sherwood, manager of the Grand Theatre at Madison, Wis. Despite the fact that many of the croakers throughout the state were bewailing the fact that it was impossible to do business on account of the heat, Mr. Sherwood went right ahead and secured "One Wonderful Night," with Beverly Bayne and Francis X. Bushman in the leads, for Wednesday, July 29, and featured it heavily.

Despite the "heat" Manager Sherwood packed his house, which seats close to 1,200 and turned a full thousand away. So great was his success with the picture and so confident is he of his hot weather boosting that he has booked the picture for a return date on Monday, Aug. 10, and expects to repeat his success.

WILL OPPOSE TEXAS CENSORSHIP

Special to The Motion Picture News
Dallas, Tex., Aug. 5.

A meeting of the Texas branch of the Moving Picture League of America has been called to be held in Dallas during the State Fair in October. There are about 100 members of this organization and all parts of the state are represented.

According to T. P. Finnegan, a number of important matters will be brought up and plans will be made at this time to fight any opposition to the motion picture business that may come at the coming session of the state legislature to be held in January. Texas motion picture men are opposed to state censorship, or at least the most of them seem to be, and it is probable that resolutions relating to this will be adopted at the coming meeting.

VACATION CAUSES STRIKE

Special to The Motion Picture News
Spokane, Aug. 3.

Because Manager Sam Cohn invited one of the two union stagehands employed at the Spokane Theatre to take a few weeks' layoff, both the stage employes and both the picture operators struck.

The house plays three acts of vaudeville and three reels of pictures. The places of the operators and the stage workers have been filled by non-union men.

NEW THEATRE IN ATLANTA

Special to The Motion Picture News
Atlanta, Ga., Aug. 6.

The latest addition to the really up-to-date motion picture colony of Atlanta is the Alpha Theatre at 84 Whitehall street, with T. A. Richardson as manager. The Alpha is presenting numerous features each week and is proving exceedingly popular.

Form Trade Protective Body in Harrisburg

New Pennsylvania Association Will Include Exhibitors, Manufacturers, Operators and Others—Protection Against Legislation and Taxation Its Object

Special to The Motion Picture News
Harrisburg, Pa., Aug. 6.

WITH the aim of organizing motion picture men of all descriptions in Pennsylvania to protect the business from state or local regulation, state or local taxation, state or local censorship and all other forms of interference from outsiders, the Motion Picture Protective Association of Pennsylvania has circularized the local theatre men asking them to become affiliated with it.

The association, which must not be confused with the Motion Picture Exhibitors League of Central Pennsylvania, recently formed in this city with the object of covering the territory within a radius of fifty miles of Harrisburg, has its headquarters in 818 Jarvella street, Pittsburgh. The name of L. W. Rittenhouse appears at the bottom of the circular as president and that of A. J. Hanna, as secretary.

Representatives of this association are to have a hearing by the motion picture men of this city in the Colonial Theatre next Sunday, when they will explain more fully the purpose of their organization and endeavor to induce the local men to join it.

It is understood that its main object will be to oppose legislation hostile to the motion picture business that may be introduced in the legislature this winter. Members of the Motion Picture Exhibitors League, of Central Pennsylvania, have that for one of their objects and will consider, probably in the meeting next Sunday, whether it will be advisable to join forces with the Pittsburgh organizers in this legislative work.

The Pittsburgh association's circular to local theatre men says that a state-wide organization has been effected and that a local organization will be completed at the proposed meeting. This, however, will depend wholly on the attitude of the local theatre interests. It is promised that officers will be elected and other matters of great importance to the men in this business in this district are to be discussed. A membership of 1,000 in the state is the professed aim of the new organization.

While little appears to be known here of the new association, the motion picture men of Harrisburg indicate a disposition to give the representatives of the association a fair hearing.

In one important respect the association differs from the Central Pennsylvania League and that is that while the league confines its membership to exhibitors and manufacturers, the association, it is understood, proposes to welcome into its membership picture machine operators and all classes of motion picture theatre employees, in addition to the exhibitors and manufacturers.

V. H. Berghaus, Jr.

Exhibitor Wins "Discrimination" Suit

Manager May Give a Patron Any Seat He Sees Fit Provided It Is as Good As the One Demanded

Special to The Motion Picture News
Rochester, N. Y., Aug. 6.

JOHN J. FARRAN, manager of the Victoria Theatre, this city, has returned from Elmira, where he went to answer certain suits brought against him there as the result of an incident in another theatre controlled by his company, and managed by Archie McCallum.

Suit was brought against Farran by Frank Tress for $500 damages for refusing to permit him to sit in the orchestra circle of the Colonial Theatre in Elmira. The action was tried before Judge Hawes, in Elmira, and lasted for two days. Joseph R. Webster, of this city, appeared for Mr. Farran.

The judge charged the jury that the management had a right to seat patrons in any part of the theatre that it wished, providing the accommodation was as good as in any other part. Tress lost his suit.

IT was brought out at the trial that Tress claimed that he wanted two seats, for himself and his daughter, and that they were refused him. The defendant showed that Tress was not accompanied by his daughter when he appeared at the box office, but that he was in the company of an Elmira saloon keeper, who was under indictment for violating the excise law and keeping a disorderly house.

The management claimed that it was privileged to exclude Tress and his companion from the orchestra circle on the ground that they were undesirable persons.

This action was the third in a series instituted against Mr. Farran, as there has been much feeling between the management of the house and a certain class in Elmira.

Arthur R. Tucker.

Censors Balk at Stopping "John Barleycorn"

Jack London Film Shown for Twelve Hours at Garrick Theatre, Philadelphia, but No Arrests Are Made and Promises of Interference in the Name of the Law Does Not Materialize —Governor Tener Declines to View Picture

Special to THE MOTION PICTURE NEWS

Philadelphia, Aug. 6.

IN open defiance of the official censor of motion pictures, J. Louis Breitinger, the picture "John Barleycorn" was shown at the Garrick Theatre, Philadelphia, for twelve hours on Monday, August 3.

The threatened arrest and fine which C. H. Pierce, personal representative of Bosworth, Inc., and W. E. Smith, of the Famous Players Exchange, patiently waited for all day, failed to materialize.

One or other of these two men were at the theatre from 9 o'clock in the morning until the close of the last performance at 11 p.m. During this time heralds, reprints of the cover page ad in last week's Motion Picture News, and other printed matter advertising the show was freely circulated from the front of the theatre.

Policemen passed and repassed, but still the expected move was not made.

DURING the day representatives from all interests, both pro and anti-booze, police and censor board viewed the film. In the evening Mr. Breitinger's cousin was present, as was also the Superintendent of the Philadelphia Police Department.

There could be no lack of excuse on the part of the censor as every paper in the city carried a three-and-a-half inch advertisement and prereview on either Saturday or Sunday, plainly stating that the picture would be shown on Monday, commencing at 11 a. m.

In addition to this, a letter had been written to Governor John K. Tener inviting him to view the film before it was shown to the general public. In this letter it was also emphatically stated when and where the film would be shown.

The letter in part addressed to the Governor is given below:

FAMOUS PLAYERS EXCHANGE

No. 1331 Vine Street
Philadelphia, July 29, 1914.

Hon. John K. Tener,
Governor of Pennsylvania,
Harrisburg, Pa.

Honored Sir:—I desire to extend to you an invitation to view the film "John Barleycorn," by Jack London (originally published in the "Saturday Evening Post") at a private exhibition at the Garrick Theatre in Philadelphia next Monday, August 3, at 10 o'clock in the morning.

I desire also to extend to you at the same time an opportunity to bring as many of your friends as may be agreeable to you, for the purpose of permitting you to satisfy yourself as to the purity of purpose, educative moral value and absolute cleanliness and decency in all respects of this film, which has been pronounced by ministers of every denomination and by leaders of the best moral interests wherever it has been exhibited throughout the country as the strongest sermon of its kind ever pictured.

It has been so exhibited with such approval in practically every other state in the Union except Ohio.

My reason for extending to you this invitation is as follows:

The film has been refused approval by the Chief Censor of the State of Pennsylvania, J. Louis Breitinger, who was appointed by you, his objections being chiefly to those scenes in this pictorial drama which portray the iniquities of forcing drink upon young children, with the subsequent ill effects upon the manhood of youths so subjected.

We have even been threatened with arrest if we show these pictures, as we propose to do, at the Garrick Theatre on Monday next.

Why we are called upon to shorten or eliminate these particular pictures in this drama which give it its vital moral lesson, we cannot comprehend. It is impossible for us to understand the motive that would induce an act so destructive of the essential dramatic strength of an exhibition such as this.

We are in receipt of a letter from the National Board of Censorship in this connection, representing such members on its advisory committee as Lyman Abbott, Felix Adler, Charles P. Aked, R. Fulton Cutting, David H. Greer, H. Heber Newton, Anson Phelps Stokes, Oscar S. Straus, and many others.

And to-day I received this letter from one of Mr. Breitinger's own inspectors asking to see the film. It reads:

Grand Division Sons of Temperance
of New Jersey
Office of the Grand Worthy Patriarch
Camden, N. J., July 28, 1914.

Mr. Wm. E. Smith, Pres.,
Famous Players Exchange,
Philadelphia, Pa.

Dear Sirs:—We are exceedingly anxious to have some of the ministers of this city and surrounding towns whom we know to be interested in the "silent drama" see "John Barleycorn."

As one of the inspectors appointed by Mr. Breitinger, and holding Inspector's ticket No. 169, I expect to see the film Monday at the Garrick Theatre, and am quite sure that while greatly interested in the advancement of temperance, my opinion will he unbiased.

We would be glad if you can furnish us with five or ten passes for use next Monday by ministers as mentioned above, and after viewing the film I shall ask them for a written opinion of it, and will forward their written opinion to you.

Yours very truly,
BURTON L. ROCKWOOD,
Grand Worthy Patriarch Sons of Temperance.

In view of the fact that people everywhere are desiring to see this film, and that your censor has refused to pass it unless the scenes pointing this moral are eliminated, and in view of the fact that we desire to have your unbiased judgment on the same, I make you this offer to see the film one hour previous to its public showing, or, if this hour is inconvenient to you, to have you and your friends attend any one of the exhibitions which will take place on Monday next.

It certainly does not seem just to me that this great lesson should be withheld from those who are anxious to see it, at the instance of one man who seems to desire (through whatever motive) to minimize or defeat the lesson.

The question as to whether he should be the sole authority to controvert the testimony of thousands of witnesses of our best moral element all over the United States seems to me to be a grave one, and one that should not be dealt with lightly.

Trusting you may find it convenient to attend this exhibition, and that I may be apprised as early as possible of your pleasure in this matter, so that I may arrange to extend to you every opportunity for yourself and your friends to view the film, I remain,

Yours truly,
(Signed) Wm. E. Smith.
President.

GOVERNOR TENER, in order not to have to either censor or censure his own censor, sent his regrets at being unable to view the film

at this time, and stated that he would be away on his vacation.

While the film by no means played to capacity business during the day, there was a steady stream past the box-office, and at 9.30 in the evening all seats on the lower floor were occupied. The price of admission was twenty-five cents in the afternoon, and twenty-five and fifty at night. This did not seem to deter anybody who wanted to see the picture.

During the morning Mr. Pierce had a camera man down from Lubin's and took several hundred feet of film showing the exterior of the Garrick and the crowds entering the theatre. This will be used in boosting the show after it starts around the circuit.

JULIAN M. SOLOMON, JR.

"THE LITTLEST REBEL" SCORES

That "The Littlest Rebel" has won instantaneous favor is ascertained only by the sign which greets those who reach the Studebaker Theatre, Chicago, later than eight fifteen. During the hottest week the "Windy City" has ever known, this playhouse was filled to capacity every night. The press has been liberal with their praise of this remarkable war story. "The realism, the thrills and pathos injected into the greatest of all war-time spectacles makes this a play worthy only of the good success it deserves." This is but one of the lines the news critics have used in their praise of "The Littlest Rebel."

Mimi Yvonne, this little actress has an unusually capable ability that is well worth the envy of others probably better known. She was made for the role she portrays; she could not be better fitted for it if she had actually lived the life of little Virgie, the real heroine of the story. All the horrors of war are depicted vividly, the love of a soldier-father for his child, the sentencing to death of a Confederate captain and the death of a Union officer's wife, together with the thrilling battle scenes, which go to make this photoplay one that is truly realistic.

FAMOUS PLAYERS SIGN BLANCHE WALSH

The Famous Players Film Company has engaged Blanche Walsh, to be presented in a forthcoming release of her foremost dramatic triumph, "The Straight Road," one of the most popular plays from the pen of the late Clyde Fitch.

The character of Mary O'Hara, the girl of the slums, impersonated by Blanche Walsh in the original stage production, will also be played by her in the Famous Players film dramatization of the subject and permits of ideal screen depiction.

Call on Connecticut Exhibitors to Unite

Lay Plans in Bridgeport for a State Organization to Combat Censorship Legislation and Other Perils—Advance in Prices Realized

Special to THE MOTION PICTURE NEWS

Bridgeport, Conn., Aug. 6.

PLANS to unite managers of motion picture theatres in this city, New Haven, Hartford, Waterbury, Meriden, Stamford, Norwalk, New London and Norwich in a state organization for mutual advancement and protection, were discussed at the meeting of the Bridgeport Motion Picture Theatre Managers Association, which was held at this place on Tuesday, August 4.

The Bridgeport managers desire to send a representative to the lobby when the General Assembly meets in Hartford in January, to watch for and oppose legislation directed at the motion picture business which may be either unnecessary or harmful.

Since the organization of the Managers Association here all the larger theatres have advanced their evening admission prices from five to ten cents.

The programs have been increased, the average being about six reels.

E. C. BOOTH.

Los Angeles Players Plan a "Gambol"

Receipts of First Annual "Frolic" Will Go to the Treasury of the Club, and Features May Be Seen in Films

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 3.

A PHOTOPLAYERS gambol is to be the big attraction in Los Angeles within the next few weeks, according to plans made at the weekly meeting of the Photoplayers, Inc., Saturday evening, July 25, at their club rooms on Hill Street.

At this regular meeting the idea was suggested and received with cheers on all sides. Rupert Julian, formerly of the Little Theatre here, and lead in several big successes of London theatres, who is now with the Universal at the Hollywood studio, was selected as chairman of a committee to make arrangements for the first annual frolic.

Among the members of the Photoplayers are scores of former stage stars, and all present gladly promised to do their part. Charles Murray, of Murray and Mack, is with the Keystone Company, and was the first to respond to the call for assistance with a number for the program.

Others followed in such quick succession that an assistant recording secretary was needed. The program will probably be staged in four or five weeks and the net receipts will go to the treasury of the organization. It is very probable the features of the program that are adaptable will be filmed at a later date.

J. C. JESSEN.

Rochester Solid for League Harmony

Members of Up-State Branch Working Hard for Sunday Opening, and Expect Something Important Will Break Soon

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., Aug. 6.

WHAT the Rochester exhibitors are perfectly satisfied with the outcome of the recent election by the national association is shown by the attitude taken by President Wolff.

When seen by a representative of THE MOTION PICTURE NEWS, he said:

"Rochester exhibitors are for peace and harmony, no matter who is the national president. We believe in pulling together, and the local exhibitors may be found as one man on any question affecting the motion picture interests."

The local exhibitors were all backers of Mr. Neff, but while they are sorry to see him retire, they will stick by the national organization under the new president. The local exhibitors believe in the organization of motion picture exhibitors for the furtherance of their aims.

On the censorship question the Rochester organization was a close follower of Mr. Neff's policies.

The Sunday opening matter is being pressed by the local exhibitors, and it is whispered that something will "break" soon in that matter.

ARTHUR R. TUCKER.

BUYS PROGRESSIVE STATE RIGHTS

Special to THE MOTION PICTURE NEWS

Atlanta Ga., Aug. 6.

W. C. Brandon, of the Dixie Film Company, has just closed contracts for handling exclusively in Georgia, Alabama, Mississippi, Florida, North and South Carolina, the products of the Progressive Motion Picture Corporation and the Colonial Motion Picture Corporation.

Mr. Brandon's firm is composed of W. C. Brandon and C. E. Buchanan.

Motion Pictures Invade Buffalo Schools

Projection Machines Will Be Installed in Every School in the Lake City, Beginning September 1, Under the Auspices of "The Sunday News"—Corporation Counsel and Superintendent of Education Heartily Endorse the Plan—Among the Exhibitors of the City

Special to The Motion Picture News

Buffalo, N. Y., Aug. 6.

UPON the arrival of a letter from Superintendent of Education Henry P. Emerson, now spending his vacation at Middleton, Mass., commending a certain proposition in every way, and since Corporation Counsel Rann has put his stamp of approval upon it, together with State Commissioner Finley and Deputy Commissioner Finnegan, it can now be officially announced that the Buffalo "Sunday News" will place a motion picture machine in every school in Buffalo, beginning September 1.

This announcement is one of the most important made in the educational world for some time, for it marks the realization, in Buffalo at least, of Edison's life-long dream, that of bringing the motion picture into daily use for the training of the "young idea."

Arrangements have been completed with the Thomas A. Edison Company for the machines made especially for this work, together with a long list of educative subjects that will make school life a pleasant one indeed. The Buffalo "Sunday News" is the first paper in the United States to put a machine in every school in its home city.

THE films prepared are adapated to the course of study in the public schools from the first grade to the end of high school study. They are designed to illustrate such subjects as geography, natural history, the drama, science and industrial work of everyday life. These machines are indispensable in vocational work, and in a word there is no department of human knowledge, short of pure metaphysics and mathematics, that is not covered. Even thought currents will be pictured in time.

The greatest educators on both sides of the ocean are in perfect accord with respect to the value of the motion picture for illustrating studies. We are an eye-minded race in these later ages and depend more upon what we see with our eyes than the thing that is told us by another or that is read out of a book.

Every Buffalo teacher will rejoice in the opportunity of making studies in her grade more vivid, attractive and effective with the aid of the Edison apparatus than they can possibly be without it.

THE "Sunday News" will put the machine into the schools and then print coupons in the paper. The pupils of the schools will clip these coupons and when they have a certain number, yet to be agreed upon, they will be taken to the special film exchange, which will soon be designatd, and get new films.

The whole scheme is yet to be worked out by the "Sunday News," but contracts have been signed and the films reserved.

Motion pictures in school work will solve a lot of problems with which school teachers have been confronted. Dull pupils will advance much more rapidly with the motion picture method than under the old system. The monotony of the school hours will be greatly relieved and children will want to run to school instead of away from it.

IT was thought at first that there was a city ordinance prohibiting the use of these machines and films, but after a talk between John D. Wells, Sunday editor of the Buffalo "Sunday News," and Corporation Counsel Rann, a favorable decision was handed down. The "News" will have the co-operation of the entire educational department of the city of Buffalo.

Of course, this is in a way a circulation affair and the livest one that has been thought of in years. The popularity of the motion picture is increasing daily with the child as one of its enthusiastic supporters, who can now go to the motion picture theatre show without his parents at whatever age and be assured of seeing not only entertaining but educative films.

Superintendent of Education Emerson is very much pleased over the successful outcome of negotiations and looks forward with keen anticipation to the beginning of the system. Says he in a recent letter:

"Now that the Corporation Counsel has given his consent, go ahead and be assured of my hearty approval of the entire matter."

SIMULTANEOUSLY with the announcement of the "Sunday News" plan, comes the report that the architect of the new school, No. 13, Major Metzger, has already incorporated in his plans a special room and setting for the use of the projector.

It is evident that there is such a thing as the psychological moment, and when schoolhouses are beginning to be constructed with a view to possible motion picture use, it is fortunate that the "Sunday News" is ready with the proposal that it furnish the machines and provide the schools with the means of illustrating their studies in the latest and most effective manner.

It is expected that all Buffalo schools will hereafter have plans incorporated for motion picture projection rooms.

"SWAT the Fly!" That is the slogan that Manager M. B. Schlesinger, of the Academy Theatre, is "crying from the housetops" this week. And hoping that the citizens of Buffalo and the children will take up the cry he has offered the incentive. For every consignment of 50 flies delivered at the theatre, a free ticket is given to the theatre. During the past few days Mr. Schlesinger got so many flies that he does not know where he is going to put them all. And meanwhile the children eager to see "the pictures" are "swatting the flies."

Manager Edward Hayes, of the special feature department of the General Film Company, gave a private exhibition of Kathlyn Williams' latest success, "In Tune With the Wild," at the Allendale Theatre on Friday evening. Many local exhibitors were in attendance who declared the feature a winner. The Strand and Elmwood have booked this film for the week of August 3.

Manager Claude Weil, of the Premier Theatre, is presenting "Checkers" at the Premier Theatre this week. This is the first of the All Star attractions which will come to the Premier this winter, following the signing of a contract between Harry Bryan, of the All Star Film Rental Corporation, and Manager Weil.

THE new Eclectic feature, "The Reign of Terror," was given a private exhibition at the Strand Theatre last Saturday evening. The photography in this feature was voted remarkable by those who were fortunate enough to see it.

Irving A. Tallis, recently director of the Elmwood Theatre orchestra, has been succeeded by Herbert Josephy, of Allentown, Pa. Mr. Josephy is a remarkable violinist and his selections before the show each

evening are favorably commented upon. He will render violin solos every Sunday evening.

The announcement that Henry Marcus, former director of Shea's theatre orchestra and manager of the Academy and Lyric theatres in this city, will direct the orchestra at the new Regent Theatre, a Mark-Brock house, at the corner of Main and Utica streets, will be met with approval of all Buffalo music lovers.

The return of Mr. Marcus to the music world after five or six years retirement from the same, will mean the best music in the city at the Regent.

Christ G. Hopf, manager of the Hopf Star Theatre, at 1219 Lovejoy street, reports good business for the summer months. The Hopf Star is one of the most beautiful theatres on the East side. Mr. Hopf books nothing but the best.

CHARLES B. TAYLOR.

NAB JUVENILE TICKET THIEVES

Special to THE MOTION PICTURE NEWS

New Haven, Conn., Aug. 6.

During the past year several exhibitors have had occasion to call in the police to investigate the theft of tickets from their box-offices. Boys have been in the habit of entering the theatres at night and making off with rolls of tickets, which they later sold at greatly reduced prices to other children. Two youngsters were arrested several months ago and sent to the reform school, and now four others are awaiting trial for making their way into the box-office of the Lyric Theatre, in Dixwell avenue, and stealing four hundred tickets.

WIDOW OF OIL KING ENGAGES "CABIRIA"

D'Annunzio's "Cabiria," the masterpiece of Itala Films, Torino, will be specially presented August 21 by Mrs. H. H. Rogers, widow of the Standard Oil magnate, to a select party of her friends at her palatial country home at Southampton, L. I. For this picture for a single evening Mrs. Rogers will pay more than $1,000.

"Cabiria" will be presented accompanied by an orchestra of forty pieces.

MAY REDUCE PRICE

Special to THE MOTION PICTURE NEWS

Albany, N. Y., Aug. 6.

It is rumored about Albany that owing to a lack of patronage, the Palace Theatre, one of the largest motion picture theatres in the South End, will shortly lower the price of admission to three cents. Other managers declare that this will be the beginning of the end of the show house.

Nebraska Houses Flourish Despite Heat

Grand Island Exhibitors Are Doing as Well as Though It Were Winter; in Some Cases, Better—Music a Strong Asset

Special to THE MOTION PICTURE NEWS

Grand Island, Neb., Aug. 5.

DESPITE the coming of hot weather, the real sizzling kind, the attendance at the four theatres in the city does not seem in the least diminished, and in consequence each show house is putting on as strong, if not stronger program, than in the winter season.

The Empress, under the management of Frank Greene, after experiencing a very successful business with the "Adventures of Kathlyn" series, has taken on the "Perils of Pauline" as a fortnightly attraction. Mr. Greene plans to run several of the first numbers on his biggest nights, and then switch, say, from the big Sunday night crowd to Monday night. He is carrying a splendid six-piece orchestra straight through the summer.

The Princess, an adjunct of the Michelson, and under the same management, has been closed for good. For a time it was conducted as a five-cent house, but the lack of seating capacity mitigated against it from the start. Mr. Michelson, the lessee, is having the building remodeled and will use it for mercantile purposes.

"Tine" Hayman, vice-president of the Nebraska association, and manager of the Lyda Theatre, reports his business keping up in good shape during the summer months. The fine six-thousand-dollar pipe organ which was installed last spring is proving quite an asset, and is doing its full share in pulling the crowds. The Lyda on each Thursday afternoon and evening is giving the people a special feature, either by the Famous Players Film Company, the Lasky Film Company, or the All Star Company. The next production will be "The Only Son," a Lasky feature.

B. H. Iback, of Eldora, Ia., was a recent Grand Island visitor, his mission being to look over the best towns in Iowa and Nebraska for the purpose of establishing a strong chain of theatres. Grand Island looked "good to him," and in consequence there may be some changes in the theatre world here in the future.

The Majestic, which at the same time is the newest and the largest theatre in the city, is experiencing what is rather phenomenal for the summer months—a steady increase in business.

There are several causes for this condition; first, the size of the house, which makes it the most comfortable in the city; the generous seating capacity; and the abundance of fans and iced air which are furnished the patrons. In addition to the "Million Dollar Mystery," which is running fortnightly in the Majestic, the presence of two excellent vaudeville features, furnished by the Western Vaudeville Managers Association, is also a strong pulling card. This theatre is under the management of Woolstenholme & Sterne, who are also connected with several other of the prominent mercantile institutions of the city.

The Michelson, which has the reputation of being one of the handsomest, if not the handsomest, little houses in the West, has for the past several years pursued the same policy—a combination of vaudeville and motion pictures, the vaudeville sketches changing twice a week and the pictures three times a week. A steady business is reported, despite the heat and counter attractions.

Pittsburghers Will Combat Building Law

Rules Regarding Aisle and Entrance Space Regarded as Persecutory in Effect, and Organization to Fight the Measure Is in Sight

Special to THE MOTION PICTURE NEWS

Pittsburgh, Aug. 6.

IT is possible that the motion picture men of western Pennsylvania will organize very shortly in an effort to have the law changed relating to the aisles, entrances and exits for the various motion picture houses in this section as laid down by the Labor and Industry Bureau.

Unless the law is changed, it is possible that a number of houses will have to close their doors, for it will be impossible for them to comply with the law and have any room left for seats. According to a statement made by one of the theatre managers of this city, it would seem that the law is aimed at driving out of business all houses not built especially for theatrical purposes.

Just when the meeting will be called, and where it will be held has not been decided by those who will issue the call, but it is said that plans are being laid for the holding of it very shortly.

G. L. McCOY, JR.

Fighting "Old Sol" With Feature Advertising

New Haven Exhibitors Hold Their Audiences Through the Warm Weather with Good Pictures, Premiums and Voting Contests, the Best Equipment Possible, from Screens to Music and Ventilation—Country Store the Most Lucrative of All Advertising Schemes Used in That City

Special to The Motion Picture News

New Haven, Conn., Aug. 6.

AS an antidote to what they had feared might prove an unusually dull summer because of the business depression existing in these parts, local exhibitors began, some time ago, to introduce in their theatres various unique features designed to attract a big warm-weather patronage.

Results to-day show that their enterprise has been rewarded to an extraordinary extent and that *their faith in the efficacy of feature advertising was more than warranted.*

While houses in other cities hereabouts have been forced to shut down, or run on part time only, New Haven theatres have been playing to large audiences all through the season, and even on the warmest days have met with surprising success.

Of all the stunts tried, none was so popular as the old, reliable "country store." New Haven has about thirty theatres, and of these it can safely be said that about half used this means to attract patronage for at least one night each week.

As though by mutual agreement, "country stores" were, and still are, held on Friday nights, and are as strong as when they were in their prime. In fact, New Haven has never known the time when the device was more in use or met with greater favor.

SURPRISE nights rank second, and are held in almost as many houses as the "country stores," though they are not nearly so capable of drawing crowds. Neighborhood houses chiefly resort to this means of seeking patronage, and are moderately successful. Wednesday is the night allotted to this feature.

Monday night is devoted principally to various contests, and is one of the nights that usually finds the houses well filled. Not so much the value of the prizes offered as the nature of the contest and the interest taken in it are the strong points. There are singing and dancing contests, guessing contests, "amateur nights," etc.

Of all the features, however, few are as heartily welcomed as those introduced for the comfort and convenience, as well as the entertainment, of the patrons.

Everything possible to eliminate the drawbacks that make the prospect of an evening in a film house far from inviting has been thought of by exhibitors, and some of the things that have been installed have more than been paid for by increased patronage.

AMONG these are improved cooling systems—some elaborate and costly, others simple and inexpensive, such as cakes of ice placed on the stage and in boxes near the aisles; monster fans and advanced methods of ventilation; ice water placed in convenient coolers or distributed in sanitary paper cups by ushers, etc.

Then come the conveniences of improved screens, removing the strain on the eyes and adding to the pleasure of the audience, etc. Finally, there are the added entertainment features—better music, costly organs and orchestrions installed; large orchestras, singing, dancing, and, in the pictures themselves, multiple-reel plays.

Most of the big "stunts" have been introduced only in the large houses, where the prices of admission are higher.

Two of these places charge a flat rate of ten cents for general admission, and fifteen cents for box seats. Seats never go begging, and on Sunday in particular might hold two and three persons at each performance, if they were strong enough and the management were satisfied.

SAVIN ROCK, of course, is the home of the features, inasmuch as most of New Haven's population, and a large part of that of other cities and towns in this state, is to be found there practically all of the time during the summer.

Three houses in that resort use more unique business boosting methods than all of the other houses in the city. The houses are the Orpheum and the Airdome, owned by the White City Amusement Company and managed by Dr. S. A. de Waltoff, and the Wilcox, owned by the Frank Wilcox Amusement Company.

To mention these two there are at first a number of comparisons to be drawn. Both houses enjoy the distinction of being the largest in the state, seating about thirteen hundred each.

Both have been running for about three years, summer and winter, and both have played in opposition to the laws forbidding Sunday shows. Both have now installed orchestra-organs, costing about $5,000 each, and both have substituted for their old screens the new Radium Gold Fibre screens, also very costly.

Both have large orchestras in addition to their organs, and both have sanitary and comfort arrangements not to be rivalled anywhere in the East.

The similarity between the two houses ends there, however, for whatever the management of the Wilcox may be able to boast in the way of initiative, it can hardly be said to have greater resources than the Orpheum backers.

FOR this reason the Orpheum puts on occasional vaudeville acts—the most recent was a minstrel show in which about forty people played; it wins favor by throwing open its house to various societies, etc., for benefit performances; it gives free open-air acrobatic exhibitions, and offers to the convenience of its patrons all of the other attractions of the White City, in which it is located.

Besides, it is now planning a new feature in the line of local pictures. Manager de Waltoff is arranging to have pictures taken in the White City, so that people may see themselves in the pictures not only as strollers, but as actors taking part in little playlets enacted in the open.

Another Orpheum feature is the usher service—a number of pretty girls, in the charge of an elderly matron—all dressed in white, presenting so cool and comfortable appearance as to suggest nothing but comfort to patrons and ready to do the bidding of anyone at a moment's notice.

One of the Wilcox features is its multiple-reel shows. Some of the best films obtainable—first runs only—are shown at the theatre, and prove of themselves a drawing card that is hard to beat. The same, though in smaller measure, is true of the Orpheum.

BECAUSE the Airdome is also in the White City, only a short distance from the Orpheum, it is forced to employ numerous devices for getting patronage. The chief one was recently inaugurated, being a reduction in price of admission to five cents.

It now offers one thing that is new to theatres hereabouts—a large dance floor that is made use of while pictures are being shown. In addition it has a smoking section, so arranged

as to prevent smoke from going to other parts of the house.

There is also a stringed orchestra —violin, mandolins, banjos, etc., to which there is usually vocal accompaniment. Talented singers are engaged and excellent entertainment is provided.

In the nature of side-attractions there are the country store, the tango contest and the Sunday dinner. Money prizes are awarded in the tango contests, while the Sunday dinner is a coupon affair—coupons being given out with each ticket of admission, so that patrons are entitled to a chance on a basket of supplies given away every Saturday night.

Once in a while there are souvenirs, as recently, when handsome pocket mirrors were distributed. The Airdome was rather poorly patronized early in the season, owing to the popularity of the Orpheum. It is under new sub-management now, Edward Jones being in charge in place of Theodore Nutting, who recently resigned to go into business elsewhere.

IN the city the strong-point is the country store, one of the best of which is had weekly at Poli's Bijou Theatre. Recently a handsome saddle-horse, with full riding equipment, several pieces of furniture, etc., were given away.

The Bijou is making a strong bid for popularity also with vaudeville, while it has a feature in its Sunday motion pictures of "Creation," presented three times each Sunday, under the auspices of the International Bible Students Association. These performances are free and are well patronized. Tickets are distributed among employes of various mercantile and manufacturing establishments.

The Lyric, in Dixwell avenue, is another of the houses that uses other features in connection with the country store. Its newest stunt is a vote contest, valuable prizes being offered for the persons able to name the largest number of screen players, as well as to answer questions relating to certain performances, on blanks provided for the contest. Wednesday is surprise night at the Lyric, and money and merchandise are distributed.

Central houses need little feature advertising, though the Comique, in Church street, and the Globe, in Chapel street, have added a number of summer conveniences beside the all-year comforts of good Radium Gold-fibre screens and good music.

The Globe is undergoing alterations and is installing a $5,000 organ. It is working for a big fall trade and is planning an extensive advertising campaign.

Other smaller houses are doing much in the way of repairs and alterations, and it can safely be said that thousands of dollars have been added to the amount invested in the motion picture business in this city for improvement in business conditions. As exhibitors say, there are few places in this part of the country to equal New Haven as a motion picture city, even though people here are inclined to be a bit over-critical and hard to please.

That one or two small houses have shut down is not taken to indicate anything except that nothing but the best will be tolerated.

AMSTER SPIRO.

No Rehearing for Brodkin in "Cabiria" Suit

Justice Greenbaum Denies Plaintiff's Application for a Bond from Italia Film Company Pending Action of His Injunction Suit

MORRIS BRODKIN, of the Emby Feature Film Company, who is trying to restrain Harry R. Raver, Carlo Sciamengo, and the Itala Film Company of America from showing "Cabiria" in America, has received another set-back in court. Brodkin has applied for an injunction preventing the exhibition of "Cabiria."

This was denied and Brodkin applied for a hearing and asked that a bond be deposited by the defendants pending action in the case. Justice Greenbaum has just handed down another decision against Brodkin, this time denying his application for a rehearing and bond.

When asked his opinion of the outcome of the suit, Harry R. Raver, director general of the Itala Film Company of America, the man who is directing the American and Canadian tours of "Cabiria," said that, while the litigation was expensive, he could not foresee a possible chance of losing as the court in its decision confirmed the contention of the defendants.

This contention was supported by such men as Felix Isman, William C. Oldknow, Augustus Thomas, I. C. Oes, W. E. Greene, Hiram Abrams, C. J. Hite, C. O. Bauman, H. J. Streychmans and Wendell P. Milligan, and other authorities who gave their opinion that "Cabiria" could not be classed by the wildest stretch of imagination as a "regular" release at fourteen cents a foot, which is the claim of Brodkin in instituting this action.

PREDICTS BIG THINGS FOR OMAHA TERRITORY

Special to THE MOTION PICTURE NEWS

Omaha, Neb., Aug. 5.

"Omaha and its territory—Kansas, the Dakotas, Nebraska and Iowa—is growing faster in the motion picture realm than any other territory I can think of just now," declared C. B. Price, new manager at the Mutual exchange here. Mr. Price came here from San Francisco. He was formerly at New York, and since then has traveled from exchange to exchange all over the country, and is in a position to speak from direct knowledge.

Since he landed in Omaha, several weeks ago, the force at the Mutual headquarters here has been reorganized and doubled. He is planning a projection room for exhibitors only and will install it soon. Carpenters are still at work completing the new headquarters offices, where the exchange has more floor space than any other exchange in Omaha.

ALCO SIGNS WESTERN CONTRACT

Al. Lichtman, president of the Alco Film Company, has signed a contract with William Sievers, secretary and general manager of the New Grand Central Theatre Company, of St. Louis, whereby the latter company will handle the Alco program exclusively in Missouri, Iowa, Kansas, Nebraska and southern Illinois.

The program will consist of one high-class feature a week that will be a photo dramatization of a famous novel or play with well-known artists in the leading roles. This will be supplemented by one-reel comedies in which famous comedians will appear.

After showing the program at this theatre (which, by the way, is one of the finest in the world) the program will be booked on the exclusive plan in only the very best theatres in the territory mentioned by the New Grand Central Theatre Company.

FILM CITY FOR EXPOSITION

Jackson, Miss., Aug. 6.

The motion picture men have been busy in Columbia, Miss., during this week putting the city on the screen, and every phase of the civic, industrial and educational life of the community is represented in the 1,500 feet of film now being produced.

The work is directed by E. L. Kuykendall, manager of the local picture house, and Judge W. G. Morris, of Union City, Tenn., vice-president of the New York Industrial Film Company, has general supervision over the actual taking of the pictures. The views are to form part of the Mississippi reel of motion pictures at the Panama-Pacific exposition.

FILMS LURE PATRONS FROM PACIFIC BEACHES

Weekly Increases of Exhibitors' Business in Los Angeles Prove Screen Can Compete With Sea Breezes for Public Favor —Superba Opens in California City—Lasky on Visit to Hollywood—Sheehan Reaches Coast for Box-Office

Special to THE MOTION PICTURE NEWS

Los Angeles, August 3.

LOCAL exhibitors are weekly enjoying increases in business and in most instances they attribute the greater patronage to the fact that motion picture fans are tiring of the beach attractions and other summer features of Los Angeles and suburbs.

"The Blue Mouse," a production of the DeLuxe brand, released through the Apex film exchange, was recently shown at Woodley Broadway Theatre, and the attendance was above the average. The Woodley opens at noon each day, and Monday there were many called for tickets an hour or two before the opening time. The night attendance is good, and Monday evening, usually a blue one, saw a line almost a half block long extending from the Woodley lobby.

Across the street from the Woodley, at Tally's, Mary Pickford in "The Eagle's Mate" is pulling big business.

"The mere mention that Pickford pictures are to be shown," Manager Tally told a NEWS correspondent, "is all that is necessary to bring out a line afternoon and evening." Mr. Tally uses forty-five 24-sheet stands, and two-inch advertisements daily in each of the five newspapers for Pickford releases. The theatre has a seating capacity of a trifle less than nine hundred.

"THE Wrath of the Gods," the Thomas C. Ince production, made at Santa Monica, had its second week run at the Clune Auditorium Monday, and interest continued. The largest Los Angeles theatre is proving very popular and the attendance is far better than Mr. Clune anticipated when he leased the house two months ago. The building is owned by the congregation of the First Baptist church and used Sunday for services of that organization.

The "Lucille Love" series, the last of which was shown at first-run theatres here last week, proved a big drawing feature at the downtown houses and is still drawing lines at suburban theatres. The series was handled by the California Film Exchange, of 746 South Olive street, Los Angeles. Manager Hawkins, of the Alhambra, where the series was first shown, planned a Lucille Love Week, beginning August 3. Monday the first three series were shown, Tuesday the third and fourth, Wednesday fifth and sixth, and so on throughout the week, ending with the last two on Sunday. This made it possible for any of the Alhambra patrons who missed any one of the fifteen two-reel series to see it at this house. The feature was widely advertised in the Los Angeles "Tribune," the paper that carried the story, and Mr. Hawkins realized big business every day and night.

THE Superba, an eight-hundred seat theatre, was opened Sunday, July 25, at 526 Broadway, under the management of J. A. Quinn. A program consisting of General Film Company releases of one and two-reel subjects is being shown, the prices being ten cents for front half of house, fifteen for ten rows back, and loges at twenty cents for the evening, and ten cents for any seat in the house up to six o'clock.

In addition to pictures, there are two songs on the program, and the music is by a ladies' orchestra of five pieces. The lobby is a very pretty one, finished in marble, and the front of the building is illuminated by hundreds of lights. On top is a sign sixty feet long and forty feet high bearing the name Superba, and a fountain of different colored lights on either end.

Winfield R. Sheehan, general manager of the Box Office Attraction Film Renting Company, is in Los Angeles for the purpose of opening an exchange in this city. He arrived here Thursday, July 23, and has been busy meeting exhibitors and learning conditions of the local market. Who will be the manager of the local branch or its location has not been announced.

After the exchange is opened here it is the intention of Mr. Sheehan to establish exchanges at San Francisco, Seattle and Vancouver. The local exchange will be in operation by September 1. In all probability a location will be secured on Olive street, in the vicinity of Eighth, which is the center of the film exchanges here.

THE Sunbeam Theatre, with a seating capacity of 530 at 1408 West Pico street, has been sold by W. W. Emmons to A. S. Margison. The new owner will continue with the present program of five reels for a five-cent admission.

W. W. Dunlap, formerly manager of the Gores Theatre, at Ninth and Georgia street, Los Angeles, is now in charge of the Mission Theatre at Monrovia.

Eight o'clock is now the hour for opening the Grand Theatre at First and Main streets, Los Angeles, and if it were possible for Manager H. S. Jensen to secure new films and get his help at the theatre at an earlier hour, he would open at seven o'clock each morning. The Grand has a seating capacity of nine hundred on the first floor and a big balcony, and eight reels are shown for five cents. The theatre is located in the center of the employment agency district, and early each morning hundreds of men congregate on the corner near the theatre to see if there are any openings for them. By eight o'clock most of the men know whether they are to go to work or not, and the theatre becomes the resting place of many who do not secure employment.

JESSE LASKY, head of the feature film company which bears his name, and his sister, Mrs. Samuel Goldfish, of New York City, have arrived at the Hollywood studio of the company for a stay of ten days. This is Mr. Lasky's first visit to the West Coast studio of the company since February, shortly after it had been opened, and upon his arrival he did not see many sights that looked familiar.

In the past few months, the size of the studio has been tripled and additional improvements, including a score or more dressing-rooms for players, wardrobe, and enlarging the stage, are now being made. A building to house a papier mache department and a planing mill and woodworking shop have just been completed.

When Mr. Lasky was here the stage was 40x40 and it has now been increased to the second largest in the country, 75x210.

At the regular weekly meeting of the Photoplayers, Inc., an organization of actors and directors with a membership of more than 450, held Saturday evening, July 25, the directors announced they had received a cable from Fred Mace, now in Paris, resigning the presidency of the organization, and that Joseph De Grasse, director for the Universal, had been elected to fill the office for the remainder of the unexpired term.

William T. Taylor, director of the Balboa company, was selected as vice-president, and Bertram Bracken was named a director.

J. C. JESSEN.

EDNA MAYO SIGNS WITH FAVORITE PLAYERS

Edna Mayo has signed a contract to play leads for the Favorite Players Film Company at their studio in California.

This is not Miss Mayo's first venture in motion pictures, as she played



EDNA MAYO

with the Pathé Frères Company. Miss Mayo has played important roles in the "legitimate" productions of "Help Wanted," "Excuse Me" and "Madame X."

The first release of the Favorite Players will be a photo dramatization of Charles Neville Buck's famous story "The Key to Yesterday" with Carlyle Blackwell, who will be featured in its productions of popular novels and stage successes.

SHEA TO APPEAR IN MEXICAN PLAY

Thomas E. Shea, the dramatic star who for many years was a favorite with theatre-goers, has entered the motion picture world, and will act before the camera in "The Man o' Warsman."

The drama is written around the Mexican situation, and is a powerful play of the political issues of the day.

Many notable political characters in the United States and Mexico will be impersonated, and some of the political conditions in Mexico will be portrayed in a way that will be quite a revelation.

The production of the photoplay is under the supervision of Thomas E. Shea and Orville Matthews. Many photographic novelties will be used in bringing out the thrilling and fascinating scenes. The photoplay will be released August 24.

Warner's Features Plans Weekly Program

The Company Will Soon Supply Exhibitors with All Classes of Films in One, Two, Three and More Reels

PREPARATIONS are being made by Warner's Features, Inc., to release a complete program every week.

At the offices of the concern it was learned that the new policy is the result of a widespread demand on the part of exhibitors. The feature service which the company has been supplying has led to hundreds of requests for a complete program of equal quality. Accordingly, releases of one, two, three and more reels will now be offered, covering all classes of films, from single-reel comedies to the greatest features possible.

Up to the present, Warner's Features, Inc., have confined their activities to three and six-reel feature productions, making three releases a week. In this field they have enjoyed phenomenal success, some of their releases being the most decided hits ever made in the feature business.

It is likely that the complete program will go into effect very soon, although P. A. Powers, president of the company, declared emphatically that he does not intend to rush things merely for the sake of getting the program started.

"WE propose," said Mr. Powers to have every reel as nearly perfect as human ingenuity can make it. We are selecting films with the most critical discrimination, and when our first releases on the new programs are announced they will be A-1 from the viewpoints of the book exhibitor and the public."

Warner's Features, Inc., operates through America and Europe, with thirty-two exchanges located as follows:

Atlanta, Ga.; Boston, Mass.; Syracuse, N. Y.; Chicago, Ill.; Cincinnati, Ohio; Cleveland, Ohio; Dallas, Tex.; Denver, Colo.; Indianapolis, Ind.; Kansas City, Mo.; Los Angeles, Cal.; Minneapolis, Minn.; New Orleans, La.; New York, N. Y.; Philadelphia, Pa.; Pittsburgh, Pa.; San Francisco, Cal.; St. Louis, Mo.; Seattle, Wash.; Montreal, Canada; Toronto, Canada; Detroit, Mich.; Washington, D. C.; Des Moines, Iowa; Spokane, Wash.; London, England; Chicago, Louisville, Ky.; Wilkes-Barre, Pa.; Portland, Oregon, and Portland, Maine.

Proctor Sells the Albany Theatre, the Leland

Transaction Said to Be for the Purpose of Allowing Him More Time to Devote to Other Theatrical Enterprises

Albany, N. Y., Aug. 6.

SHORTLY after the announcement of the incorporation of all of the Proctor theatres, came a notice that Proctor's Leland had been put on the market.

The announcement was made by Mr. Proctor's Albany representative, Guy Graves. This, he said, was necessary so that the theatrical man's attention could be concentrated on his other Albany theatre, The Grand.

The real story is believed to be lack of business. The Leland has been considered Albany's best home of the films, and if it is sold and any other form of amusement put there ,it will be a big loss to the film-loving Albanians.

Proctor's Leland has been the cradle of the American stage since its earliest days.

Practically all of the famous stars of the country have played there, and previous to its inauguration as a picture house, was known as the home of the stock, several of the best stock companies playing there.

A. H. SAYLES.

Ramo Rushes to Launch European War Film

Scenes of Conflict Now Raging Abroad on Way to Film Firm by Liner—To Be Used on Screen in Potter Play

RAMO Films, Inc., announces that that it is to receive Sunday, August 9, by Steamship "New York," a complete series of photographs taken by a staff correspondent at Nancy, near the Alastian frontier of France during the German invasion of last week. The photographs will illustrate a war play written for this company by Paul M. Potter entitled "The War of Wars," a drama of the Franco-German conflict, 1914.

These films are said to be the first authentic pictures of the war which is now being fought. Special arrangements have been made for speed.

Frank Egan, Sandy Hook pilot, brother-in-law of C. Lang Cobb, Jr., arranged to meet the steamer at Sandy Hook Sunday, August 9, and rush the films to New York for the Ramo laboratory.

Other material will arrive not later than Wednesday, August 12. These prints will be ready for the public by Thursday, August 13.

First Move Made for United Empire State

Leaders See in Coming Conferences Quick Fusion Action—Executive Body of the League Will Meet at the Hotel McAlpin, in New York City, and Committee Appointed for Conference with the Former Delegates Will Discuss Preliminary Plans at the Hotel Marlborough

THE preliminary steps toward a solid and effective union of the exhibitors of the State of New York into one organization, under the National League banner, have been taken.

These, it is confidently expected by the state and national leaders, will bear fruit at the meetings of the executive committee of the state branches of the League and Association, Tuesday, August 11.

On that day, the executive body of the League branch will convene at the Hotel McAlpin, New York City, to formulate plans for amalgamation.

Similar action will be taken at the same time by the executive committee of the Motion Picture Exhibitors Association of New York State, at the Marlborough-Blenheim Hotel.

WHEN the two committees have come, independently, to a conclusion on the course of action to be pursued, the two bodies will hold a joint meeting and, it is confidently expected, take immediate steps, in the name of the exhibitors of the state, for the formation of a single state organization as a part of the Motion Picture Exhibitors League.

The desire of the Empire State exhibitors for amalgamation took concrete shape at the "harmony" conference between the committee of the Cinema Club of the Bronx, the New York local of the League, and the committee of the Motion Picture Exhibitors Association of Greater New York, at the Marlborough-Blenheim, Friday, July 31.

The meeting was a momentous one, and those who participated in it showed their sense of their responsibilities, and manifested at every stage of the conference a determination to permit nothing to cloud the issue—amalgamation.

The committee of both locals quickly showed their desire to perfect the fusion of the two bodies at once. To accomplish this in the most lasting manner, however, it was deemed wiser to make the movement a state-wide one for union. Local action, it was agreed, should be deferred until it could be taken simultaneously with the declaration of the two state organizations for a united exhibitors' body.

IT was therefore decided to appeal to the state executive committee at once, and urge them to lose no time in doing their part organizing the New York State into a compact arm of the League.

To expedite matters, both committees pledged themselves to arrange for the series of independent and joint meetings of the state executive on August 11. Formal announcement that their plans had succeeded and that these meetings would be held on that date was made within a week after the first "harmony" conference.

Local action was then deferred until after the state organization had registered their purpose. But in order that there might be no misunderstanding as to the disposition of the harmony committee, and to give the committees of the Bronx and Greater New York bodies something to work on as soon as the way was clear, a resolution was passed, announcing that the two locals were, in effect, one from that moment, and outlining their subsequent action from their next meeting.

This resolution was introduced by Morris Fleischman, state secretary of the New York branch of the League, and was seconded by James Deegan, of the Cinema Club committee. The resolution reads:

BE IT RESOLVED: That the New York Local No. 1 of the Motion Picture Exhibitors League of America, and the Motion Picture Exhibitors Association of Greater New York, be and are hereby combined, and that this body recommend that a committee for the purpose of drafting or changing the By-Laws be appointed from the different boroughs, the committee to be composed of three members from Manhattan, three from Brooklyn, three from the Bronx, and three from Long Island, and that this committee draft or amend the By-Laws, and submit a perfected draft for adoption, after which a general election be called in accordance with the By-Laws as adopted.

The motion was carried.

It was then moved by Mr. Harris, seconded by Mr. Deegan, "that the action of this committee be deferred until a meeting of the state executive board be called and a report rendered by them, and that this committee follow out its resolves thereafter."

This was carried unanimously.

The two "harmony" committees were made up as follows: Cinema Club, Luis Harris, James Deegan, John Becker, S. Feinblatt and Morris Fleischman.

Motion Picture Exhibitors Association of Greater New York, Philip Rosenson, Samuel H. Trigger, Lee A. Ochs and Aaron A. Corn.

The importance of the meeting was demonstrated in the attendance of President Marion S. Pearce, of the Motion Picture Exhibitors League; George H. Wiley, former National Secretary of the League; Fred Herrington, of Pittsburgh, and several exhibitors from Buffalo and other cities in western New York.

WHAT the procedure of the two state executive committees will be when they meet on August 11 cannot well be foreshadowed. The meetings are called for 11 o'clock in the morning, and the committees will meet simultaneously. Joint sessions will be held immediately following these conferences.

There can be little doubt, however, that decisive action looking to an immediate consolidation of the exhibitors of the Empire State will result. Every disposition is being manifested by the leaders to bring this about at the earliest possible moment, and the action of New York State in this regard, it is freely conceded, will have a great effect upon the action of the exhibitors in other parts of the country.

In view of these important meetings, the annual election of officers of the Motion Picture Exhibitors Association of Greater New York, which was to have taken place August 4, was postponed until after the meeting of the state executive boards.

William A. Douque, secretary of the state association, made this announcement, at the same time that he gave out notice of the executive board meeting at the Marlborough the following Tuesday.

PROMOTER BREAKS JAIL

Special to The Motion Picture News

Rochester, N. Y., Aug. 5.

FRANK NELSON, the man who a number of Rochesterians claim swindled them by inducing them to invest in a motion picture concern, broke jail here on July 25, together with two other prisoners, and was free just one week. Deputy Sheriff William Pollock captured him in Toronto on August 1 and brought him back here, to wait the disposition of his case by the grand jury. Nelson decided to waive extradition and was brought back here immediately. He will probably be indicted for jail breaking, and he is already under indictment on the charge of swindling.

WILL RELEASE BAMFORD COMICS

The Acme Motion Picture Corporation, New York, will have ready for release soon six "Bamford Comics," in single reels and split reels.

Trade Events in Western Pennsylvania

Summer Business in Excellent Shape—The Pitt, One of the Largest "Legitimate" Theatres in Pittsburgh, Failing in Stock and Vaudeville, in Line for Motion Pictures—Hommel Sends Complete Outfit to Costa Rica for Use in Manufacturing Educationals

Special to The Motion Picture News
Pittsburgh, Pa., Aug. 6.

ALBERT A. WEILAND, head of the Weiland Film Company, will shortly join the ranks of the benedicts. He is to be married on August 12 to Miss Aurelia Margaret Reckinger, of Braddock. Following the ceremony the couple will leave for a tour which will include a visit to Bermuda.

The Grelle Feature Film Company, with offices in the Cameraphone building has purchased the latest release of the Excelsior Feature Film Company entitled "The Toll of Mammon." This is a great four-reel production featuring Octavia Handworth, supported by Gordon DeMaine, Tom Tempest, William A. Williams and a cast of well-known screen artists. It is a strong dramatic screen story, and it is said contracts have already been signed for producing it in a number of Pittsburgh theatres.

The Pitt Theatre at Indiana, Pa., has been remodeled and in addition to its enhanced appearance it now has a seating capacity of 600. Francis A. Mackert, formerly owner of the Knickerbocker in Braddock, is the new proprietor of the theatre and the Feature Film and Calcium Light Company furnished the equipment.

"The Million Dollar Mystery" is advertised thoroughly all over Indiana and is being shown at the Pitt Theatre. Mackert runs a full page advertisement in the local paper and a one-column writeup on the first page. For a poster display he runs a double-faced 24-sheet across the main street of the town. The poster is mounted in a most artistic manner and is attracting the attention of that section. He stated that business is very brisk since he opened after remodeling.

LUDWIG HOMMEL, president of Ludwig Hommel and Company, is furnishing a complete motion picture camera, with necessary film and equipment for developing and making positives; two projection machines with portable booths are also added and are to be used in publicity work in extending knowledge of telephone service in Costa Rica. Mr. Hommel was for many years connected with telephone work in Costa Rica and had charge of most of the important installations in Central America. The equipment will be sent to that section of the country.

Charles Schatz, of the Lyceum Theatre, Meadville, Pa., was in Pittsburgh recently calling upon some of the film exchanges. He is after new features and reports business in that city as being first class.

Employees of the Independent Film Exchange recently held their annual outing at Bradford Woods, a short interurban car ride out on the Butler and Harmony car line and the outing was a complete success in every respect.

William J. Lee, representing the Picture Playhouse Film Company, of New York, was recently in Pittsburgh. He was looking up a location for the establishment of an office here. He states the company expects to release one feature a week in this section.

MANAGER FRANCE, of the Feature Film and Calcium Light Company, announces that his firm will take over the complete "Lucille Love" series, which is proving such a big drawing card in local houses running the Universal schedule. In the course of a few months the company will have the films for the complete series. It has been suggested that a daily showing of one instalment with one or two additional reels for a period of 15 days would prove a profitable plan and a number of the theatre managers here seem to be in favor of the idea.

The new Court Theatre, located at Wylie and Sixth avenue, has been opened and has a capacity of 300. The Calcium company furnished the projection machines, two Power's 6-A Cameragraphs, motor-driven, also the screen and booth. G. D. Demas is the proprietor of the theatre and has made it one of the most attractive in the city.

It is possible that the Pitt Theatre, in Pittsburgh, one of the largest theatres in the city, is soon to be turned into a motion picture house. The theatre has not been a success with a stock company and vaudeville has also proved unprofitable while motion pictures run throughout the summer have filled the house right along.

Harry Megowan, who recently returned from a three weeks' booking tour of West Virginia, reports that in some parts of the state he found business remarkably good, while in other sections the proprietors were hardly making expenses.

JACK WARTANIAN, of the Auditorium Theatre, Johnstown, was recently in Pittsburgh booking feature films for his house this fall. He stated that business was exceptionally good in the Flood City.

The opening of the Fox Film Exchange in Pittsburgh has been deferred until the latter part of August. Just who will manage the concern in this city is not known.

The Hippodrome, at Keystone, W. Va., ran "On the Firing Line" and charged ten and twenty cents, whereas their price formerly was five cents. The house was filled. It is said the picture will be shown again soon.

W. C. Bachmeyer, manager of the Famous Players Film Service, of Pittsburgh, met with a painful accident recently while he was stepping off a street car at Cincinnati. A heavy ring he wears caught on the hand railing of the car as he was alighting and tore his finger to the extent that it required seven stitches to close the wound.

Mr. Kierst, of the Hippodrome Theatre, and also the United Film Company, at Charleston, W. Va., reports that business is booming in "The Million Dollar Mystery."

John Guthrie, who runs two houses in Grove City, Pa., was in the city recently and signed a contract for Universal service in one of his houses. His other house will use General Film service.

G. L. McCoy, Jr.

LEHRMANN PRODUCING COMEDIES FOR UNIVERSAL

Henry Pathe Lehrman, erstwhile director of the inimitable Ford Sterling and formerly Mr. Sterling's director in the Keystone company, has begun producing comedies for the Universal program at the Pacific Coast studios of the Universal.

He will fill the position of supervising director for three comedy companies, the products of which will be released under the brand name L. K. O., meaning Lehrman Company. Abraham Sterns, brother of Julius Sterns, who has had considerable experience in the business end of motion picture manufacture, has been chosen as Mr. Lehrman's business manager.

Mr. Lehrman brought with him from New York three actors, all well-known stars, who will play the leading roles in his first company. They are Billie Ritchie, English comedian; Henry Bergman, well-known character man, and Gertrude Selby, famous as a vaudeville artist.

THE WHY AND WHEREFORE OF "RIGHT" EQUIPMENT IN THE THEATRE

One hundred per cent success!

It is an interesting exhibitor problem.

Retailers the world over are striving for it. They are limited to two alternatives. First, increasing selling prices. Second, decreasing maintenance costs.

The exhibitor—retailer of films—faces an acute situation. His admission prices are fixed, both by competition and local environment. He can build up patronage. But the maximum there is soon established. He has one item which is free from competition. He is free to reduce or increase it at will. And that item is the road to the elusive goal of all ambitions—one hundred per cent success.

It is commonly known as "Overhead."

Its scope, while limited, is wide. It embraces the entire theatre. Single handed, it has cast great enterprises into the pit of bankruptcy. Cuddled and courted, it has converted narrow profit margins into twenty, fifty and even one hundred per cent dividends.

It is an item well worth the attention of every exhibitor. How can it be bridled and driven to help pull the film retailer to one hundred per cent success?

Therein lies the aim and purpose of The Buyers' Service Department of "The Motion Picture News."

At its inception the chief intent was to bring exhibitors and manufacturers into closer communion. To fit certain standards of products to theatres of equal standard was the nucleus of the plan.

Out of this was born an idea, presented here as the first annual Equipment Number.

Its purpose is singular. To aid in the reduction of "overhead" or maintenance costs is the aim.

Each chair, every carbon, each individual part of the projection machine, the decorations, box office appliances, in brief, every piece of equipment used in the theatre, represents a certain investment. Nor does the expenditure end when the purchase price is paid.

The rest is maintenance. By cutting it down, the profit margin widens.

To gather together all possible information to reduce the maintenance of each item of equipment the exhibitor uses, and present it in "The Motion Picture News" every week, is the service tendered by The Buyers' Service Department.

And the first Annual Equipment Number marks the introduction of a service designed to aid every exhibitor to come closer to the pinnacle of commercial achievement—

One hundred per cent success!

PROVEN FACTS ABOUT PROJECTION

IN writing the following lines there is no intention to give anybody a lesson, nor to employ those technical words which are not always necessary to explain things that are simple for one who is interested in understanding them.

The aim is to give those who approach a projection machine, of whatever make, a few words of advice, some of which they may already know, and others which their predecessors have experienced before them, and which will help them to avoid errors.

As happens often in other arts and professions, certain people in our own trade sometimes take pleasure in grumbling and constantly repeating that everything is altogether wrong. In their opinion, the existing projection machines are too complicated and expensive—two things which often go together—and they wonder why it should be so difficult to use a projector and why it should sometimes break down.

Two machines in a booth look, to their eyes, just as superfluous as the operator himself.

It is true that two locomotives are seldom used in order to satisfy the traveler.

It is also true that a motorcar can be driven by its proprietor after he has taken a few lessons, but these examples have no bearing on the projection machine which has to count with various other factors than itself, such as the screen, the film, the construction of the theatre, etc.

Certain complications in the projection machine are also due to the fact that they serve other purposes than projection, as, for example, fire shutters. Aside of these complications it must not be forgotten that the whole art of projection is based upon an artifice, which, as we all know, consists in favorably deceiving the eye and giving it the impression of life by means of ordinary stationary images. Projection should therefore not be compared with vehicles to which mechanical movement has simply been applied.

What Is Expected of Projectors

The projection machine is a tool and a tool that must work at any rate and give satisfaction, as the people who pay in advance fully rely on the manager and are convinced that he will endeavor to interest them by absorbing their minds during one hour or two with something different from their ordinary daily struggle for life. Therefore he must avoid the slightest mistake or neglect which would remind the public that it is all a "make up."

What is to be done in order to attain the desired result? Relatively very little.

Always to restrain expenses just simply for reasons of economy, without considering if the suggested purchase is necessary and will be appreciated by the public, for whom we work, is bad policy, and resembles the idea of a farmer who, also for reasons of economy only, placed very little seeds in his earth and was astonished at the harvest to see his neighbors gather a hundred times more than himself.

I have no desire to encourage excessive prodigality, but at the same time I am absolutely opposed to the idea that one can do as much and as good work without the tools that are necessary to another. A number of people still ignore the fact that the advance of the American industry is due greatly to her adoption of the most improved tools.

Good Tools Are Indispensable

Tools are not only useful but essential. Take, for instance, a badly repaired film, one of those which so often give the operator trouble. Nine times out of ten it has been repaired by hand without the aid of a film mender. After you have repaired the film it will soon break again and another half a dozen or so images will be missing. Every operator has received such films from the exchange and sent them back after the show in the same condition, if not worse, and therefore know this by experience.

There are no rocking chairs in the operator's booth, neither are there windows facing beautiful parks. Most operators can do without those things, but the greatest satisfaction to the operator is a full set of tools, including a perfect projector.

Give the operator what he needs and if he knows how to make use of it, your house will be the rendezvous of the crowd and the crowd that pays, because it appreciates.

Some Necessary Appliances

There are certainly things on the market which are not absolutely necessary in every booth. On the other hand, there are more modern devices and small objects which are indispensable if one wants to be up to date, I may say that it is often the interest of the exhibitor to keep his eyes open on the novelties, as some of them aside from the fact that they improve the picture, constitutc a real source of economy.

Take, for instance, the non-breakable condenser; here is a necessary part of the apparatus which is more economical although the initial price is somewhat higher than for ordinary condensers, for the reason that the manufacturers guarantee it to last a year and not to change its color during the same period.

Do you realize what that means in case of condensers?

Another example. Perhaps you have a screen which tires your patrons' eyes and you have tried everything to help it and have not succeeded. The best thing, of course, would be to purchase a better one, but if you do not wish to do so, did you ever guess that a set of golden radium condensers would be the remedy and with a rather reasonable expense?

As for the projection machine itself, there are already excellent machines on the market such as Edison, Power's, Simplex and the famous Motiograph. Another machine is said to soon be on the market. As a matter of fact, it is under way and though will be a little more expensive, it appears that you will get something for your money!

While certain manufacturers do not hesitate to be frightened by a slight increase in money, others, like Bing, are sparing no efforts to combine perfection with reasonable prices.

The Same Care for All Machines

I do not know what kind of a machine you use, but whether it is one or another, great care must be taken with it. You will thus not only get better results, but also prolongs its life.

The first thing to bear in mind is, that when a small part is worn out, it must be replaced without delay so as to avoid spoiling of other more expensive parts and which will one day result in the complete collapse of the whole machine.

Operators are sometimes discouraged when taking charge of a new model or make because it does not work as easily as the old one, when merely a little patience is necessary, until the parts have been used for a short while and they get used to the machine. But it must not be forgotten that a new machine must be lubricated very often, otherwise the bearings or other important parts "seize" and have to be replaced or repolished.

The best expedient for detecting neglect in oiling is to examine the color of the oil on used parts which is generally black, because it contains the small particles of metal detached by friction from the said parts. There is no better diagnostic.

Lubricating Hints

While speaking about oil, it reminds me of the Geneva movement. Great care must also be taken to have this constantly in an oil bath and watch the level so that the predetermined point is attained, but do not omit to renew the oil in the reservoir from time to time, before refilling or covering with fresh oil, clean all parts with mineral oil or petroleum. Do not hesitate to do the same thing with the fire-shutter movement.

Oil sounds like something very common, which we all know, a sort of greasy product which you put in wherever you find a hole. But all greasy and fat products are not oil for motion picture projectors. As a rule, sewing machine oil will also suit motion picture machines. Unfortunately, however, most of the so-called sewing machine oils are no more fit for sewing machines than for projectors.

Under any circumstances, should you doubt my word and use oil of inferior quality and thus get in trouble, I can only advise you to clean the soiled parts with petroleum and afterwards lubricate them again with real oil.

Do not be too zealous, however, and cover every part with too much oil. It will spread and sprinkle over your clothes and film. Moderation is a word yet to be put on every bottle or box of material we use, it is sometimes hard to be in need of something we have bungled with before.

Other Essential Apparatus

There are numerous instruments the usefulness of which is often misunderstood, among them are rheostats, resistances, transformers, generators, lighting apparatus, condensers, coolers, lenses, etc., all of which will have to be explained in a less imperative way and in less pretentious words than it has been done before.

The present article is more intended for the general care of the projection material than any device in particular. Although we shall have to insist that lenses constitute the most delicate part in the projection material, I know of no better advice regarding lenses than the general remarks contained in the catalogues of the very reliable American optical firm, Bausch & Lomb, and which read as follows:

> To secure the best results they (the lenses) must be kept perfectly clean and should be protected as far as possible from dust and finger marks.
>
> A soft, oft-washed linen cloth is the best appliance for cleaning lenses.
>
> Do not use any kind of polishing material, alcohol or other solvent on a lens.
>
> To remove finger marks, breathe upon the surface and wipe lightly, with a circular movement.
>
> A lens should not be exposed to the heat of the sun or of steam coil pipes, and should not be allowed to remain for a long time in a damp place.

The Mistake of Using Chamois

I call the reader's attention to the fact that many operators still persist in using chamois skin for cleaning lenses, not realizing that while chamois may constitu'e an excellent polishing medium, it scratches the delicate surface of the lens.

After we have taken the habit of looking after our lenses the film gate must also occupy our attention.

The gate must be absolutely clean. If you are not in possession of a special tool, that is no excuse for not cleaning

it, as the gelatine scratched off the film will accumulate in the gate and ruin all other films.

Take your finest screwdriver, cover the blade with a piece of clean cloth and the result will be good enough till you get a more appropriate tool.

There is no determined time nor number of times for cleaning the gate; it is never too clean and you will never clean it too much. Start cleaning at the bottom of the gate, the blade of the tool being turned upwards so that when ascending the dirt will be retained on the rag, instead of falling down on the machine.

A Little Miscellaneous Advice

I do not wish to repeat things which everybody in the trade knows, but it too often happens that the film is not properly engaged in the slot of the take-up reel and is not rewound, when the operator remarks it is often too late to mend and the film is dropped on the floor among dirt of all kind. That way of running the film is not only extremely dangerous, but is one that totally ruins it. Better, herefore, make sure before you start that the spring which controls the speed of the reel is in order and that your take-up reel works in perfect harmony with your upper reel.

I suppose every man who handles a projector knows that the loops must not be forgotten and that as soon as you are through with a film to put it back in its box. These precautions are not mere formalities and must be observed for the sake of safety and in order to avoid deterioration of the film. Is it not our duty to save other people in the trade useless trouble, and are we not disappointed when our own interests are neglected by others?

It is also wise to always have in the booth a certain number of tools, even if one does not at first know how to use them. As soon as you become acquainted with a tool, the idea of its usefulness follows, and the way of using it is often suggested by its form.

If you wish to get a set of tools the following are the most useful: a hammer, a file, a screwdriver, a drill, a knife, pliers, a wire cutter, a pair of scissors, an oil can. All others should be procured according to space available in the booth and funds.

H. M. Schoenbaum.

PROJECTION LENSES

Burke & James, Incorporated, of Chicago, are introducing the Voightlander Company's projecting lens, and by the many severe tests that it has been given, it has proven to be of excellent quality.

The lens is made on the Petzval system, and is of the highest quality of selected glass, thereby giving remarkably even illumination over the entire screen. The field of this lens is absolutely flat, giving critical sharp definition. These lenses are so high optically corrected that no central stops are used, whereby the full benefit of the light is obtained, it is claimed by the company.

The lenses are furnished in one quarter size mounts and will fit all of the modern projection machines.

Bausch & Lomb Lenses

From the time the company first brought microscopes years ago and made a reputation for the quality of its instruments to its entrance into the motion picture field, the Bausch & Lomb Optical Company, Rochester N. Y., has won renown wherever the products of its factories are known. The name of the concern has become a household word, or rather "an office word," among practically every operator, manager or those having anything to do with projection work.

Exhibitors may get a clear idea of the facilities at the command of the firm in the statement that the Carl Zeiss concern of Jena, universally known for the scientific instruments it manufactures, is associated with the Bausch & Lomb corporation and that the unlimited resources of the German concern are at the disposal of this progressive American company.

Lenses of Erker Brothers

The Erker Brothers Optical Company, of St. Louis, has a long record of success behind it, extending over a period of thirty-five years. The company has always made it a point to handle only goods of acknowledged merit, and thus has built up a trade which has resulted in their carrying customers on their books who have been with them for a long time. This is a flattering reputation for any concern.

The extensive line the firm carries enables a customer to get practically everything he needs, with perhaps few exceptions.

The company considers each exhibitor in the light of a friend, and invites correspondence pertaining to problems confronting him which the firm with its wide experience may be able to solve for him.

All articles listed in its catalogue are constantly kept in stock, and orders are filled the moment they are received. The line includes everything from projection machines to carbon sharpeners.

OILS FOR THE PROJECTOR

THE E. R. Latchaw & Company, Marietta, Ohio, manufacturers of motion picture machine oil, consider their output a high-class article. The oil has been subjected to a high-fire test, thus making it free from acids. It will not gum, and it is possessed with the property "gravity," so that it will not fly or crawl on the machine.

Each can is guaranteed to meet all requirements as a lubricant for a projection machine. Owing to this oil being manufactured especially for motion picture machines, a very small quantity is required, which besides being cheap in itself, prolongs the utility of the machine.

SPEED CONTROLLERS

AN arc controller is useful in any motion picture theatre; for every motion picture house must employ one or more arc lamps, and the carbons of every arc lamp must be fed. The arc controller feeds the carbons uniformly and in proportion as they are consumed, and maintains a perfect arc at all times.

This device, while producing a perfect light, enables the operator to give more attention to his machine and film and the result on the screen and make quick changes without bothering about his lamp.

The arc controller consists of a small motor direct coupled to the feeding mechanism, which in turn, is connected to the feed handle of the lamp. No lamp adjustments are disturbed.

The unit is placed on the floor, or on any suitable stand behind the lamp house. It is compact; measuring over all about 6x7x17 inches.

Shipped Complete

It is shipped with the necessary gearing to replace the present feed handle of the lamp, a rod to connect the same to the controller, a "cutout" box with switch and fuses attached, and sufficient lengths of armored wire—that between the motor and "cutouts" already attached, and that for the positive and negative carbon connections and the positive service connection properly tagged.

Its cost of maintenance is negligible. The motor consumes about one-two-hundredth of the amperes used at the arc. The controller operates in an oil bath, which will remain at its proper level for about a month. The oil cups on the motor should be refilled occasionally.

Its operation is simple. The operator trims his lamp, using all of the adjustments already provided—"strikes" the arc by hand, parts the carbons a little, as usual, throws the arc controller switch, tightens a thumb screw on the lamp connection, and, the arc controller feeds the carbons until released, or until they are consumed.

The size of the arc is adjusted for at the controller and this adjustment may be changed at will; also, the lamp may be converted to hand feed at will, by simply loosening the above mentioned thumb screw.

Unvarying Voltage

The voltage across the terminals of the arc is practically unvarying at the point adjusted for; therefore, the arc remains uniform in size and shape.

The arc controller is of rugged construction and not liable to derangement, and is guaranteed by its manufacturers, the Speed Controller Company, of New York.

CONVERTERS AND GENERATORS

GOOD, brilliant motion pictures fill the house. The goodness of the pictures depends upon your selection of the films. Brilliancy of pictures is assured by the use of a Wagner Single-phase Converter, manufactured by the Wagner Manufacturing Company, St. Louis. It converts the usual alternating current supply to a steady, direct current, the best current for motion picture projection, it is declared.

The Wagner converter is easy to install, and easy to operate. It is rugged and reliable, and its first cost is its last cost.

It is a simple, reliable outfit for motion picture work and for charging vehicle batteries in the home or public garage.

Anyone can operate it

In motion picture work it is only necessary to operate a switch. For charging vehicle batteries it is a simple matter to plug into the battery socket, start the converter and adjust the current for charging the battery.

There are no fragile parts—nothing delicate. An occasional oil supply to the bearings is the only attention required.

The Cushman Motors

In the early stages of the picture show business the person wanting his own private lighting plant ran up against many snags. The gas engine has always been looked upon as the logical motive power for the generator work. The first requisite in an engine for this work is that it must be smooth and even when in operation to insure delivery of steady, constant voltage at the switchboard.

A light weight compact engine means not only convenience in handling, but economy as well, and the Cushman engine is claimed to fill this niche.

From a ready sale for Cushman engines, manufactured by the Cushman Motor Company, Lincoln, Neb., for this generator work, it was the next logical step for them to offer the complete plant, the principal sale of which is among the traveling picture show operators.

The Cushman complete lighting plant is very distinctive because of its extreme light weight and compactness and smooth, even running qualities.

Steady and Constant Voltage

The operator of Cushman plants is assured of steady, constant voltage and a white, clear light just as many hours as may be needed. The importance of this feature is one that cannot be emphasized too strongly, for the success or failure of these plants is in exact ratio to the service obtained therefrom.

The complete plants are mounted on skids, all connected up complete, ready for operation, so that it is only necessary to run the wires from the generator to the picture arc connecting up the lighting circuits and it is ready for use.

Expense a Small Item

Where the Cushman 4-hp. engine, with the 2 kw. 60 volt generator is used, the operating expense under normal conditions is a small item, varying from eighteen to twenty-five cents, depending upon conditions for a three or four hour run.

Best possible proof of the adaptability of Cushman engines for this picture show work is evidenced by the fact that many owners have from three to six Cushman engines being used for this work.

CONDENSERS AND DOWSERS

THE Golden Radium condensers of A. J. R. MacDougall, New York, are not, according to a statement of the company, guaranteed against breakage, but will give a soft gold or sunlight picture and therefore eliminate the eye strain resulting from the white light.

This firm also carries two-in-one film cement for mending films and two-in-one oil for motion picture machines, which does not gum or run over the machine and is a thorough lubricant.

Still another of their products is an automatic shutter which may be attached to any Power's machine, and in combination with the regular shutter is almost sure to prevent the film from catching fire. This is not a friction shutter, and has no springs, gears or magnets to depend on for its operation.

An Automatic Dowser

Alhambra Automatic Dowsers, made by the Alhambra Company, Canton, Ohio, are adapted for use wherever motion pictures are shown, especially where the machines are motor driven. Their distinctive features are that they automatically cut off the light from the apertures should the film break; or the take-up belt become loose or broken it also sounds the alarm just loud enough for the operator to hear.

By installing it on his machines he would reduce his fire risk 95 per cent as the majority of film fires are caused by the film breaking and getting in front of the light.

Automatic Cut-Off

It is guaranteed to automatically cut off the light should the film or take-up belt become broken or slack, and is guaranteed against defective workmanship or material for a period of two years.

It is very easily installed; any operator can install it in fifteen to twenty minutes; it requires about ten feet of wire and two dry batteries.

The cost of maintenance is about fifty to seventy-five cents per year. It requires no care except to keep it clean and a renewal of batteries about three times a year. Its money saving or rather money making advantages are many; it gives the operator more confidence and allows him to watch the results on the screen. The increase in the quality of projection will soon show the results in the box-office receipts, not only that but the saving of one reel of film would be ten times the cost of the dowser.

The Laemmle Condenser

The Laemmle Film Service, Minneapolis, Minn., finds that its imported condensers are meeting with tremendous sales throughout the country. They are imported direct from the Jena, Germany, glass works, and it is claimed that the finest and purest glass is used in the lenses. The manufacturers guarantee the condensers to be the best quality, and if they are properly seasoned before put in use, are, according to the statement of the company, practically non-breakable.

The company manufactures and sells direct to the theatre manager another article of importance to an exhibitor. That is the Brightasday curtain emulsion. It consists of two sets of paint cans—the white and the black border paint. It is said that when applied it will produce the most brilliant picture on the curtain, and will light the theatre without affecting the projection. The liquid can be put on any wall.

CAMERAS FROM A TO Z

An exhaustive series of articles on motion picture cameras that will extend through several issues, will begin in the August 22d issue of "The Motion Picture News." No one in the motion picture industry is more qualified to write on this subject than H. M. Schoenbaum, the "News" expert. Watch for his authoritative articles.

SEATING AND INTERIOR DECORATION

THE best decoration and equipment go hand in hand with the most finished examples of the motion picture art. A poorly furnished theatre showing good films does business under a handicap, and an attractive house putting on indifferent photoplays is not any better off in the long run.

The day has passed when either can be neglected with safety. The exhibitor who counts on remaining in the field with the hope of developing the earning capacity of his theatre to the limit must pay equal attention to these important factors.

With the first signs of motion pictures getting beyond the experiment stage farsighted exhibitors, realizing that a new form of amusement would shortly be established on a permanent basis, prepared to attract and hold patronage through the same agencies employed by "legitimate" managers. Hence the attention to the appearance of theatre interiors and the inauguration of plans providing for comfortable surroundings.

Motion Picture Theatre Interiors

The evolution from narrow, whitewashed halls and converted stores to structures especially built for the accommodation of immense crowds in an environment vying in magnificence and luxurious ease with the alluring comfort and splendid decorative effects of old-line theatres has been the wonder of all beholders.

Very often the few minutes a patron sits waiting for the first run of the pictures determines whether he shall return to that particular house. During that short time he scans his surroundings and takes mental notes. The effect of the interior influences his attitude toward the theatre, and often the pictures. If skilful decoration creates a pleasing impression, the patron unconsciously gets in a receptive mood and goes home with a feeling of complete enjoyment. He perhaps does not realize how much the appearance of the walls, ceiling, and proscenium arch has contributed to his satisfaction. And, also, he might not stop to think that the equipment had a great deal to do with his pleasing remembrance of the evening's entertainment.

A soft-cushioned, roomy seat with a wire support underneath that really did perform its supposed functions and kept his hat from falling on the floor probably helped that man to become a regular patron without his realizing why.

Solid Comfort Necessary

If the chair rows are far enough apart to prevent late comers from treading on his pet corn in crowding by to their seats, and his wife does not have to exercise eternal vigilance to keep her hat from being swept off her lap every time somebody passes, that couple constitutes walking advertisements for the theatre whose manager has thought it worth while to consider the comfort of his clientele.

All these influences mean success or failure. Who won't want to come again to the theatre making a silent but strong appeal by a harmonious decorative scheme, restful to the eye and soothing to the senses?

The average theatre-goer has no knowledge of period styles, and perhaps cares less; he does not know the difference between a Louis XV wall decoration and an Italian Renaissance panel; but as no man is absolutely dead to a sense of color and form, his latent artistic sensibilities are capable of being aroused by the subtle appeal of a harmonious arrangement of blended tints and graceful lines.

The Acme of Theatre Decoration

The builders of the Strand Theatre, New York, the largest and probably the most tastefully decorated motion picture house in the country, recognized this universal trait and have converted it into a business asset.

That intangible something which painters call "atmosphere" in a picture makes its influence felt in interior theatre decoration to a greater extent than many might imagine. This very same "atmosphere" gives a theatre tone—good or bad—and tone, acting unconsciously on the feelings of patrons, creates the mood which either makes them like or dislike any particular place of amusement, aside from the entertainment offered for their consideration.

It will pay any exhibitor a thousandfold to engage the services of the best decorator within his means—a man who really knows something about the subject; not a fourth-rate house painter, who, because he isn't color blind and carries around a sample book of five-and-ten-cent-store wallpaper showing designs consisting of one-inch alternating green and yellow bars on a pink background, thinks that providence has blessed him with an artistic eye.

Elaborate schemes of period styles are not necessary to make motion picture theatres really decorative. Pleasing effects may be obtained by less elaborate means, provided the decorator exercises good taste. If he avoids violent color contrasts and bears in mind that simplicity is the keynote of the greatest art, he will not go astray.

Flamboyant designs and bizarre tints are fatal. Rather than that, let the exhibitor give up any attempt at beautifying his interior and stick to bare walls.

Outdoor Effects

A pleasing decorative plan, particularly appropriate during the present season, consists of outdoor effects obtained by the use of artificial plants, vines, splashing fountains and the subdued, mellow light of miniature incandescent globes hidden among leaves, with a few bold sweeps of sky tint on the ceiling, to complete the pastoral illusion.

The effect is novel and the cost by no means prohibitive. A small house could be decorated after this manner in good taste without the exhibitor feeling—in case he was unable to lay out any large sum for improving the appearance of the theatre under the direction of experts—that he was at the mercy of somebody who knew less about the matter than himself.

Firms from whom he bought his plants, fountains and lighting system, whose experience enables them in furnishing theatres to make helpful suggestions, are always willing to put their knowledge at the disposal of the small exhibitor.

In considering the comfort of his patrons, the exhibitor must bear in mind his seats particularly, as was mentioned before. Each chair must be accessible, while he is striving to give the maximum of comfort with the minimum of waste space. But for all that it would be better to forego putting in fewer chairs than the auditorium could hold rather than be obliged to make the aisles and the rows too narrow.

Making Patrons Want to Come Again

The smoking-room for the men and the rest-rooms for the women, if there are any, shoull be made as decorative and comfortable as the main part of the building.

In short, strive to make every patron feel like coming back again. You can do it by following the suggestions briefly outlined in the foregoing. For every dollar you spend in making your place attractive, there will be more than double in return.

Observe these hints in conjunction with the presentation of the best motion pictures on the market, suitable to the tastes of the particular clientele you cater to, and you will have a winning combination unable to beat.

SEATING A THEATRE

The importance of proper seating in motion picture theatres is so great that all managers should give the matter full consideration. The question has been thoroughly discussed for readers of Tœ5 Motion Picture News by an authority, L. J. Gaffney, of the American Seating Company. His views follow:

"There are a few points that every prospective builder of a motion picture theatre should have before him when contemplating the erection of a new building or the altering of an old one, that pertains particularly to the seating; since the seating capacity affects the box-office receipts, the tendency to put in the maximum seating capacity some-

times tends to detract from the comfort of the patrons.

"We give a few general facts that are obtained from actual experience and the collection of data from buildings now open.

Width of the Seats

"Width of Chairs.—The average width of chair in the ordinary picture house, where a wood back and seat chair is used, has been 18 inches. It is, however, the minimum width that should or can be used. When a wide arm-rest is placed on an 18-inch chair it is usually 2 inches wide, thus permitting but a 16-inch space for a person between the arms. It is therefore advisable to use a 19-inch chair when possible. If all 19-inch chairs cannot be put in, then as many as possible, with the balance 18 inches to fill out a row.

"When an upholstered chair is used, the width should not be less than 19 inches, and as many 20-inch chairs as possible should be provided. The arm-rests on an upholstered chair are usually 2⅝ inches wide, so that a wider chair must be provided to permit reasonable comfort.

"Spacing.—In most states the spacing from back to back of chairs is governed by law, but this pertains mostly to the large theatres. The majority of small towns do not pass ordinances to this effect, but in no case ought a prospective buyer figure the spacing of his chairs closer than 30 inches back to back at corresponding points.

"When an upholstered chair is used. a little more room ought to be provided, if possible; 32 inches from back to back is a good, comfortable spacing; in no case, however, should the chair be placed closer than 30 inches, as mentioned.

Aisles and Screen Spacing

"Aisles.—Here, again, the law in most states governs the width of aisle in large cities; but where there is no law or ordinance and the point is left to the builder, an aisle not less than 3 feet 6 inches ought to be provided. Of course, in a wide house, two or three aisles are used, but none of them should be less than 3 feet 6 inches in width, as that space allows two people to pass each other comfortably. Chairs between two aisles should not number more than thirteen, and between an aisle and the wall not more than seven. This arrangement would then not inconvenience the patrons by having too many pass them.

"Screen Spacing.—It is hard to determine exactly where the first row of chairs ought to set, but a careful study of the picture theatre shows that the back of the first row of chairs is ten feet from the screen; the tendency should be to give a little more space, rather than less. Owing to the advancement in the manufacture of films and machines, the strain on the eye is not nearly so great as heretofore, and the owner of a theatre would be perfectly safe in setting his seats on the basis mentioned above."

OTHER SEATING FIRMS AND THEIR PRODUCTS

THE Bennett Seating Company, Louisville, Ky., has been in the business of making opera chairs and theatre furniture for two generations. They are thoroughly familiar with all the ins and outs of chair manufacturing.

Opera chairs can be furnished in any style and price desired, to fit any incline, and finished in any color from the common opera chair finish to the fine finish of pianos.

Chairs Easily Assembled

The chairs which this concern makes have standards with from 12 pounds to 17 pounds of iron in them, and thus are made strong and durable. The hinges used are of the company's own design. Other improvements of their own invention have been made from time to time. There are only two pieces of casting used in an end standard, and three pieces in a center standard. These parts, together with one bolt and two spring steel washers, make a complete standard. The fewer parts there are, the less likelihood there is of the seats getting out of work.

The chairs of this company are very easy to assemble, and it is not necessary to have a mechanic to do the work. The holes are bored correct, so all that must be done is to slip eight bolts into the holes and then to tighten the nuts. Only steel bolts with nickel heads are used. The chairs are guaranteed, and the cost of maintenance is practically nothing.

Andrews' Thousand Styles

The A. H. Andrews Company, Chicago, manufacturers of theatre chairs, makes about 1,000 styles. The line of this company is unusually extensive, and during the long period in which it has been in business since 1865 the firm has gained a world-wide reputation for the quality of the chairs made in its factories.

It has branches in all the principal cities of the United States, and has facilities for making shipments at the shortest possible notice.

Non-Breakable Seats

The Steel Furniture Company, Grand Rapids, Mich., and New York, manufactures a high-class non-breakable, sanitary motion picture theatre chair in numerous styles. The company furnishes free seating estimates, and carries a full line of second-hand seats at low cost.

Steel Opera Chairs

The Wisconsin Seating Company, New London, Wis., makes a specialty of steel and iron theatre seats which are strongly built and will withstand ordinary usage. The prices are reasonable and the quality high.

The company maintains agencies in New York, Seattle and Los Angeles.

The Hardesty Plan

If you were asked the following questions when contemplating the purchase of chairs, wouldn't you decide to investigate the merits of those manufactured by the company putting the queries to you? "Do you want a life-saving chair; do you want one scientifically built; a double or standard chair; one that is sanitary; one that saves space?"

In asking these questions the Hardesty Manufacturing Company, Canal Dover, Ohio, feels able to satisfy a manager's requirements for theatre chairs which must come up to a high standard. The firm, well known wherever chairs are needed, operates one of the largest factories in the country and sells direct to the manager.

ARTIFICIAL FLOWERS AS AN ORNAMENTAL MEDIUM

IN addition to the best pictures and pleasing musical accompaniment is the house which appeals to the eye by its artistic decorations that has the biggest crowds.

The day is past when an exhibitor can throw open the doors of a theatre which fails to convey by all devices of skilful decoration the sensation of pleasing comfort. The subtle effect of environment acts on every person going to a picture house. Consequently, managers of foresight pay as much attention to interior display as other details.

So well recognized is this fact that conditions in the motion picture field have given rise to a class of firms which make a specialty of supplying theatres with complete decorative schemes. One of the most prominent firms in this field is the Schroeder Art Flower Manufacturing Company, of Cleveland.

Floral Effects

It makes a specialty of installing artificial flowers, vines and plants and decorative schemes with electrical effects.

The line includes palm trees, stage or screen set pieces, illuminated hanging baskets filled with natural colored flowers and leaves, decorative branches for use in lattice work and general decorations; floral table baskets filled with small flowers and ferns; window boxes; incandescent decorative flower shades; bay trees; electrical stage or screen flowers.

The screen flowers are equipped with one-candle power miniature wistaria lamps so secreted in the flower

that there is no direct illumination. The flowers' natural green foliage is intermingled.

The incandescent decorative flower shades, made of fireproof cloth and in natural tints, comprise a large number of flowers: wistaria, pond lilies, poinsettias, American Beauty roses, carnations, poppies, hyacinths, clematis, crimson rambler, wild roses, magnolias and sunflowers.

The use of all these decorations, particularly in the summer months, give a theatre a refreshing appearance wholly lacking in their absence.

The Schroeder company is always ready to develop the ideas of managers who know only in a general way what they would like in their theatres, and have already given evidence of their ability to satisfy.

THE ELECTRIC FOUNTAIN

AN added attraction to the decorations of a motion picture theatre is an electric fountain placed in the center of the apron and just back of the footlight line.

Electric fountains have ceased to be novelties seen only in a few theatres. Managers are looking upon them as almost a necessary part of the decorative scheme of an up-to-date theatre. The apparatus manufactured by the Electric Fountain Company, New York, will prove a drawing card in any motion picture theatre.

Their fountains are all complete in themselves; no water connections are necessary; they work by means of a motor and pump, concealed in the base and use the same water over and over again. The water may be perfumed.

In the center of the fountain is a glass disc and under this glass are a number of electric lights, different colors. These lights work by means of flashers and as the water is thrown in the air, you get different colors, white, green, red, purple, etc. The water is regulated; you can throw it any height. One stream in the center and a number of streams in a circle, giving a good water display.

Many Orders Placed

These fountains are complete and can be shipped at once ready for immediate use. You can install without any trouble whatsoever. Size of this fountain is six feet long, four feet wide; facing the audience twelve inches above the stage; back of the fountain is thirty-eight inches. The motor, pump, lights, valves, etc., set below the stage, extend about twelve inches.

Among the theatres which have placed orders with the concern for electric fountains are: Riverside Theatre, New York; Washington Heights Theatre, New York; Family Theatre, New York; Fox's Theatre, New Britain, Conn.; Fox's Theatre, Theatre, Newark, N. J.; Strand Theatre, Buffalo, New York; Poli's Theatre, New Haven, Conn.; Grand Theatre, Denver, Col.; American Music Hall, New York; New York Theatre, New York; Colonial Theatre, Chicago, Ill.; Loew's Herald Square Theatre, New York, and many other theatres.

The company will build to order any kind of a fountain desired to harmonize with surrounding decorations. Fountains can be placed in the lobby or main entrance as well as on the stage. They make an attractive decoration wherever placed.

SCREENS AND WHAT TO KNOW ABOUT THEM

A PROJECTION screen is a window through which the public wants to see as many and as different interesting things as possible. A window must be clean and a projection screen, in order to give the public the impression of a clean window, must be perfect.

Many screens may be considered perfect, it all depends upon the construction and arrangement of the theatre wherein the screen is placed.

If your theatre is long and narrow, all screens will suit your purpose. The only screens to eliminate, however, would be white fabric and plaster walls, for the reason that a great number of the light rays projected on the surface of these screens are reflected in all possible directions; in other words, to the right, the left, the ceiling and the floor, where they are lost.

The result is that the lost rays diminish the brilliancy of the image on the screen, which, not being bright enough to be seen by those who occupy the rear seats, must be made brighter by increasing the intensity of the illuminator in the projection machine.

Arguments for the Modern Screens

If it were only for the expense in current and carbons, it would already be worth the trouble to improve the screen, but there are other reasons in favor of modern screens, because the increase of current raises the temperature of the arc and results in reducing the life of the film and also injures the health of the operator, who feels that the booth is already warm enough.

In view of the fact that most of the theaters have abandoned the old system of projection through a translucent medium and that the public and operator are now on the same side of the screen, the latter must have high reflecting power, but not necessarily the metallic, which often hurts the eye and which must be avoided.

Practically, the projection screen should be divided into three main classes:

(1) the screen for the old-fashioned theatre in which the operator and the public are separated by the screen;

(2) the screen for the ordinary theatre transformed into a motion picture show;

(3) the screen for the modern house, which was built mainly for motion pictures.

Translucent and Opaque Screens

The first mentioned screen is generally made of material called translucent, say prepared white fabric or corrugated or roughened gelatine, celluloid or acetyl-cellulose, or simply a sheet of glass, such as sold by the Mirror Screen Company under the wrong denomination of "glass transparent screen for rear projection." The screen in question is really translucent and not transparent, because if it were transparent the public would see the operator and his machine through it, but no images emanating from the projector.

The second screen, the one to suit the old theatres which are utilized for motion pictures and which have arranged the operator's booth behind the public, must be opaque; that is to say, thick enough to prevent the rays of light carrying the images to pass on the other side, where they would not be seen by the public. Such screens should preferably be of a wide angle, otherwise the picture could hardly be seen from all seats, owing to the horse-shoe shape of the old theatres.

By a wide-angle screen, I mean one that is not too brilliant and the reflecting surface of which is not hidden by any other thick transparent or translucent surface. The plaster wall, for instance, if it were practical, would constitute a wide angle screen because of the unequal size and form of the various small particles of material embodied in the white layer, which cause the rays of light to be scattered in all directions and angles.

Wide-Angled Screens

The plaster wall not being an ideal screen for reasons already explained in detail in our May 2 issue of this year, improved substitutes have been placed on the market which give excellent re-

sults. We shall not take up all the existing screens here, for lack of space first, and also because a great number of them are not easily obtained in the United States.

Among those which are on the American market, the best wide angle screens are without the slightest doubt the "Radium Gold Fibre Screen" and the "Day and Night Screen." Both these screens are opaque and possess a first-class reflecting surface which never affects the eye.

The third class is composed of screens which, in my opinion, are particularly suitable for the modern motion picture theatre and need not be of the very wide angle type.

Although the already-mentioned "Radium Gold Fibre" and "Day and Night" screens could serve the purpose, the screen that will prove to suit the modern narrow picture theatre best is indisputably one of the kind known as the "Mirror Screen," it gives the maximum light, never hurts the eye and also gives the impression of reality which it is hard to obtain with other systems, though the "Radium Gold Fibre Screen" has also solved the problem of giving black and white images a very natural appearance, by giving the screen a color as near to sunlight as possible.

There are differences between the three screens just cited, the existence and also the results of which are seldom suspected by the profane, but which the purchaser of a screen ought to know. If you have a "Day and Night" or "Radium Gold Fibre," you must avoid varnish or metallic paint in the immediate vicinity of the screen, otherwise it will reflect a great part of the light theron and hurt the eye. The "Mirror Screens" are not so much affected by varnished or partially metallized walls, for the reason that the reflecting surface is protected by the roughened glass, which diffuses the hurtful light coming from another source than the lens of the projector.

Faulty Construction to Blame

When modern screens give no result the fault is due to their defective arrangement in the theatre and sometimes also the construction of the theatre itself, which, in most cases, has been built for quite different purposes than projection.

Some of the recently built theatres are based upon the same errors as the old ones and, besides dimensions and decoration, no practical changes have been made.

In order to obtain the maximum from the screen, the latter should never face the entrance nor exit in a direct way so that the outward light can strike the screen directly. This can be avoided by reversing the position of the screen in relation to the projector and by turning round the chairs; in other words, put the projector in place of the screen and the screen in place of the projector.

Too Much Light in the Theatre

There is altogether too much light in most of picture theatres and always in the wrong places, probably because those who put them did not realize the relation between the lamps and the screen.

It is absolutely unnecessary to have so much light to see a picture on the screen. It is obvious, on the contrary, that by suppressing some of the useless light in the moving picture theatre, the contrast would cause the screen to increase the brightness of the image, with less expense in current. But how will the patron find his seat in a darkened house? will be asked.

Every time the question of finding the seat arises the screen suffers a terrible blow, but why have not the theatre managers thought of arranging, in the lobby, a luminous device showing the numbers of vacant seats? The current actually spent for illuminating the useless electric lamps in the theatre could be more usefully employed by electrically connecting every chair with the board in the lobby bearing all numbers, so that when a person leaves his seat the contact is immediately established and the number of the vacant seat shown.

The board showing all the numbers of the seats could be arranged to represent the precise location of every seat in relation to the screen so that all the searching would be done in the lobby instead of in the dark and nobody would disturb or be disturbed to the detriment of all.

The searchlights now employed could also be suppressed and even by reducing the amperage of the projection arc the screen would show a better picture.

What to Know About a Screen

Here are a few questions to be asked the screen manufacturer before purchasing a screen:

1. Is your screen more efficient than the ordinary plaster wall?
2. Does it hurt the eye?
3. Is it brittle under ordinary conditions?
4. Do you guarantee me against breakage?
5. Should an accident occur, for instance a crack, will you take charge of the repair and will it be made free of charge?
6. When once repaired will the place where the accident occurred be easily noticeable?
7. How long do you guarantee your screen?
8. How is your screen to be cleaned?
9. Are there any particular precautions to be taken for installing your screen?
10. Whom will I have to address in case of dissatisfaction or trouble?

H. M. Schoenbaum.

PROPER HEATING AND VENTILATION

THERE are innumerable types of theatres, each of which may be treated in many different ways as to heating and ventilating. The careful designer will, however, find that each problem may be fully suited by but very few methods and through expert knowledge he will soon determine that among all types of systems, heaters, control, etc, one above all will be particularly and peculiarly adaptable to the building he may have at hand to care for.

In general, there are three methods of heating, namely, hot air, hot water and steam.

The hot air system is where the fire is contained within a large cast iron furnace, and fresh air is conducted through a large inlet duct from outdoors to the metal casing about the fire pot and thence led through other conductors to the various parts of the auditorium.

On account of the uncertainty as to the amount of air thus delivered, it is advisable to have installed an exhaust fan of such capacity that there would be a constant change of air in proper volume according to the attendance.

Hot Air Installation

If the hot air furnace is installed, it is well to make delivery of the fresh warm air at various openings in or near the ceilings and have the exhaust air withdrawn from various outlets along the floor.

The greater the number of these openings, the better will be the general distribution and the better the results.

In this way, the warm air enters the room at the top and in cooling descends to the floor, being on the way inhaled and exhaled and then withdrawn through the exhaust as foul air, taking with it dust that may arise from the floor through the moving about of the people.

Such an installation is the least expensive of all methods, but is only adaptable to the very small house and should never be attempted in any place of over three hundred seats.

A combination of a hot air and a steam system may well be practised in houses from three hundred to a thousand seats. The former may be

installed as heretofore outlined, and a separate steam system may be placed with direct radiation in the most exposed portions of the house.

These would generally be in all entrances, toilets, stage, dressing-rooms and near exits.

Hot Water Systems

The hot water system is where the heater, mains and radiators are filled with water and so connected that as soon as a fire is started in the heater the water rises to the highest part of the system and by circulation is displaced by colder water.

As long as the water in the boiler is slightly warmer than in the upper parts of the system there will always be a constant circulation.

Such a product is highly satisfactory for almost any type of building rather than a theatre. The large volume of water to be heated causes too much time to be taken to get up sufficient heat.

In theatres, the desire is to get up and leave down the heat in the shortest period of time.

Its radiators must be one-third larger than those employed in steam heat, and this extra size is objectionable in that it takes up larger area, generally where space is valuable and often not plentiful.

The extra size of radiators is also a blot in the decorative scheme, where they happen to so enter.

The greatest objection to the hot-water system is the danger of the most exposed sections freezing and bursting in the extreme cold weather, especially when the heat is let down at night and over the week end, when the house is closed,

The greatest danger exists near exits, entrances, and in indirect heat stacks.

Hot water systems are known to have been frozen in exposed parts even with the full heat in other parts, with the result of great damage when the sections thaw out.

For these reasons the writer cannot recommended hot-water heat for theatres. *It is also the most costly of all systems to install.*

Steam Second in Cost

Steam is king in this instance. It is less costly to install than all except hot air systems. Its radiators, piping and heaters are of the least possible size. It is simple and easily automatically controlled.

In all steam systems the water of condensation is returned to the boiler below the water line, and one or more circuit lines in the cellar are provided. Off of the circuits the steam risers are run, and these risers, in a one-pipe system, also serve to bring the water of condensation back to the boiler.

As the cellar circuit mains have a fall from the top of the boiler to the return below the water line, the water of condensation falls to the bottom of the main and flows on that level through the piping to the boiler.

In a two-pipe system there are separate steam mains and returns, and this is made necessary under the certain conditions, such as where large coils are used.

It is sometimes required to use in the same installation a two-pipe system for certain sections of the work, while a one-pipe lay-out answers for other sections.

There are many variations of steam heating systems, most of which are still controlled by patent rights. They have their advantages, are generally more costly to install, but are also as a rule less costly to maintain.

As each of these may be elaborately illustrated and explained, special articles will cover them later.

Types of Boilers

A boiler built to generate steam may be used in any of the various systems. There are hundreds of different makes of such heaters, many more or less following the same style and construction. They may be classified as those built of cast iron and those of steel or wrought iron.

The cast iron may be divided into the round, the narrow and deep, and the wide and shallow types. The round cast iron boilers should not be used in theatres. They are not built in large enough sizes and the fuel consumption is too large in proportion to the heat derived on account of the draught being too direct. The wide and shallow type is almost open to the same objections, but it has one advantage—it can be cared for by a boy, the firing and ashes being all in the front. Among such boilers may be mentioned the Model Heating Company's, the Thatcher Furnace Company's, Progress Boilers and the Richardson & Boynton Company's.

In the selection of a boiler much judgment used as in deciding upon the system, as first cost and maintenance costs are great factors.

The low first cost boiler is generally the more watsteful in coal consumption and generally requires a larger size or more costly coal than others that may burn pea or buckwheat coal.

The narrow and deep cast iron boiler is the most efficient of this type, because of its longest fire travel, but in large installations on account of the deep fire-pots and ash-pits, is a man's job to care for them. There are many makers of this style of boilers among which might be mentioned, the American Radiator Company, Thatcher Furnace Company, United States Radiator Company.

The Tubular Boiler

The steel and iron tubular boilers have the advantage of a long fire travel to the chimney through numerous small tubes, thus transferring most all of the heat units to the water. One can easily see how much easier it is to transfer these heat units through thin metal tubes than through heavy cast iron sections of the heaters previously mentioned.

There are various types of tubular boilers, all of which may be arranged to use the cheap coal, such as buckwheat and pea, and all are highly efficient. They are also quick steamers.

The brick-set, high-pressure type, and the self-contained locomotive type are made by many boiler makers. The Kewanee Boiler Company and the Coatsville Boiler Company are perhaps the most prominent makers in the East of the latter style. These two types of boilers require a very long boiler-room, for not only are the boilers themselves very long, but enough space must be left for either the front or the rear of the setting to allow the tubes to be withdrawn and replaced when occasion might so require.

The Spencer Heating Company's return tubular boiler has been found by the writer as highly satisfactory for theatre work. It is a return tubular boiler, it burns cheap coal, and is self-feeding. The Fitsgibbon Boiler Company's boiler is another distinct type, well constructed, and highly efficient, but also more costly.

No matter which heat is provided, it is not only highly essential but absolutely necessary to provide a thorough system of ventilation.

There must be provided equally distributed about the house twenty-five cubic feet of fresh air every minute for every patron, and an equal amount of foul air must be withdrawn from the room.

Facts on Fresh Air

This fresh air should be taken from as far above the streets or other possible causes of contamination as it is practicable. Thence it should be led to over heater stacks of such size that the air be delivered to the room at a little over seventy degrees Fahrenheit. This of course is made possible with the aid of an induction force fan driven by an electric motor or other power.

That the air will have its proper circulation, and that the ventilation will be more positive, a system of exhaust ducts and fans should also be installed. One large exhaust fan can be arranged to do the entire work, but sometimes it is found more economical and feasible to install two or three smaller fans.

When heat is no longer needed, ventilation must nevertheless be kept up, as people will sooner feel the depression from humid warm air than they will from foul air. Though the number of windows, doors, and ventilators generally provided are considerable and give much relief, it is nevertheless important that the force draught system of ventilation be also used in conjunction with the natural ventilation, as not too much fresh air can be provided and distributed if we are to expect a good warm weather attendance.

NATHAN MYERS.

THE ELECTRIC FAN AS A BUSINESS ASSET

IT is claimed by many sanitary and ventilation engineers of high authority that the best way to cool a motion picture theatre during the hot months is by drawing fresh air from above the roof and blowing it into the auditorium.

One of the best known advocates of this system is the Typhoon Fan Company, New York City, which declares that ordinary exhaust fans located in the ceiling for the purpose of clarifying the atmosphere only draw hot and dusty air in from the street. While only a little air is necessary for ventilation purposes, the usual methods in use do not keep the room cool, the Typhoon Company states.

Keeps Auditorium Cool

The system favored by this company consists of blowing the air down through the roof and from underneath or on each side of the stage. The whole room is then kept at an even low temperature.

The same fan can be used with the addition of a Typhoon tubular air warmer for maintaining a uniform degree of warmth in winter.

Recently a twelve-foot Typhoon multiblade blower was especially made by the company for exhibiting purposes at the New York and Dayton conventions.

It attracted general attention at both shows on account of its size and immense capacity for cooling. It is now installed in the Drury Lane Theatre, New York City, and undoubtedly makes this one of the coolest theatres in the country.

This theatre was recently built and provided with an open roof, but owing to the better results obtained by this method of cooling, the roof has been closed in.

Fidelity Fans and Motors

The Fidelity Electric Company, Inc., of Lancaster, Pa., offers to the motion picture exhibitor an assortment of fans not only for cooling the patrons of the theatre, but also for ventilating the theatre and driving out the impure air. The advantages of an electric fan in the theatre are well known, most especially in the summer time, when, if an exhibitor advertises that his theatre is cooled by fans, he is bound to have twice the patronage of one that doesn't.

The fan consumes as much current as an ordinary 16-c.p. lamp, and needs no attention for one year. At this time it is well to return it to the manufacturers, who will repair it better than the local electrician can.

In adition to the fans, the Fidelity Electric Company manufacture a small motor for operating motion picture machines.

Sprague Cooling Devices

The Sprague Electrical Works, of the General Electric Company, carries a very extensive line of direct connected exhaust fans manufactured for the use of motion picture houses. All theatre owners realize the importance of keeping the auditorium filled with pure air, and therefore sooner or later buy fans to keep the atmosphere in constant circulation.

Users of the Sprague outfits have expressed complete satisfaction over their machines, and every customer has meant a friend of this particular make. The prices are reasonable and the prompt attention given to inquiries makes dealing with the company a pleasant and satisfactory transaction.

The portable Ozonators of the company need no special methods to keep them in working condition other than cleaning once or twice in three weeks.

Other Ventilating Systems

The importance of ventilation in theatres is well recognized by all managers. Bad air results in poor attendance because people will not submit to remaining in a stuffy auditorium even to see the best picture. They might stick it out once inside, but they will not go back again, particularly if it is known that nearby is another theatre thoroughly ventilated.

Among the ventilating systems considered excellent for theatre purposes is the Sturtevant, manufactured by the B. F. Sturtevant Company, Hyde Park, Mass. The apparatus either blows in fresh air or exhausts the bad air. The Ready-to-Run set is adapted to small theatres where a certain amount of air is required by law to be furnished according to the seating capacity. They are also adaptable to motion picture machine booths and ticket offices.

The I. L. G. Electric Ventilating Company, Chicago, makes a very extensive line of ventilating systems especially designed for theatres of all kinds. The apparatus manufactured by this company has the reputation of high quality.

It gives excellent results and is fully guaranteed. The manufacturers state that the cost of maintenance is nothing for two years, and then the machines will probably need but slight attention. They are easily adapted to the architecture of any house.

AIRIFIERS, PERFUME CONES AND SCREENS

THE Ozone Pure Airifier, made by the company of the same name in Chicago, is most highly endorsed by all who have it in use, whether in motion picture theatres or other instances. The following letter of commendation received from the proprietor of the Empire Family Theatre, Glens Falls, N. Y., well describes its merits:

Ozone Pure Airifier Company,
Chicago, Ill.

Gentlemen:

The two Ozone Airifiers which I have had under rental contract for nearly two months have proven entirely satisfactory, and I have decided to purchase same.

While the ventilation of my theatre is better than the average, the Ozone has made a great improvement, and there is never any stuffiness or objectionable odor. My patrons are pleased with the change and have complimented me on making the place so fresh and agreeable.

I am so well pleased that I would not want to be without the machines, and am sending an order for one for my home.

Very truly yours,
(Signed) JOE MILLER.

Disinfectant Flower Cones

THE products of the General Disinfectant Company, who distribute through C. R. Baird Company, of New York, the Calhuff Supply Company of Philadelphia, and three other houses in Dallas, Tex.; Portland, Ore.; and Newburgh, N. Y., are used in every state in the Union and are for sale at 287 film exchanges.

The most highly used produce of this concern is the Flower Cone, which, although it will not kill every germ alive, will turn a theatre into a literal flower garden without the odor becoming obtrusive. About sixteen different perfumes are available, and after the use of one gallon in the cones, the cost of maintenance becomes less. Since November 1 this concern has sold over 5,500 cones.

Hygienic Vapor Screens

The Vim Vapor Screen, manufactured by the Hygienic Specialty Com-

pany, Greensburg, Pa., is designed for the purpose of permeating the air of a theatre with disinfectant oils or sweet scented redolents. By its use a theatre may not only be rendered sanitary, but a pleasant odor dispensed throughout the auditorium.

In addition to this, a manager may keep his house deodorized by filling the container on Saturday night with liquid formaldehyde, shutting the doors, and giving the place a thorough fumigation.

The Westinghouse Products

The Westinghouse Electric Company manufacture a variety of articles designed to facilitate the ventilation of a motion picture theatre, among which may be mentioned their theatre fans, made in eight-inch, twelve-inch and sixteen-inch sizes, ceiling fans, thirty-two inch and fifty-six inch sizes; and ozonizers.

The Westinghouse long, burning flame carbon arc lamp makes an attractive illuminating agent for the street entrance of the film theatre.

An appliance that will be particularly welcome in the ticket booth of most theatres in cold weather is the Westinghouse electric radiator which can be operated by a simple connection with the lighting service of the house.

The Westinghouse rectifier, used to change alternating to direct current, should not be overlooked in an appredicative examination of this concern's products.

THE POSSIBILITIES OF THE LOBBY

"WELL, what do you think of him?" asked the general manager of one of the large film manufacturing concerns after an applicant for an important position had withdrawn from the office.

"I like his looks," answered the head of the department where a position was to be filled. "He is neatly dressed, his clothing is free from dust and soiling, his shoes were shined, and in all, he strikes me as being a good man. If he pays attention to his physical appearance, it is safe to assume that he has been equally solicitous of his mental and moral training.

"I have found it reasonably safe to judge a man as I would a theatre. If a man is neatly attired and clean-looking, he is worthy of attention. If a theatre lobby is artistically arranged, with the decorations up-to-date and properly placed, I go in with the expectation of seeing a good show.

"An exhibitor who appreciates the selling value of the physical appearance of his theatre lobby, is enough of a business man to know that the interior must be just as attractive, and his pictures of the best, before he can profit."

Selling Value of Displays

The department head's method of judgment is not new. Business men, engaged either in retail or wholesale lines, long have appreciated the extreme selling value of displays. The proper kind of display, by its attractiveness and appeal to one or more of the senses in each person, creates a desire.

First in importance in the matter of a proper lobby display is sight. To make a profitable appeal to this sense it is necessary to have the entire general effect of the lobby fixtures so arranged that they will attract and hold the attention, momentarily at least, by their novelty of arrangement, their artistic appearance, and their beauty.

"That constitutes the first step in selling an admission from the lobby. After the attention of a passerby has been attracted, there must be something of sufficient strength in the display, and of enough importance, to evolve the attention from one of momentary curiosity to that of genuine interest.

This result can be obtained through the posters. Every exhibitor knows what manner of pictures are most in favor with his patrons, or with people in the vicinity of his theatre. A three-sheet, prominently placed, is sufficient incentive to the prospective patron to give further thought to the idea of going in to see the show, providing that it contains an illustration or printed matter that is in accord with his desire for certain styles of film. An understanding of the general disposition of patrons and prospective patrons will solve for the exhibitor the problem of what sort of paper to display.

Appeal to the Desire for Comfort

Then comes the appeal to the next sense—that of feeling. Some exhibitors have worked out their own solutions to this rather difficult accomplishment. On warm days people look for cool spots. In the winter time they want to be where it is warm.

"The poster appeal, changing momentary curiosity into genuine interest, paves the way for the next step in using the lobby as a selling agency by drawing the prospective from off the sidewalk and nearer to the entrance. In a letter to THE MOTION PICTURE NEWS some time ago a central Western exhibitor explained his way of appealing to the sense of feeling:

"I have two large exhaust fans, one at each side of the lobby, and directly above the entrance and exit doors. They are concealed from view by a very thin wire covering, overlaid with cloth, painted the exact color of the construction material in the rear wall of the lobby. These fans connect with the basement through chutes, each one about eighteen inches in diameter. A local tinsmith installed the arrangement.

"On warm days during the summer I can have cool air blown into the lobby, making a contrast with the humidity of the streets that has brought hundreds of dimes into the box-office. In the winter I have a repair man from a furnace house change the chutes from the ammonia vats to the furnace boilers. The warm air in the lobby, and floating out onto the sidewalk has chased the shivers from many cold backs, and I have profited accordingly."

What Courtesy Can Do

It is also possible for the exhibitor to appeal to the sense of feeling by suggestions for the comfort and courteous treatment of patrons inside the theatre. A neatly attired, pleasant-faced door man; a smile from the girl in the box-office, and a one-sheet, printed in large type advising that the chairs are restful, the projection clear and untiring, have combined to tax the capacity of cash drawers.

Some practical policies as auxiliaries to the power of the lobby display are these:

The sense of hearing has received its appeal in many instances by exit and entrance doors slightly ajar. The strains of some popular air floating out to the street from the orchestra pit, or a sound outburst of applause have coaxed many admissions from persons stopping to look at a three or six sheet.

A sales argument directed to the sense of tasting has proven profitable for some theatres. Warm weather brings forth ushers armed with sanitary paper cups, filled to the brims with cold, deliciously scented lemonade or orange juice. The winter seasons find the same ushers passing wire trays up and down the aisles and distributing hot chocolate in the paper containers. The cost is very small, and when compared with the advertising results, it is almost a nonenity. This forms good material for display type on a one-sheet in the lobby.

But the entire appeal rests upon one thing—the ability of the exhibitor to so arrange his lobby that it will compel the attention. The entire equipment for the displays must be

in harmony. Brass work is perhaps the most attractive. Highly polished and shining, it lends a tone of quality and reserve to the theatre that will appeal to all classes. It is just as essential for a manager to study lobby effects as it is for him to watch what goes onto the screen.

ART IN LOBBY FRAMES

AN attractive lobby is one of the first requisites to the success of a motion picture theatre.

It may well be taken as an axiom of the industry that an attractive lobby display, comprehending beauty, neatness and careful arrangement, is as necessary an adjunct in the building of patronage as a good film program.

The lobby is to the theatre what the show window is to the department store or shop and is so regarded by the motion picture fan, who carries around with him a sub-conscious appreciation of what is good and bad and usually makes his sub-conscious decision in reference to the theatre by this first impression which is afforded through the lobby.

Carrying the simile further, it might be said that the lobby is as important to the theatre as the fascinating smile is to the actress.

The clever soubrette must rely greatly on the charms which lie in her expressive eye and her friendly smile, but beyond the parted lips there must be even more.

She must possess beautiful teeth, or all the effect of her ravishing smile and her dreamy eyes will be lost to the audience.

Creating a Good Impression

And so it is with the theatre lobby. To create the first and last good impression on the sub-conscious mind of the picture fan, the lobby, though spacious and beautiful, must have the proper furnishings.

Posters pasted or tacked upon walls and pillars in slipshod fashion would appear as incongruous and distasteful to the average theatregoer as a set of discolored and irregular teeth in the mouth of an otherwise beautiful actress would be to the audience.

And so we have the Newman Manufacturing Company, of Cincinnati and New York, and Chicago, whose earnest endeavor is to supply "the teeth of the lobby."

The firm, which has its factory in Cincinnati, is known throughout the United States and Canada. It supplies for the motion picture trade metal poster frames of all descriptions, easels, sign holders, metal railings and ticket-choppers of wood and brass.

Brass and Nickel Frames

The advantage of bright frames of brass or nickelplate over the old style wooden frames for attractiveness will be readily appreciated by the progressive exhibitor.

The ugliness of the poster, which lies entirely in its flimsiness, is made to disappear under the glass and between the edges of the metal frame.

The products of the Newman company are useful to all classes of theatres, their object being to beautify the surroundings and at the same time economize space. This latter object is attained in various ways.

Some of the frames, which come in all sizes, are equipped with hooks by which they may be hung on the walls. Others are made to be supported on easels which are portable and in some cases equipped with collapsible legs.

Aside from the poster frames, the firm manufactures as a series of interchangeable tile-letter sign frames, revolving signs and poster frames, and frames equipped to hold electric light globes.

Using Frames to Best Advantage

To utilize these poster frames to the best advantage, the exhibitor whose theatre is of average size should have at least three one-sheet poster-frames on easels with two three-sheet and one six-sheet frames.

Where the lobby is large enough, it is advisable for the exhibitor to display three one-sheet frames containing pictures of "to-morrow's" program.

The Newman company guarantees its products to be the best made in the country. The metal is clinched into the moldings and will wear for years.

The most popular frames are of brass, but the company will also furnish frames of laquered brass, gunmetal, German silver and statuary bronze at a cost of ten per cent more than brass. These do not require polishing, which fact reduces the cost of maintenance to almost nothing.

The money-saving advantage of the metal frames is considerable. By their use the posters are kept in perfect condition and may be returned in the same condition received, for which credit is readily given by the exchanges.

The brass railings and cages for the ticket selling booth, with similar furnishings in metal for interior purposes as supplied by this firm, bear the same relation to the attractiveness of the interior and exterior of the theatre as do the frames.

Striking Brass Frames

With the growing importance of lobby display for motion picture theatres a demand was created for striking picture frames. Those manufactured of brass by A. J. Miller and Company, Bellefontaine, Ohio, are proving quite a success as money getters.

The company had an excellent display of frames on exhibition at the Dayton convention. The particular kind of frames made by this house are getting splendid results, and the company reports a good business for the beginning of the fall season.

THE MENGER & RING VARIETIES

MENGER & Ring, manufacturers of theatrical display frames, have a large assortment of all varieties varying from the frame manufactured to accommodate still prints to the largest size conceivable. And not only do they carry all sizes, but all styles among which may be selected the correct style to correspond with any theatre. They make a specialty of fitting up lobbies with their frames to correspond with the interior and exterior decorations of the house.

The placement of the frames, whether large or small, is always considered. Naturally the first thing is to place them where they will be noticed by everyone, then again where they will not be in the way, not have them standing in front of the cashier's booth, for instance, or in any other way blocking the entrance to the theatre

Low Cost of Upkeep

The frames furnished by this concern are cheap in regard to the quality, and are exceptionally attractive. The cost of maintenance is practically nominal, as after they are once put in place, the future cost amounts to nothing. All the care they need is an occasional dusting or polish which costs so little that it is unnecessary to figure it.

But such facts as the placing and caring of the frames are known to every competent exhibitor. The color scheme and the appropriateness of the frames as regards the house is the main question, and the one that Menger & Ring make a specialty of for all houses whether they be large or small, or wherever they are located. Frames for stills, posters, paintings and every imaginable variety of advertising matter are carried, and they will gladly furnish your theatre with the desired articles.

PHOTOS AS A FACTOR

CONSISTENCY in any business is the shortest road to prosperity. If an office supply dealer was to fill his show windows with dress goods and cloaks, he would strike a discordant note that would cost him his trade. The exhibition of his choicest desks, chairs, filing cabinets, card indexes and other equipment is the introduction to his store.

The exhibitor is essentially a picture man. Pictures are his stock in trade. Following out a policy of consistency, his display must be pictures. But it is almost a science to determine just what style of pictures to use.

The results of considerable experimentation by the Wyanoak Publishing Company, of 136 West Fifty-second street, New York City, form an interesting and profitable subject for exhibitors. The experimental work was conducted to determine the relative value of certain styles of pictures and subjects as lobby display in relation to theatre patrons.

The Power of Pictures

Many people have their favorites among the stars of filmdom, and do not care to patronize a theatre unless they are first assured that their particular actor or actress is going to be shown in pictures. Again, many of the refined and highly educated class deem posters repulsive, when showing a particularly sensational scene, or apparently catering to morbid curiosity.

"It may seem strange," said Mr. A. H. Byrd, of the company, "but in a great number of cases we have found that photographs of stars, or photographic reproductions of certain scenes in pictures, have the same drawing power as three sheets, or even six sheets.

"We made a test recently in a big house up in Harlem. On Wednesday the proprietor put out his usual amount of paper, adding to it several ones and three sheets. There was no increase in the number of persons who stepped into the lobby to study it more closely.

"On Thursday, the next day, we decorated the lobby with photographs of stars, and reproductions of 'still' pictures taken from the films in the day's show. The pictures of the players were in two sizes, twenty-two by twenty-eight inches, and eleven by fourteen inches. The same sizes prevailed in the scenic reproductions.

"While the novelty of the change may have been responsible for some of the added interest, it is certain that the very attractiveness of the display was largely responsible for the fact that several hundred people spent from five to fifteen minutes looking at it. Of these, a great many purchased admission tickets."

Posters do Not Conflict

However, posters will not detract from the value of a photographic display. The secret of making them conform lies in arranging them in proper relation to each other. One form of artistic arrangement is to place the photographs of the most popular stars about the walls of the lobby, while the posters are displayed in easel frames. Again, photographs can be used to immense advantage in the theatre itself, making up a wall display that does much to relieve the unbroken monotony of paint or fresco.

Photographs depreciate as rapidly as posters unless they are properly cared for. Frames of a color harmonizing with the finish of the photos give good protection against weather and dust. A plate glass covering adds much to their attractiveness. A local decorator is competent to effect the best possible artistic arrangement of a display of photographs.

THE IMPORTANCE OF UNIFORMS

A WELL-GROOMED attendant in front of any motion picture theatre not only adds to the attractiveness of the house but instills confidence in the general public and gives promise of a clean, bright house and show.

The uniforms made by the Ford Uniform Company, of New York, are famous for style and snap, and will cause any usher or doorman to take pride in his personal appearance, which adds to the efficiency of the theatre.

These uniforms are hand-tailored and made for hard service. The measure blank which they furnish to out-of-town customers, enables anyone to take the measure. Ford uniforms are moderate in price. A catalogue, samples and estimates will be furnished upon request.

Uniforms for Ushers

The Fecheimer Brothers Company, Cincinnati, Ohio, uniform tailors, offer a high grade of uniforms and headgear for doorkeepers, ushers and all employees of the motion picture theatre. They guarantee all their uniforms for durability and general satisfaction.

Samples and prices can be obtained direct from them. The cost of maintenance amounts to a brushing every day, and an occasional pressing. They will ordinarily give one year's hard service. The name of the theatre may be embroidered on the coats and headgear.

LOBBY FLOORING

THE product manufactured by the Cemento Flooring Company, New York, is particularly adapted to motion picture theatres. It is claimed that the material put out by this firm will not crack and has the quality of "practically lasting forever." It presents a handsome appearance and can be used for any design or color.

It is suitable for all lobbies, vestibules, hallways and can be used to excellent advantage in main entrances. Any local mason will select the styles desired. All it needs is a thorough washing occasionally, followed by an application of parafine to give it finish. Water will not affect it, and it can be relied upon to remain the same after the cement is properly set.

THE REVOLUTION IN PHOTOPLAY MUSIC

'TIS not very long ago that Florence Turner, then leading lady for the Vitagraph Company, was wont to go to a little "movie show" in the vicinity of her home in Brooklyn, N. Y., to see herself in the pictures. After explaining to some of her friends how it helped her in her work to see and hear how the film affected the audience, she went on to say why she preferred this place above others in the neighborhood.

"The piano player does not play a funeral march for a comedy, or 'Yankee Doodle' for a wedding," said Miss Turner. "He follows the action on the screen and does not distract one's mind from the pictures."

This happened only a few years ago when exhibitors believed that the pictures alone constituted the show, and that as long as there was a piano or piano and drum banging away it was all sufficient. How times have changed since then!

General Improvement

To-day better theatres, better films, better projection, better everything, including music, is the cry. With the advent of the feature film the exhibitor cast about for suitable music. The public was getting critical. New theatres and old seating from 900 to 3,000 were rapidly coming to the fore, whose programs were devoted entirely to pictures, and the days of piano and drum orchestra seemed numbered.

But manufacturers of musical instruments were quick to see their opportunity, and immediately centered their attention on the making of instruments especially intended for use in motion picture theatres.

The result is a number of so-called "one-man orchestras" are on the market. These are really a combination

of organ and piano with chimes, orchestra bells, drums and drummers' traps and sound effects all combined in one instrument and played by one person seated at a keyboard.

These instruments differ in size and arrangement, but in them every instrument used in band or orchestra has been successfully depicted by an equivalent pipe stop or percussion effect, and many ancient instruments now obsolete have been revived.

New Tones Possible

In addition, they contain some tones, highly orchestral in the sense that they are of strongly marked character, that never have been, and cannot be, produced from any orchestral or band instrument, viz., the Vox Humana, the quaintly piquant quintadena, etc. Thus even the human voice, either single or chorus, can be brought out.

While including chimes, harp, piano, all kinds of sound effects, horses' hoofs, auto horn, locomotive whistles and bell, steamboat whistles and xylophone, practically any musical selection can be accompanied by any desired "trap effect" and played from the keyboard, all under the control of one performer and one mind. These instruments are in special cases equipped with a solo self-player or a separate manual for solo or both. Yet they are so wonderfully effective as to beggar written description; they must be heard.

Since the basis of this "one-man orchestra" is the pipe organ, special selections by competent performers are frequently a part of the program and prove a great attraction. While it is not logical to suppose that these instruments will immediately, or even eventually take the place of all orchestras in the theatres, nevertheless they are being rapidly installed.

Wide Demand of Instruments

Exhibitors who want their pictures "played up to" and having indifferent success with an orchestra leader and his different pieces, have placed these instruments in their theatres and are enthusiastic in their praises. It is not to be wondered at that one of these one-man instruments should replace an orchestra when this one-man performer can follow the story or plot in the film, can change immediately from dramatic to comedy music, can furnish sound effects by pressing a button or pressing a pedal, and probably, most important of all, to some exhibitors this same instrument can be paid for in a year or two by his saving on his salary list.

Another thing: most of these instruments can be played automatically with music rolls as well as manually.

PIPE ORGAN THE BASIS OF THE MOLLER

REALIZING the enormous possibilities of this field, no one has gone further in the development of the pipe organ for use with the motion picture than the Moller Organ Works of Hagerstown, Md. The Pipe Orchestra manufactured by this firm has reached as high a degree of perfection as the picture film itself. With what is probably the largest plant of its kind in the world, and forty years of experience in building pipe organs, they have produced an instrument that will meet every possibility of a large orchestra.

An instrument embodying every orchestral effect, yet under the control of one mind, so that by improvisation the performer can closely follow the story as it appears on the screen, quickly adjusting the music to suit the act and have at his command all the effects necessary to make the picture realistic. All of their instruments are built under separate contract to suit the particular conditions of the building and the space available for harmony with architecture and equipment of the building.

In many cases the organ is not visible at all, being placed under the stage, as in the case of the Fourteenth Street Theatre, New York, or in the upper boxes, as in the New York Hippodrome. The only part that can be seen is the console or keyboard.

WURLITZER A COMPLETE ORCHESTRA

PROBABLY the best known and most complete line of instruments is made by the Rudolph Wurlitzer Company, of Cincinnati, O. Their factory is at North Tonawanda, N. Y.

Piano and Organ Combination

Their catalog shows a number of styles and models, from the small G to their Unit machine, Style L. These instruments are a combination of piano and organ with drummer's traps, drums, whistles, bells, etc., and range from Style G, with piano and mandolin attachment, violin and flute pipes with tremolo stop, snare and bass drums, triangle, tambourine, horse trot, tom-tom, fire gong and telephone bell, to their Style L containing many of the actual orchestral instrumentations. Prominent among these will be found violins, violas, violoncellos, flutes, piccolos, piano, oboes, chimes, tubas, clarinets, xylophone, castanets, triangle, crash, tambourine, cymbals, bass drum, snare drums, glockenspiel, autohorn, steamboat whistle, horse trot, electric bell, etc.

In the pipe organ department are: Tuba bass, 16-foot; tuba bass, 8-foot; tuba bass, 32-foot; clarinet, 16-foot; oboe horn, 8-foot; violin, 8-foot; violin bass, 8-foot; flute bass, 8-foot; piccolo treble, 4-foot; violin treble, 8-foot; flute treble, 8-foot; cathedral chimes and Vox Humana (human voice).

Those in between are styles R-H-K-J.

All of these instruments are equipped with two manuals or keyboards, the upper one for solo playing, the lower for piano or piano and organ combined.

Played Automatically

They can be played automatically also by means of perforated rolls similar to those used in a player piano. In the hands of a good pianist these instruments are capable of rendering the highest musical expression, but even an ordinary pianist with a little practice can produce wonderful results. Any piano player can play them with a little practice.

The Wurlitzers also make a large machine not listed in the catalogue, called the Wurlitzer Hope-Jones Unit Orchestra.

This instrument is already installed in a number of theatres. The Vitagraph Theatre, New York, is the most recent to adopt it. Taking advantage of the controllable quality of the electrical current—the swiftest, surest and most dependable force known to man—it produces in response to the operator's touch on the keyboard effects which in the writer's judgment are attainable in part only by the most perfectly trained symphony orchestra. And it will play ragtime if you want it, indeed, anything from a cornet solo to an overture spontaneously rendered, not excluding the humble brass band effect.

The Unit Orchestra, even of medium size, represents not only thirty or forty instruments, but fully twice as many. Instead of one clarionet able to produce but a single note at a time, we find clarionets capable of playing full chords at all parts of the compass.

Under One Person's Control

A similar advantage is found in the case of the brass, the strings, the flutes, cones, etc. In the Unit Orchestra everything is brought nicely under the control of a single musician. On one keyboard the wood wind stops are grouped; on another keyboard all members of the string family are available; on another keyboard the brass; on another the basses, and so on. Each one of these families is under expressive control. It furnishes all the trap effects better than any trap drummer and runs the whole gamut of musical effects even to a harp solo.

FOTOPLAYER ANOTHER SUPERB INSTRUMENT

THE Fotoplayer was originally designed and now is built expressly for motion picture theatres. It consists of a player piano, pressure reed organ and six stops, oboe, diapason, principal, melodia, echo, clarinet, tremolo, pipes for orchestral effects, violin, cornet, cello, flute pipes, orchestra bells, bass drum, pistol shot, cymbal tom tom, thunderroll, snare drum, door bell, fire gong, locomotive bell, cathedral chime, tambourine, castanets, horse trot, auto horn, sleigh bells, steamboat and locomotive whistle, and wind siren.

The Fotoplayer may be delivered manually or with the ordinary eighty-eight note player piano roll. One of the especial features is the double-tracker device by which the operators can change instantly from one selection of music to another, thus suiting the music to the picture.

Changes Are Easy

The music may be started and stopped at any part of the roll desired, thus permitting playing parts of selections when whole number is not desired. The operator changes from one roll to another without any perceptible break in the music.

The Fotoplayer is manufactured by the American Photo Player Company, with factories at Berkeley, California and New York City, with offices at 62 West Forty-fifth street, New York City.

BARTOLA ORIGINALLY MADE FOR PICTURES

THIS instrument, manufactured by the Bartola Musical Instrument Company, at Oshkosh, Wis., was primarily intended for use in motion picture theatres and consists of a pipe organ having the following stops: violin, flute, vox humana, clarinet, cornet and orchestral trombone with tremolo in one cabinet, with xylophone, marinba, bass drum, snare drum, crash cymbal, tom tom, auto horn and storm effect in another cabinet and cathedral chimes in a rack.

These instruments are electrically connected with auxiliary keyboards similar to piano keyboards, which are mounted on stands placed on each side of piano and so situated that they can be swung along side or just over the piano keyboard. These keyboards can be played together, dispensing with the piano or either played in combination with the piano. One of its advantages is that the purchaser can attach this instrument to his own piano and thus avoid the expense of the piano part in a piano-organ combination.

Comes in Six Styles

There are six styles of Bartola, each containing a different number of instruments, so as to furnish a proper size for all places, large or small. Being manually played, there is nothing mechanical or automatic about this instrument. It cannot be played without an operator, and any pianist can play it, producing the pipe-organ effect or the representation of an orchestra playing on the different instruments.

MARQUETTE HAS TEN-PIECE ORCHESTRA

THE Marquette Piano Company manufactures various styles, but their Photoplayer is intended especially for the motion-picture house. In addition to various attachments generally used with trap-drum effects, it has a representation of a ten-piece orchestra.

The instrument may be played automatically or by hand, and a pipe-organ effect may be had by hand from the same keyboard used in playing the piano. It has two large rolls, each containing ten selections, and one can remain idle or rewound while other roll is playing. In this way the operator may set one roll at proper piece for use in succeeding picture.

It has a good tone and with the proper performance of an efficient operator, a great many different effects may be had. Of course the efficiency will depend a vast deal upon the operator in this case.

Made in New Art Style

The Photo-Player is made in new art style, mission oak finish, and comes in one style and finish only. The style J Orchestra, which represents an orchestra of ten pieces, only without special attachments, would be too high to install in the ordinary theatre pit, but can be placed where space would permit at the side of auditorium.

THE MOTION PICTURE PLAYER FINDS FAVOR

THIS instrument, manufactured by the J. C. Seeburg Piano Company, of Chicago, is another piano-organ combination that is meeting with favor from exhibitors. The piano or organ can each be played separately or both together by any pianist, and can also be played automatically by means of music rolls.

The rolls for this machine contain ten selections and are made especially for this instrument. Any and all conceivable drummers' traps and noise-making machines are in this machine, even to a bird call and baby cry, and are operated by buttons placed on each side of the keyboard and by pedals operated by the feet. There is also a xylophone in this instrument, which can be played separately as a solo instrument or in combination with others.

Agencies Furnish Orchestra Players

While on the subject it might not be amiss to mention that a number of theatrical agencies which have hitherto furnished orchestras, pianists, singers, drummers, etc., to the picture houses as needed, have opened a new department devoted to the furnishing of operators for these "one-man orchestras." These operators are artists who have learned to play the different instruments in the showrooms of the different manufacturers and are registered with the agents. Probably the best known agencies which can fill out-of-town as well as local calls are Bloch & Barmore, 145 West 45th Street, New York, and Len Spencer, in West 42nd Street.

PILCHER'S AND WELTE'S ORGANS POPULAR

SOME exhibitors preferring just the organ music for their pictures are installing the Henry Pilcher's Sons, Louisville, Ky., pipe organs; others are getting the Philharmonic organs of J. M. Welte & Sons. The latter manufacture an organ that reproduces the playing of the greatest organists of the world automatically. They also manufacture an organ orchestrion that reproduces an orchestra as well as an organ.

DEAGAN'S BELLS AND THE DRUMONA

ANOTHER class of exhibitors just want the old reliable piano with drummers' traps. For them the ideal combination would be Lapin's Drumona or Dramagraph and Deagan's electric bells.

The Drumona orchestral cabinet contains drums and traps all placed so that the pianist can have the use of either foot or one hand can produce any effect that the best trap drummer would be put to shame.

The Dramagraph is an instrument to be operated by the drummer and can produce any sound from a saw mill to a typewriter, water trains, wagons, baby crying, chimes, horses, rain, thunder, etc. All these and a hundred other effects are at the command of the drummer simply by pushing a button, turning a crank or pressing a pedal.

Wide Range of Instruments

The Deagan bells are operated from a keyboard by either the drummer or pianist and constitute an attractive feature for any exhibitor. Among the fastest sellers and those which may be classed as fixtures, are the following: Musical saucer bells, cathedral chimes, electric duaphone, steel marinbaphone and organ and aluminum chimes. Many houses which feel the need of attracting attention have put the Deagan electric bells or chimes in the lobby of their theatres and the latter are operated either from the ticket booth or from the orchestra pit as desired.

DRUMS FOR PICTURE HOUSES

ONE of the largest plants devoted exclusively to the manufacture of drummers' instruments and accessories for use in motion picture theatres, is the Leedy Manufacturing Company, Indianapolis.

Before they leave the factory all instruments are carefully tested to see that they are in first-class condition.

This procedure has insured complete satisfaction on the part of all buyers doing business with the Leedy concern. The prices are low commensurate with the quality of the article the company feels must be maintained to keep up its reputation for turning out a high-class product.

Leedy's Full Line

Other instruments manufactured by the Leedy people are the Harpaphone, which is noted for its combination of the pure, sweet tone of the Italian harp and the resonance qualities of the marimbaphone; the concert grand xylophone; tubular cathedral chimes; castanets; tom toms; anvils, locomotive bell imitation, reel rattle and whistles.

The drums manufactured by the Leedy concern are of exceptional quality. The Allinone is possessed of unusual volume and is designed for drummers needing an instrument for producing unusual effects. The rest of the line includes orchestra snares, bass drums, ordinary brass, tympani, kettle and cylindrical.

The Excelsior Drum Works, Camden, N. J., manufactured an extensive line of drums particularly suitable to motion picture needs, and have become known among theatres for a class of goods which measure up to the exacting standards set by the manufacturers of high-class instruments.

ILLUMINATION IN THE MODERN THEATRE

THERE is a fault that confronts thousands of small theatres in the United States and Canada, which, if not corrected, will be one of the reasons of their extinction. *This is bad illumination.*

About ninety per cent of the small motion picture theatres of to-day are long and narrow, and the majority of these are so dark that when coming from a well-lighted street, the effect on the eyes is about the same as looking in the headlight of an automobile on a dark night. The eyes accustom themselves shortly to the brightness of the picture, and the darkness of the room. The eye strain, however, is still there.

Effects of Eye Strain

Eye strain produces nervousness, headache, stomach trouble, and makes one restless and irritable. This restlessness and nervousness produce dissatisfaction among the audiences of motion picture theatres improperly lighted, without the real fault being apparent. In fact, people will patronize certain theatres without themselves knowing the reason they do so, except that they feel more comfortable, and enjoy the pictures and music without being oppressed.

This comfort is always found in properly illuminated theatres, where there is no eye strain, and the opposite effect experienced in dark, gloomy theatres, where the underground feeling is so apparent.

Indirect lighting fixtures properly manufactured will correct all improper illuminated theatres. This is not merely an assertion, but a fact.

Indirect lighting fixtures produce a soft, luminous atmosphere that is both pleasing and mysterious. The rays of light from lamps, in place of reflecting their light direct, are enclosed in semi-opaque bowls of different designs, and reflected to ceiling, and there diffused to the auditorium as beautiful, soft, useful light that is not harsh or dazzling.

By this method pictures can be projected in a well-lighted auditorium without any eyestrain, and the pictures on screen will stand out with remarkable clearness.

Well-lighted Auditoriums

No other recommendation of its superiority is needed when one recognizes the many advantages to be derived from a well-lighted auditorium during the projection of pictures. It brings out the architectural beauty, enables the seating of patrons without confusion, and besides many other advantages, gives a feeling of security and safety.

The General Specialty Company, St. Louis, manufactures a complete line of indirect lighting fixtures, and is always willing to advise and figure any illuminating job. They have discovered that the correct lighting of auditoriums of motion picture theatres can only be accomplished by an even distribution of light rays. That is, to have at the seat level an equal distribution of light.

Produces Even Effect

In recent experiments they have proven that their Luna White reflecting surface produces this effect. This Luna White reflecting surface is so white that it makes all other whites appear gray, and its advantage is not so much in its power as a reflector, or economy of electric current, but in its being able to produce an evenness of light rays, which is so necessary for correct picture projection.

The General Specialty Company also manufactures brackets, semi-direct lighting fixtures, and exit lights of all kinds, and would be pleased to send circulars on request.

The X-Ray Reflector Method

The question of indirect lighting has so many advocates among exhibitors that many firms have concentrated all their efforts on the production of elaborate systems based on this principle.

The National X-Ray Reflector Company, Chicago, recently issued an illustrated booklet giving in detail information which would enable a manager to estimate the probable cost of the installation of such a plant. It includes electrical tables and methods of calculation. The company has designated their lighting plan as "Illumination by the eye comfort system."

The booklet will be sent on request.

LIGHTING SYSTEMS

FOR motion picture theatres in smaller cities, where the equipment of the electric generating stations is not satisfactory, as often happens, there is a variation of from five to fifteen per cent in the voltage. The Charles A. Strelinger Company, Detroit, declares that direct current with good regulation at a proper voltage, if the price is within reason, is all right for the average exhibitor, but that is is impossible to obtain direct current in some towns.

To meet this condition the company has put on the market an electric lighting set of sixty volts. It consists of a two-cylinder, ten-horsepower upright, four-cycle balanced engine for gas, gasoline or kerosene. The company feels that this outfit meets the first consideration of reliability.

The machine will not fail at a critical moment. It is well known that a manager can lose in a single week a great deal of money if he has the least trouble with his power. But the installation of a Brush outfit will, according to the manufacturers, assure the owner of a perfect lighting system at the lowest possible cost commensurate with good service.

(*Continued on page 44*)

The
Motion Picture News

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The War Cloud and Its Silver Lining

HOW will the European war affect the motion picture industry? is heard on every hand, among manufacturers, exchange managers and exhibitors. The question seems to imply pessimism, but in reality there is no cause for alarm.

Indeed, the outlook for a continuation of good business is promising, based on the very conditions which at first blush appear to warrant the belief in a set back to film drama.

A prolonged conflict on the other side will stimulate our manufactures and give this country unlimited opportunities to dispose of all kinds of products. With Europe's wheels of commerce suddenly brought to a standstill and the hands of her sturdy planters stayed in tilling of the soil to take up arms against their neighbors, the United States must feed and clothe the teeming millions now no longer engaged in profitable labor.

* * *

WHAT the nations cannot do for themselves at Present we must—and the cultivation of the arts of peace will bring us its own reward. Naturally, the idea of profiting by the afflictions and misfortunes of others is abhorrent to the generous feelings of Americans.

Nevertheless, sentiment cannot remove or modify the economic conditions suddenly thrust upon us by the swift changes abroad during the last fortnight.

WITH everything booming—factories running night and day, the enormous shipments of foodstuffs and provisions, this country will enjoy an era of prosperity unequalled since the artificial stimulus to trade experienced directly after the Civil War and the Spanish-American imbroglio. The prosperous times created by war are short lived. But while they last everyone profits by the extra stress on the world's labor. Hence the average man will earn more, and in his increased affluence will spend liberally. In this mood he seeks amusements.

* * *

IF the war compels us to cease importing foreign pictures the domestic market will receive greater stimulus. No doubt there will be a demand for films having "war" settings.

* * *

Of course, there is a probability that the cost of amusements will not increase to any great extent, particularly motion pictures. Only time will tell what shall be the outcome of this titanic struggle. European importation of films if suddenly reduced to practically nothing may assist the home market. It is said that there has been a glut of photo play production in this country. If so, the lack of imports will enable us to absorb the surplus.

As to the increased cost to exhibitor and patron alike, perhaps this very plethora, coming when it does, will steady prices.

War pictures are sure to be in active demand. Used as regular features in an ordinary program, the necessary stimulus to local patronage may be obtained without any corresponding increase in booking expense.

* * *

Another angle of the situation presents itself for consideration: the after effect on American industries generally of the huge disturbance. A boom always follows warlike operations. But as prosperity thus created is not the result of normal trade development, a reaction is bound to set in later. Economic production then has to be curtailed.

Such a period of depression, however, is too far distant for this country to worry about.

Paradoxical as it may seem, yet the truth remains that while all other kinds of business, particularly the amusement field, will probably feel the effects of that remote period of depression, the motion picture industry will not suffer.

* * *

THE reason is very simple. People will be amused no matter the condition of their circumstances. If compelled to retrench expenses on account of the high cost of living, they will economize on food and other things to squeeze out the price of a few cheap theatre tickets. As motion pictures give the public the ideal combination of finished art and low admission prices, nobody will feel too poor to be entertained by film drama.

But for the present, with commercial activity looming large on the horizon, no one need look so far ahead.

SAFETY AND FIRE PREVENTION

"SAFETY first!"

Exhibitors will find a quantity of good advertising material in the new national slogan. And they will find hundreds of men and women in every city who will aid them to capitalize it.

The recent crusade, not yet at the zenith of its popularity, is particularly applicable to every motion picture theatre. Few other commercial undertakings have been so much criticised, and so unmercifully attacked by public officials, as motion picture theatres. Public buildings of every description have burned down without arousing crusades.

Motion picture theatres have been the scenes of small fires, confined, in the majority of instances, to the operating booth, and instantly press, public and municipal and state officials have set upon all exhibitors within their legal jurisdiction, hounding them to vast expenditures for fire prevention equipment not adapted to theatres.

What the Exhibitor Needs

There is a big advantage in having a theatre provided with exits that work, and with an asbestos lined booth, a trained corps of employees who know just what to do in the event of a fire, and other measures of equal importance. But "an ounce of prevention is worth a pound of cure." No matter if a small fire is almost instantly quelled, a doubt is raised in the minds of patrons. They have seen that, somehow, something was lacking, or the fire would not have occurred.

It is to the best interests of every exhibitor to provide his theatre with ample protection against fire. Preventative equipment now on the market includes accessories for the operating booth, such as chemical extinguishers, automatic shutters for the machines, fire blankets, and sprinkler systems. For other parts of the theatre are provided exit doors, opening automatically when the heat reaches a few degrees above normal temperature, and those that fly open at the slightest touch; seats that fold up through springs when a patron arises, and various other forms of appliances.

While many of these are assets, the most necessary expenditures for an exhibitor are those by which he purchases the things that will tend to prevent fires, or, at least, to keep any conflagration within a very small radius.

Make It Pay for Itself

It is possible to make every bit of this equipment actually pay for itself. The first inclination in the mind of practically every individual is for personal safety when confronted with danger of any description.

This can be traded upon to a profit through the advertising of safety appliances in a theatre.

Give positive assurance to anyone that he or she will be perfectly safe in a theatre, and that, in the vent of any unexpected incident, the house is amply provided with safety exits and other devices, and a large part of the personal fear in patronizing a theatre is removed.

FIREPROOF BOOTHS FOR THEATRES

PROMINENT among the products of the H. W. Johns-Manville Company for motion picture theatres, are the J-M Transite Asbestos wood and Asbestos cloth booths, J-M Transite Asbestos wood in sheets and moulded shapes, J-M Asbestos and Vitribestos curtains, J-M roofing and siding materials, Frink and J-M Linolite lighting fixtures, and other supplies and euipment.

J-M booths are made in three styles: permanent or stationary, semi-portable and portable. The material from which the stationary and semi-portable types are made is J-M Transite Asbestos wood, a combination of asbestos fibre and cementing compounds. This material is absolutely fireproof, indestructible, and will not warp or shrink. Water does not disintegrate it, even if turned on while the "wood" is hot.

It is a non-conductor of electricity, eliminating any possibility of "charging" or "grounding." Further, it is a very effective insulator against sound, and prevents the transmission to the auditorium of noise incident to the operation of the machine. J-M Transite wood can be painted or finished in almost any manner desired.

Fine Portable Booths

The portable booths consist of an iron pipe framework covered with J-M Asbestos cloth. J-M Asbestos booths conform to all the requirements of the insurance authorities and the inspection departments in states wherever laws have been passed compelling the use of fireproof booths. They also have the approval of the National Board of Fire Insurance Underwriters and the New England Insurance Exchange.

J-M Transite Asbestos wood is also furnished in sheets, moulded shape forms, and can be used in the construction of fireproof storage cabinets, boxes, closets, etc. Amongst the Johns-Manville products of recognized values are their asbestos theatre curtains. More fire disasters have undoubtedly been prevented by asbestos theatre curtains than by any other single protective device, and there are probably more J-M theatre curtains in use than all other makes combined.

These curtains are made in two types—pure Asbestos cloth, with or without interwoven brass wire reinforcement, and the J. M Vitribestos type, consisting of a structural metal frame covered on the stage side with J-M Vitribestos fireproof sheets one inch thick, and sheet steel on the auditorium side. J-M Vitribestos construction entirely meets the requirements in many states that theatres be equipped with a fireproof curtain made in the form of a movable fire wall.

J-M Success fire extinguisher is approved by the National Board of Fire Underwriters. The chemicals used in the J-M Success are the same as used by fire departments.

Throws 50-foot Stream

The J-M Success throws a 50-foot chemical stream that is forty times as effective as water. It effectually extinguishes film, benzine, naphtha, and other fires on which water has little or no effect.

J-M Asbestos roofing and Asbestoside are the ready-roofing and siding materials for the motion picture theatre. These materials are made of asbestos—hence are fireproof, and permanently waterproof. They are easily applied and never require coating or painting.

This system not only provides the most artistic illumination, but is more economical than other methods in the use of current.

THE SAFETY EXIT DOOR LATCH

NO more welcome device can be invented than those aiming at the prevention of loss of life by fire. Laws have been passed requiring that all buildings in which audiences assemble shall have ready exits in case of fire or panic, and the doors equipped with positive and quick safety devices.

In line with these regulations, Henry Frank, Jr., New York City, is manufacturing a gravity panic door latch to take care of all such emergencies. The distinctive features of this latch are that it catches at three points, and therefore can be locked from either side, and that it works by its own weight, having no springs or like mechanism to get out of or-

der. There is a push bar across the inside of the door, which gives whenever there is any pressure against it, and releases the catches.

Rapid Exit of Crowd

There is no danger of a panic-stricken crowd being hemmed in and not being able to let themselves out on account of the jam against the door. The very jam in the case of this latch causes its release and the opening of the doors.

The three-point feature is of the greatest importance in shutting off fire in one part of a building from another part.

If the door were fastened at the top and bottom only, the door would probably warp and bend on account of the great heat exerted against one side, and would pull and give way. But with the additional fastening in the middle, no matter how great the heat may be, it will hold fast until it burns up.

The Von Duprin System

The Von Duprin self-releasing fire exit latches, for which the Vonnegut Hardware Co. is the general distributor can be operated by a child, it is so simple. No instruction is necessary. It is considered a positive safeguard for theatre exit doors. The device is made extra heavy to withstand the hardest kind of usage.

At the same time, there are no exposed parts which might tear clothes or hurt the fingers of those seeking hurried exits to the street in case of fire or panic. These devices are well beyond the experimental stage and will not fail to operate at the critical moment.

WHERE CARELESSNESS IS FATAL

EFFICIENCY experts have succeeded in persuading hundreds of employers that every motion an employee makes in the discharge of a specific duty is a direct loss to the company unless it be reduced to the simplest and most economical and time saving form.

The box-office of a theatre is the heart of the exhibitor's business. An operator may make a slight error in focusing, a musician may strike the wrong note, or an usher may neglect a scrap of paper in an aisle, without immediately affecting the bank balance of his employer.

But let the cashier make the slightest error in changing a five dollar bill, or fail to give the correct amount of change to a patron, and the figures in the credit column of the exhibitor's bank book will fluctuate like a mercury in the lake regions.

Where Inefficiency is Disastrous

There is no other department of theatre management which requires so great a degree of efficiency as the box-office. The brightest and most quick-thinking of cashiers will make errors if they are not provided with every convenience for their prevention.

It is behind the glass window in the centre of the lobby that the pulse of the business is most keenly felt. A man presents a dollar bill, asking for two ten-cent admissions, and three five-cent tickets. The cashier, in the rush and scramble of keeping the waiting line moving, returns a half dollar and two nickels. Immediately the purchaser lets out a yell.

"Watch out, they'll short change you," is the cry up and down the line. And all the while the cashier earnestly believes that one of those two nickels accompanying the half dollar across the return tray was a dime. She has no means of determining whether she has made an error. To adjust matters, a third nickel is paid out.

Guard Against Errors

To make change quickly and accurately, and at the same time issue admission tickets of one or more denominations requires concentration. The least thing gone wrong, a stack of dimes accidentally overturned, the tickets improperly perforated, a faulty piece of mechanism in the disbursing machine, or any one of a hundred and more other probable happenings, will give errors an opportunity to creep in. An error will require less than a second to become a menace that may take hours to straighten out.

Efficiency is "Webster" for common sense. The business man who displays common sense in protecting his business unconsciously practices efficiency. And that means system, simple as possible, but effective.

There are, at present, many box-office appliances on the market, all tending to promote efficiency behind the plate glass window, and protect the exhibitor against error. The purchase and installation is comparatively easy. The biggest item that enters into consideration is the proper use and maintenance of the equipment after it has been installed. Where mechanical appliances are used they should be cleaned and oiled at least twice a month. Each roll of tickets should be subjected to inspection, a thing requiring a couple of minutes by the cashier. If a change drawer is used it should have its several compartments distinctly labeled.

THE CASH REGISTER IN THE BOX-OFFICE

THE enterprise of the National Cash Register Company is proverbial. From the first machine it placed on the market some years ago it has kept pace with the demands of all lines of business. In accord with this spirit it immediately invented and marketed a device for motion picture theatres the moment its real advantages were recognized.

Its ticket-issuing register for motion picture houses and airdomes have become indispensable for managers who are on the lookout for devices which will facilitate their business.

The advantages of this particular machine are manifold, but a brief mention of some of them will show at once how necessary it is for every motion picture exhibitor to have one in his ticket booth.

Will Prevent Losses

Its use is designed to prevent losses which might otherwise occur if there were no means of checking receipts automatically.

Tickets are handled by employes; money is saved on the cost of tickets; it means convenience for both patron and cashier; it eliminates congestion and provides a speedy system for handling a crowd; a balance is instantly struck at the last sale of tickets; the possibility of manipulation of cash and tickets is entirely removed; the same register can issue five different tickets; the cashier has only to press the keys of the register and make change; the money must be recorded on the machine before it is possible to hand the patron a ticket; there is no chance of collecting and reselling tickets, inasmuch as each one must come through the ticket chute.

The use of the machine enables the manager to get tickets at a cost of 3½ cents a thousand as compared with the eight and ten cents charged for preprinted tickets, according to the statement of the company.

Another Automatic Seller

For simplicity, accuracy and rapidity in handling of business at the ticket booth, the machine sold by the Automatic Ticket Selling and Cash Register Company, New York and St. Louis, has been attracting the attention of the buyers in the mo-

tion picture field. The machines are capable of issuing from one to five at a time, and each ticket is registered automatically as it is sold. The method is certainly better than the one in use from time immemorial, that of laying the tickets on the counter and taking chances of their being blown away by the wind.

The machine of this company has a record of 11,281 sold and registered in one day, according to the statement made by the manufacturers. They have a letter from the Empress Theatre, Omaha, which shows this record.

Because of its automatic features the machine is absolutely accurate. Thus dangers of miscounts and mistakes are entirely eliminated. Sales can be checked up instantly at any time during the day. The exhibitor does not have to wait until closing time to find out how his accounts stand.

A PAY-AS-YOU-ENTER DEVICE

THE Recording and Computing Machines Company, of Dayton, Ohio, are offering an article to the exhibitor which tends to do away with the use of tickets for the motion picture theatre. It is a device similar to the pay boxes used on the pay-as-you-enter cars, in which the patrons drop the correct amount of admission.

The attendant simply turns a crank which records each admission fee on the counter. It is impossible to make a mistake, and as the mechanism is practically indestructible the investment will be a practical one.

TURNSTILES AND TICKET CHOPPERS

REGISTERING turnstiles of many different types and designs are being sold by the Electric Service Supplies Company, Philadelphia, Pa.

Type A is substantially constructed so as to withstand the severe service incident to recording large numbers of people. They have heavy cast iron bases with arms made of 1¼-inch seamless steel tubing, finished in black japan. Means are provided for locking the stile when not in use. Type B turnstiles differ from the Type A, in that they are fitted with drop arms forming a more complete protection to the entrance.

Either of the above types may be equipped with plain register or printing register. On the plain register the figures are visible through the register case. Printing registers graphically record the number of patrons entering the theatre on specially prepared record slips of carbon paper. With this printing attachment records can be taken from the machine at any time, all chances of error are eliminated and the exhibitor is furnished a turnstile record in a convenient form for filing.

Types of Ticket Choppers

Many different types of ticket choppers to meet every requirement of service are being sold by the same company.

The Type K ticket chopper or canceling machine, is constructed of heavy oak body, having substantial polished brass trimmings and top consisting entirely of heavy plate glass and polished brass framing. Type J ticket choppers differ from the Type K in that the top has plate glass on two sides only. Both types are arranged with brass hinges to enable the removal of any foreign matter which may be unintentionally dropped into the machine.

Tickets are canceled by passing between two rolls operated by means of a foot lever or hand wheel. These rolls perforate the tickets with clean-cut holes, dropping them into a canvas bag inside the cabinet. The tickets are left with a smooth surface and are not mutilated, thus enabling them to be stacked and counted, if desired. Any number of ordinary roll tickets from one to twelve may be passed through the machine at one time.

THEATRE TICKETS

THE Keller Printing Company, of New York, received the prize award at the World's Fair in 1893 for ticket printing and printed all the tickets for the World's Fair, numbering many millions.

It has sought to do a conservative and legitimate trade among solid houses. It guarantees good packing, correct numbering and promptness in delivery. Besides the usual order of tickets they are ready to print especial varieties and cater to the wants of each individual exhibitor.

LEADING TYPES OF LENSES

MALTESE brand lenses, sold by Semon Bache & Company, New York, are guaranteed against discoloring of any detrimental tint. They may, after continual usage, develop a slight straw color, but this does not interfere with the effectiveness of the lenses. Heretofore the so-called crystal white lenses turned violet, it is stated, then purple and then black and sometimes red. The use of the Maltese brand optical glass has solved this problem, the manufacturers declare.

Semon Bache & Company have established a uniform standard with the use of the Maltese brand optical molten mass, and of each and every glass, insuring uniformity of the individual lens year in and year out.

All the surfaces are ground and polished, not simply moulded or fire polished, thus insuring optically true surfaces. All shapes and all focuses of lenses are supplied by this company.

THE SUPPLY HOUSE AND THE EXHIBITOR

"WHERE to buy" is one of the biggest factors which faces the exhibitors to-day. Whether to buy from the manufacturer or from the jobber.

In the motion picture field, as in most new businesses which have not had time to settle down, the tendency has been to buy direct from the producer. There is no reason for this except custom.

The dealer or jobber, known in this business as the equipment man, is in some cases better fitted to sell the exhibitor than the manufacturer. One reason is that the equipment man usually handles all of the standard articles of each kind. For instance, the substantial equipment man will handle three or four projection machines. He has no particular one to push, and, as a consequence, his advice can be obtained without prejudice.

As far as price is concerned, the dealer can at times make as attractive a price as the manufacturer, as he is allowed by that manufacturer a trade discount which cannot be secured by the exhibitor.

The manufacturer's business is to produce a machine which will meet with the requirements of the trade. The business of the equipment man is to sell. In order to do this successfully he must be able to decide what his customer wants, and to provide it. Selling equipment is his business, and it is claimed by some dealers that as his bread and butter depends on his ability to provide what is wanted, he will generally do better than the man to whom retail sales are merely an incident in his usual routine.

ATSCO'S WIDE RANGE

ATSCO, Inc., New York, has become so well known through its Gold Fibre screen that some exhibitors might have forgotten that it conducts an enormous supply business, covering a wide range of accessories from projectors to souvenirs.

Among the former carried by this firm are the Edison, Motiograph, Phantoscope, Simplex, Royal, Edengraph, and the Cameron.

The company has a full line of sheet metal booths, current-saving devices, lenses, chandeliers for indirect lighting, outside lighting fixtures, exhaust fans, carbons, automatic selling apparatus, turnstiles, opera chairs, lobby frames, brass goods, metal ceiling, decorative plants, musical instruments, fire extinguishers, and scores of other articles essential to a full equipment in a first-class motion picture theatre.

SHARLOW SPECIALTIES

ONE of the most important houses in its line is the Sharlow Brothers Company, 440 West Forty-second street, New York City, which manufactures film reels, film cans, cabinets, metal tables, racks, and shelves for exchanges, motion picture booths, lamp houses, magazine boxes, switch covers for the machine manufacturer, and metal slide carriers.

The metal film reel is made from the best sheet steel obtainable. They run with an even and very smooth motion. The company also manufactures first-class reels having wooden hubs, which are reinforced with metal bushing. This gives the article long life, and has met with high favor with all who have used it.

The portable sheet metal booths have been made with an idea of supplying the trade with a safe and sensible enclosure for operators' machines. It is made with interchangeable panels, and can be taken apart or set up in a few minutes without any trouble. The manufacturers claim that it is impossible for fire to escape from the booth, thus making its use absolutely safe with no danger of fire to the theatre.

The asbestos booths also handled by the company are among the leading enclosures of this type on the market. They are so made that a man putting them up does not have to be a skilled mechanic.

A REPAIRING EXPERT

HENRY MESTRUM, successor to C. B. Kleine, New York, the manufacturing projection supply house, has made a reputation among the trade for the efficient manner in which it does quick repairing of motion picture machines and cameras.

Exhibitors have found that machines sent to the firm for repair have been put in order in a surprisingly short time, and that the work was performed by the most efficient mechanics obtained. The company has built up this lasting standing by employing the best methods in dealing with the customers.

The repair factory is equipped with a complete outfit of the latest lathes and other apparatus for reconstruction and finishing processes.

A SUBSTANTIAL FIRM

ONE of the largest motion picture supply houses is the Picture Theatre Equipment Company, New York. This concern handles booths, condensers of all makes, ticket choppers, reels, reel cases, booth cabinets, and carries constantly in stock a full line of the principal projection machines like the Powers, Motiograph, Simplex and Edison.

CHICAGO SUPPLY HOUSES

The E. E. Fulton Company, Chicago, wholesale and retail dealers in a wide variety of articles used in the motion picture industry, is widely known for the quality of the articles it handles. Exhibitors who have made purchases from the company form the "come again" habit, pleased with the courteous treatment as well as the satisfaction given them by the articles sold them.

REBUILT MACHINES THEIR SPECIALTY

A COMPLETE line of rebuilt machines is carried by the Amusement Supply Company, Chicago, which has gained a reputation for the concern, known wherever projection machines are in use. The company also has in stock new machines of the principal makers.

In its repair work the Amusement Supply Company uses only genuine parts, a feature in reconstruction work which is a consideration for all those who have any repairs to be made on their projection apparatus. All work done by the company is guaranteed, and the assurance of the concern that the work is the best obtainable through the employment of only expert mechanics.

A VIRILE SOUTHERN FIRM

THE N. & T. Supply Company, Norfolk, Va., which carries a complete line of accessories for exhibitors, is now pushing the Edison Model D machine and handling the Curtainyline, a coating designed to improve motion pictures when applied to muslin or canvas curtains.

The other articles carried in stock by the company consists of a full line of Bio carbons, stock tickets, FV condensers, 2-in-1 film cement, announcement slides, gas outfits, rewinders, reels, wire, lenses, oxone, limes, ether, pastils, poster slips, machine parts, burners, slide ink, and numerous other things necessary to the manager of a theatre.

The firm carries a full and complete line of the articles handled by it, and is ready to fill orders on the shortest possible notice.

CALEHUFF AMONG THE LEADERS

THE Calehuff Supply Company, Philadelphia, one of the largest concerns of its kind, carries a line of exhibitors' accessories so extensive that it includes practically everything needed by a motion picture theatre. It has constantly in stock brass and wood frames, ticket choppers, asbestos booths, Fort Wayne compensarcs, fire extinguishers, fire boxes, carbons, cement, trap drum effects, spot lights, Wagner converters, chairs, pianos, condensers, tickets, carrying cases, slide ink, exit signs, automatic ticket registers, flame arc lamps, mercury arc rectifiers, and a host of other articles.

The company prides itself upon being able to fill all orders promptly, and the goods it furnishes are all backed by a guarantee as to quality.

The numerous exhibitors who have dealt with the Calehuff people constitute a large army of satisfied customers.

OTHER IMPORTANT FIRMS

LEWIS M. SWAAB, distributor of Powers and Simplex machines, located at Philadelphia, Pa., also carries a large line of other articles indispensable to the motion picture exhibitor. Besides these two brands of machines he offers for sale Caille Brothers ticket choppers, Kliegel Brothers spot lights, Presto poster frames, Chloror Naptholeum disinfectant, Dixon's Graphitoleo for lubricating purposes, Paxon's sweeping compound, Mortimer film cleaners, lenses of every focus, condensers and rheostats of any voltage.

Among the other numerous supply houses whose goods give entire satisfaction are: the Oliver Motion Picture Supply Company, Cleveland; Williams, Brown & Earl, Philadelphia; American Motion Picture Supply League, New York City; the Decorators' Supply Company, Chicago; the Lears Theatre Supply Company, St. Louis; the Photoplay Company, Inc., Chicago; the George W. Hoke Supply Company, Chicago; the Cincinnati Motion Picture Company, Cincinnati, and the Consolidated Theatre & Supply Company, of Dallas, Tex., and Atlanta, Ga., whose Dallas branch is headed by Ned Depinet.

EXPRESSING EMOTION WITH GLOVES

EDWARD Brennan, the man of mystery in "Our Mutual Girl," serial has practiced criminal law on the Pacific Coast; he was a soldier in



E. J. BRENNAN

Porto Rico and in South Africa; he was a member of President Roosevelt's board that arbitrated the friar land dispute in the Philippines, and he is an actor.

"Here's the difficulty of this mystery business," Brennan (his name in "Our Mutual Girl" is Howard Dunbar) said recently: "If a man who has to play such a part could utilize the conventional 'drop them papers or you're a dead man' kind of stuff it would be easy. But when you have to maintain dignity and poise, be at once a man under suspicion of underworld connections and prove you have Fifth avenue acquaintanceships and clothes—it's a regular job.

"I found out early in my experience in "Our Mutual Girl" that I could not use the usual tricks of eyebrow or supercilious smile or foot tapping that for years have been good form on stage and screen.

"It suddenly flashed upon me that a great deal of expression was obtainable in the use of my gloves.

"I learned how to twist my gloves in my fingers to show tenseness or to slap my thigh gently with them to show satisfaction or to remove them slowly and in quasi fits and starts to show doubt and hesitation."

Brennan was born in Rochester, N. Y., on June 29, 1876, and is a graduate of the University of Notre Dame, where he was quarterback.

Universal Signs Seven Screen Favorites

Harry Myles, Rosemary Theby, Anne Luther and Brinsley Shaw Quit Lubin—George Lessey and Jay Williams Leave Edison

THE Universal Company has added to its studio forces seven well-known film players and producers. Following the disbandment of five Lubin companies, announcement is made of the signing of four Lubin film artists by the Universal, Harry C. Meyers, Rosemary Theby, Brinsley Sheridan Shaw and Anne Luther.

The Universal has also acquired C. J. Williams, George A. Lessey and Ben Wilson, late of the Edison Company.

The new company will begin work in a fortnight, and for the present will be attached to the Imp studios in New York City, under the supervision of Manager Julius Stern. Harry C. Meyers, who has directed himself the past ten months with the Lubin company, will act as director of the new company, which will devote itself to society dramas and refined comedies.

Last, but not least, on the list is John Ince, of the 200 candlesticks and other things of which Benny so delighted to write. He is now with Colonel Joe Smiley's bunch, from which he graduated last year after the filming of the "Battle of Shiloh" picture, parts of which he directed. Mary Keene, who played sub leads, has returned to the "legit" by force of necessity. Justina Huff and Lilie Leslie continue to play leads for Smiley with William Cohill in sub leads and John Smiley as character man.

Gaston Bell, who has been leading man with Barry O'Neil's company for more than a year, has received his unconditional release.

The negatives of all future Lubin work will be stored in newly constructed vaults at Betzwood.

John E. Ince, the Lubin director, is a brother of Thomas H. Ince and



THREE OF UNIVERSAL'S NEW SCREEN FAVORITES

THE Lubin "Patsy Bolivar" company was among those disbanded. Jack and Carrol Holloway say that they expect to join one of the Universal companies soon. Clarence Elmer is out of the Lubin organization altogether.

The Lloyd B. Carleton "De Luxe," another Lubin company, is also disbanded. Carleton is leaving for parts yet unknown. Arthur S. Clifton, assistant director, and Edward J. Peil, leading man, have also vamoosed. Ormi Hawley, leading woman, and Eleanor Barry, character leads, have been transferred to George W. Terwilliger's outfit, and left Monday with Earl Metcalf, Kempton Greene and Ex-director Edgar Jones for Newport. Louise Huff, who played leads for Jones, her husband, accompanied them.

Ralph Ince, directors of the New York Motion Picture Company and the Vitagraph, respectively. He also has histrionic ability. His first appearance before the camera was in the Lubin Philadelphia studio about a year and a half ago. While in the "legitimate" Mr. Ince was a member of such companies as "The Great Divide," "Ben Hur," and "Resurrection." As a director of the voiceless drama his work in "The Prince of Victory," a sensational spectacle, indicated studio generalship of a high order.

A travesty on "Camille," in which Bess Meredyth will play the part of Sarah Heartburn, is to be the next Joker comedy, produced under the direction of J. G. Blythstone.

"THE MILLION-DOLLAR MYSTERY"

(Thanhouser—Seventh Episode)
REVIEWED BY PETER MILNE

IT is not very often, even in the most realistic pictures, that one sees an automobile with four passengers plunge off the end of a levee into the water, without any substitution of dummies or change of scene, and when such an event does occur as in this episode of the Thanhouser serial, the sensation created will be a stirring one, and will impress itself on the minds of all who witness it.



FLO DISCOVERS THE CONSPIRATOR

This scene comes at the end of an exciting chase in which four of the conspirators are pursuing Jim and Flo. Both parties are in automobiles. Jim sees that the conspirators' high power car is easily overtaking his conveyance and shoots back at them, disabling the steering gear, which results in the plunge in the water. This is by far the best thriller that has appeared in the series up to date. Great credit is due the four men who took this plunge, and their feat will most surely be appreciated by all, even those who do not follow the serial.

It is high time to remark that this episode, entitled "The Doom of the Auto Bandits," like the others, is practically complete in itself. It is an encounter between the conspirators and Florence and her standbys, and even if the observer has not seen the other episodes he will enjoy seeing this one.

Other things not as sensational, but no less entertaining than the automobile incident, are pictured in these two reels. Jim proposes and is accepted by Florence, which adds a touch of romance to the picture. Later, while Florence is riding in the forest, she is captured by the conspirators and taken to a hut in the woods. There they intend to keep her prisoner, but they forgot to figure on Jim, who arrives at the cabin, overpowers the guard after an exciting tussle, and escapes with Florence. Then comes the chase and its ending already described.

Just to show how well this series of pictures is being appreciated by the public it is well to say that at one of Loew's houses where this episode was shown it was greeted with a hearty round of applause.

"THE TRAP"

(American—Two Reels)
REVIEWED BY C. J. VERHALEN

AN exceptionally appealing photoplay has been built by the American Film Manufacturing Company in their two-reel production of "The Trap." The story has strong situations, and is interpreted by a capable cast of players, which includes William Garwood, Vivian Rich, Harry Von Meter, Jack Richardson and Louise Lester.

Love, deception, remorse and a big human sacrifice is the thread on which the story is built. As the film unwinds the tale grows stronger and closes in a big, splendid human finale.

In the hills of Kentucky old Buck Sage with his sons and daughter operate a moonshine distillery. The brother punishes his cousin for his roughness to his sister Nan. The cousin turns informer. Wilson Allen, of the secret service, is sent on the case. Through a ruse he gains the confidence of the family, and pretends love to the daughter, who shows him the still. The brothers discover that he is a secret service man and with the assistance of Nan plan to kill him. Her love for him, however, will not permit her to allow the murder. As she goes to warn him she passes the spot where Allen was to be shot. In the dusk her brother mistakes her for the secret service man and she forfeits her life. Allen returns to his chief and resigns.

"ALL LOVE EXCELLING"

(Eclectic—Three Reels
REVIEWED BY J. BURROUGHS NOELL

WE go back in this picture to a time immediately preceding our Civil War, when Saratoga Springs was the most fashionable watering place in America, and was the gathering place not only of wealthy and well-born Americans, but of members of the European nobility, especially those connected with the diplomatic service in Washington. The picture of the Saratoga of those days is true to life, and there is no exaggeration in the courtliness and gallantry of the men and the beauty and fascination of the women of ante-bellum days.

The cast that delineates these courtly gentlemen and gracious ladies is well chosen. Jack Standing is Lord Edward Litchfield. Eleanore Woodruff plays Beth, who sacrifices her love for the young lord on account of his father's opposition. Crane Wilbur makes a good Duc de St. Claire, who also loves Beth. Margaret Risser is Valerie, the Duc's niece; George Leary, Lord Edward's son; Gertrude Cameron is Mildred Sperry, who becomes Lady Litchfield, and Edward Jose is the old lord. All of these players put real feeling and understanding into their characterizations. Eleanor Woodruff is splendid



BETH OVERHEARS THE DUKE

as the unselfish girl, who gives up her lover at his father's request, and becomes afterwards a Sister of Mercy, nursing the wounded soldiers in the Crimea.

But we can't help asking, "Why should she have given him up?"

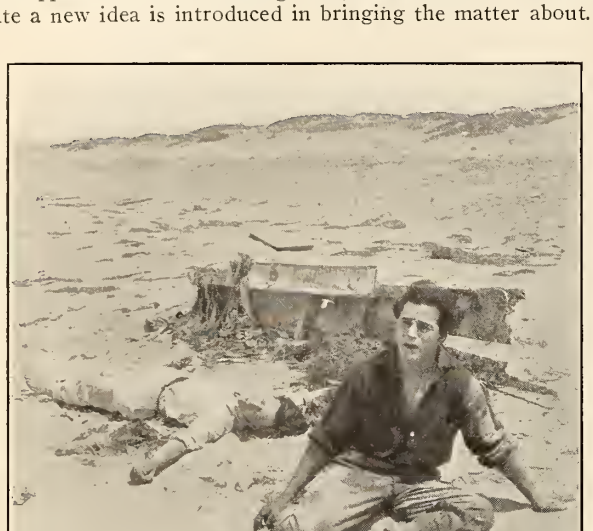
The woman that Lord Edward married has no higher social position nor a greater fortune than Beth, at least we are not informed as to this, and we are left entirely in the dark as to the reasons why Mildred Sperry should have met with the old lord's approval when Beth did not. If she had given way to a young woman of noble birth, or to an heiress of great fortune all would have been eminently clear, but she didn't. This is a weakness in the story that might be noticed by some; it is not a vital weakness and interferes but slightly with our enjoyment of a sweet and appealing story of love and self-sacrifice.

"THE TREY O' HEARTS"

(Gold Seal—Third Chapter)

REVIEWED BY PETER MILNE

AS "The Sea Venture," the title of this separate instalment of "The Trey o' Hearts" indicates, the big scene takes place on the briny deep, and to add a few thrills, quite a little of the action occurs in the water. No serial picture would be complete without its shipwreck scene. The one that appears in this startling story is one of the best, as quite a new idea is introduced in bringing the matter about.



LAW AND HIS CAPTAIN ARE CAST AWAY

Alan Law and Judith Twine are on the former's yacht. Law thinks that Judith is Rose, as she has impersonated her sister. She opens the cock of the gasoline feed pipe and before the captain discovers the trick the hold of the ship is flooded by gasoline. Law, realizing which of the sisters he had on board, sets her adrift in a rowboat. A schooner, which she had chartered to follow her, picks her up. When on board her own vessel she sets a motorboat on fire and heads it toward Law's yacht. He and the captain jump overboard, while the yacht is consumed in flames after it is struck by the power boat.

Tom Walsh takes the part of the captain, and he and Law, after buffetting with the rough sea, finally reach an island, and there we leave them.

There has not been the slightest inkling up to the present time of the nature of the conclusion. And even at the end of an instalment one is wholly in the dark as to what the next will offer in the way of thrills and excitement.

There are many things which stamp this picture as an impressive serial. The imagination of the author, the reckless daring of the leading actors, the ability of the producer, together with the publicity that the serial is now receiving through the papers of all the large cities, make it certain that "The Trey o' Hearts" will meet with universal approval.

"SHORTY AND THE FORTUNE-TELLER"

(Broncho—Two Reels)

REVIEWED BY PETER MILNE

SHORTY HAMILTON still creates the heartiest laughs in this series. The first reel of the chapter is side-splitting from the start to the end. Shorty is told by a fortune-teller that he will some day be rich and possess a title. Thinking that this is true he starts to practise city manners. His actions and some of his words that appear in the subtitles such as "Avaunt! Lay no vulgar mits upon me," addressed to his associates, will call forth roars of laughter.

In the second reel he captures a group of stage robbers and restores a little girl to her older sister. She is very grateful, so grateful that she throws her arms about Shorty's neck, to his great embarrassment. But the fortune-teller told him that he was to meet a "beautiful lady," and Shorty thinks he has.

"THE SIREN"

(Eclectic—Six Reels)

REVIEWED BY J. BURROUGHS NOELL

MISS MISTIN GUETTE is the Siren, and she plays the part with just the right amount of impudent seductiveness and captivating heartlessness to make her ensnaring of so many sensible men entirely probable. She is a young woman with a beautiful face and a fine figure, two absolute necessities for the heroine of this photoplay. But she has more than mere physical charms; she has that indefinable something that is called personality, and she makes this felt through the films, subtly but unmistakably.

Supporting Miss Guette are Henri Krauss and Paul Capellani. The former has appeared in Sarah Bernhardt's company and was a well-trained actor before he began to appear before the camera. Since that time he has enacted many important roles in film dramas, the best known of which was Jean Valjean in the elaborate production of "Les Miserables." His experience and technical training in his art are easily evident in his careful and finished delineation of the character of Dr. Williams, the husband whom the Siren deserted. He is not merely a figure that passes across the film here and there at intervals in the story; he is a clearly outlined character; and we are made almost as certainly aware of his character as of his personal appearance, so finely is the part enacted by Mr. Krauss. He is a man of deep and tender feelings, once they have been aroused, but he has at the same time excellent self-control. He is generous, high-minded, devoted, but resolute and unwavering when the time comes for action. All of this



THE STRUGGLE OF FERNANDE'S LOVERS

we learn though not a word is spoken of him or by him. The actions of the man can not tell us all of this; it is the expression of his face and his gestures that reveal his inmost feelings and thoughts. It has often been said that the French talk as well with their hands as with their tongues; this accomplishment stands them in good stead in the photodrama.

The story can be guessed from the title. It is about the successive love affairs of a young woman, who in her provincial home yearns for the pleasures of Parisian life. She goes to the city, becomes the leader of a gay set, has many admirers and lovers, each one of whom she drops for the next one that comes along. In a seacoast villa, she meets a young fisherman, disrupts his engagement with his fiancee, and is killed by the mother of the fisherman she has ensnared.

Live News of the Week

"The Call of the North," with Robert Edeson in the principal role, is the main film attraction at the Strand Theatre the week of August 9. This photoplay was written by George Broadhurst and is a version of Stewart Edward White's famous novel "The Conjuror's House."

Marjorie Bonner, who played with George Sidney in "Busy Izzy," is now creating quite a following among motion picture patrons in her interpretation of the lead in the "Master Cracksman."



MARJORIE BONNER

John A. Nicols, a New Orleans boy, said to be the youngest branch manager of the oldest motion picture producers in the world, Pathé Frères, has just signed a contract with Josiah Pearce & Sons to handle the feature productions of Pathé and Eclectic.

Clarence Badger, scenario writer for the Allen Curtis Joker Comedy Company, Universal, was married on July 16, at San Diego, to Miss Lillian Schoene, of Hollywood, Cal. Their parents were chums in childhood and planned that their children should wed. After their marriage in San Diego they spent a short honeymoon along the Mexican border.

"Dan," the latest All Star feature, in which Lew Dockstader plays the lead, has been booked by numerous exchanges. They report a growing demand for the picture. George H. Irving, the director of the production, recently gave a private exhibition of the film in the projection room of the All Star Feature Corporation at which twenty-seven persons, especially invited, viewed the release. They were unanimous in praise of its vivid picture of the Civil War.

Eleanor O'Keefe, who was with Tom D. Cochrance during the first two years of the Imp company, has been acquired by David Horsley and has already taken up important duties at the Bayonne studio.

Miss O'Keefe will for the present assist in organizing the publicity and advertising department, and will later become assistant to Mr. Horsley.

Mme. Keeny Lipzin is playing lead in "A Great Mistake," the first release of the Renowned Players Feature Film Company. She has been tremendously successful in "Camille" and Gondon's play throughout the United States and the Continent.



MME. KEENY LIPZIN

The New York Theatre changes its policy on August 10, from booking a combination program of motion pictures and vaudeville, to that of booking regular attractions, either in the form of spectacular motion pictures, or large musical productions.

The first attraction that will be offered under the new policy is "The $5,000,000 Counterfeiting Plot," in which W. J. Burns appears throughout the 600 scenes.

Serious purpose and careful study have made Miriam Nesbitt one of the foremost dramatic actresses appearing in photoplays. She attended school in Chicago, where she was born, and went to Mary Sharpe College, Winston, Tenn., thence to the Wheatcroft Dramatic School.



MIRIAM NESBITT

In 1910 Miss Nesbitt joined the Edison Company. Two summers as the star of the Edison English players gave Miss Nesbitt an excellent opportunity to display her genius in "The Necklace of Ranteses," "Stanton's Last Fling," "A Daughter of Romany," "The Antique Brooch," "The Foreman's Treachery" and "The Coastguard's Sister."

David Horsley has installed a $5,000 linotype machine in the title department of the Centaur Film Company, at Bayonne, N. J.

This machine, said to be the first of its kind to be adapted to motion picture work, has four magazines and carries eight faces of type, ranging as high as forty-eight point.

In addition to the linotype machine is a complete job press.

Harry A. Samwick, president of the Exclusive Features, Inc., New York, preferring to be on this side looking over, than on the other side trying to get back, has abandoned his proposed trip to Europe. He was to sail this week on the "Aquitania," taking with him the negative of "New York Society Life and the Underworld," and other American features.



THE TRUTH ABOUT SCREENS

The "Mirror Screen" is made from the finest quality of white crystal plate glass. This insures a plane surface without bumps or clouds or uneven places. It insures a surface that is easy to focus on, on that account.

The back side of it is silvered with pure silver and is, in fact, a very highly reflecting mirror of the finest quality. As a mirror is the highest reflector in the world, naturally we can, with a "Mirror Screen," *reflect more light than any other screen.*

However, the mirror alone would not make the screen as the image of light of the moving picture would not become visible on a mirror and does not become visible upon the elements of any surface that has shine or polish on it. Therefore the face of the "Mirror Screen" is made dull and snow-white. The snow-white surface insures true color value in its reflection and the dullness insures that the light is all reflected by diffuse reflection.

The "Mirror Screen" is made in nine different finishes. For the long narrow house we give the screen a Satin Finish which concentrates the reflected light at a long narrow viewing angle giving a most wonderful high efficiency in reflection. For a wide house we prismize the surface so that it is distributed at wider angles.

But the principle thing—where the "Mirror Screen" stands alone—is the fact that on account of the mirror *it has depth and perspective;* and it is the *only* surface that gives the *full* benefit of the *light* and yet *reflects* light by *diffuse* reflection. A shiny, metallized surface reflects two lights. It reflects regular reflection and diffuse reflection and just as soon as you use very much light a haze and veil becomes evident, especially if the screen is very shiny.

On a white wall or on a "Mirror Screen," on account of these surfaces reflecting alone diffuse reflection, you can use all the light you desire. *You can use* 1,000 *amperes and you will never have any haze, veil, out of focus or eye strain.* It is a simple, natural law, the same as the law of gravitation.

Shine and polish are very hard upon the eyes. This is due to simple optical laws. So a metallized curtain is very hard upon the eyes, so much so that scientists and opticians are taking action. The Journal of the American Medical Association in the April number, said that the "Mirror Screen" is the *only screen that is really and truly easy on the eyes* because your picture is visible, there being plenty of illumination reflected; and, furthermore, because the light is all reflected by diffuse reflection, there being no shine or polish on the surface.

The "Mirror Screen" is easy to install because it is ready the moment the lid is taken off. When you consider the amount of trouble to put up a metallized curtain, the installation of the "Mirror Screen" is really easier. *Furthermore, we assume the risk if necessary* until the screen is placed on the stage and will send a man to do the work.

Frank D. Pemberton

Mirror Screen Company, Inc.
SHELBYVILLE, IND.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Within the Noose." (Lubin. Fri., July 31.)—A fairly entertaining Western drama of the girl, the cowboy, and the dad who objects to their marriage. But the extreme bravery of the cowboy in saving the daughter from a highwayman and in capturing some bank robbers, together with the persistent love of the girl under the greatest difficulties, makes even this obstinate dad relent.

"When the Cook Fell Ill." (Selig. Fri., July 31.)—The cook eats too much canned corn and falls ill with ptomaine poisoning. A bottle of whiskey cures the poisoning, but causes another trouble. Many amusing incidents are introduced in the vain efforts of friends to stop the poor cook's stomach ache until the doctor can arrive. The latter has to be towed into camp by a lasso.

"Private Bunny." (Vitagraph. Fri., July 31.)—The fascination of brass buttons penetrates Mr. Bunny's little village and takes his girl, Flora, away from him. A plan presents itself to this renowned gallant. He joins the army and returns a hero, i. e., you have his own words for it. But a corporal arrives at the inopportune moment and carries him off to prison, a deserter from the army.

"A Bit of Human Driftwood." (Biograph. Two reels. Thurs., July 30.)—One of those impossible sort of stories that we see only in motion pictures in which a worthless father becomes a famous surgeon, restores by a skilful operation a young singer's sight, falls in love with her, not knowing she is his daughter, discovers her poor mother's locket around her neck just in time to hurry home, turn on the gas and thus put himself out of this miserable existence.

"Snakeville's Home Guard." (Essanay. Thurs., July 30.)—Slippery Slim is made the "kernel" of the newly organized company of warriors. He loses his shoulderstraps for cowardice. Then a singular thing happens. He captures the enemy single-handed after they have pursued him through briars and rocks, and turns the tables on the rest of the company. Sophie then falls into his arms.

"The Greater Motive." (Vitagraph. Thurs., July 30.)—A sympathetic portrayal of the tender side of the prize ring. A young fellow has fought his way to the championship, forgetting his sweetheart in the first flush of victory. She marries another, who fights the champion to win a purse to give his sick wife an ocean voyage. The champion has heard inadvertently why the young man is fighting and allows him to win through kindness of heart. It makes a very moving story.

"Three Men and a Woman." (Lubin. Two reels. Thurs., July 30.)—Here the eternal triangle has become four-sided and this charming lady has the good fortune, before the play is over, to consider it ill fortune to be loved by three men. But the husband, after doubts and fears, retains her whole heart. Earl Metcalfe puts a little too much insolence and breeziness into John Temple, the "society swell"; he must have had better manners or he would not have been tolerated in the polite company, in which he appears as a dazzling light.

"Officer Kate." (Vitagraph. Wed., July 29.)—The pitiful story of what happens in a household when the mother joins the police force and leaves the father to wash the babies, feed them and send them off to school. Mrs. Kate Simpkins is a holy terror as a "policeman" and arrests everything in sight, but her career as a guardian of the law is brought to a sudden finish, when the husband engages a sweet-faced maid to do the housework.

"A Canine Rival." (Edison. Mon., July 27.)—One of the Wood B. Wedd series. William Wadsworth, Arthur Hausman and Gladys Hulette are the principals. Wood B. is given the care of the young lady's dog while she is away. It is lost and after a lot of trouble it is found. But the girl returns with another husband and once more Wood B. is left without a wife. The story is amusing.

"Farmer Rodney's Daughter." (Edison. Sat., Aug. 1.)—The old hut appealing story of the girl who marries against her father's wishes and is ostracized from the family. After many years the sight of his grandchild reconciles the old man. Bigelow Cooper, Mabel Trunnelle and Herbert Prior are the main characters.

"The Squatter's Gal." (Essanay. Sat., Aug. 1.)—This is a Broncho Billy play in which G. M. Anderson does not enact a cowboy part, but is the manager of a ranch. The squatter is forced off his property, but the squatter's daughter wins his heart, and we know that she will not be without a home for long.

"The Lad from Old Ireland." (Kalem. Sat., Aug. 1.)—This is the reissue of a picture released about four years ago. The Irish scenes were made in County Cork, the Kalem actors traveling six thousand miles in order that the setting might be in the old country. The manly lad who sets out from Ireland, comes to this country, makes his way, and then returns for the sweetheart that he left behind, will touch a tender spot in the hearts of all who have the least bit of Irish blood in their veins.

"The Violin of M'sieur." (Vitagraph. Two reels. Sat., Aug. 1.)—An admirably acted play, with Clara Kimball Young in the leading part, built around the ever beautiful theme of a father's search for his lost daughter. The picture will undoubtedly strike a responsive chord wherever it is shown on account of the simplicity and directness with which the pathetic plight of the loving father is presented.

"Love vs. Pride." (Selig. Sat., Aug. 1.)—An especially attractive picture to all who are fond of society dramas. It is at the same time a scathing rebuke of those marriages that are made for money without love. The unhappiness of the woman who deliberately chooses the wealthy man, much older than herself, in preference to the young man whom she really loved, is set against the happiness of the woman who follows the dictates of her heart and marries the discarded young but poor man.

"The Man Who Paid." (Biograph. Sat., Aug. 1.)—A disagreeable theme is made the framework of a convincing play through the clever work of the principals and the care with which the production is presented. Every detail of setting and of acting is carefully correct, and the structure of the play allows no superfluous scenes.

"She Gave Him a Rose." (Lubin. Split reel. Sat., Aug. 1.)—He is a lovesick swain who is in the habit of serenading by night, she is a dainty little maiden who is about as badly smitten as he is. A burglar climbs the balcony and receives the rose that was intended for the troubadour. But the latter recovers his dear property when the burglar is arrested, and presses it to his lips as the picture ends, which is so much better then the monotonous way of pressing the girl's lips to his own. Shown with "The Rise of the Johnsons."

"The Rise of the Johnsons." (Lubin. Split reel. Sat., Aug. 1.)—The same reel that gave us the serenading lover, now flashes forth those inimitable darkey comedians, John and Matty Edwards. Playing dead saves them from the duns of landlord and grocer, but this is not all of their good luck. Bob Johnson brings home the bacon from a crap game because he was sharp enough to elude the police when the place was raided. Then he and his wife splurge with the gains.

"The New York Police Department Carnival." (Edison. Tues., Aug. 1.)—New York's army of policemen makes a splendid showing in this picture of drills and games recently held at Brighton Beach. Besides races and field events, there were exhibitions of rescue work, handling of obstreperous prisoners, and daring stops by mounted police of runaway horses.

"Etienne of the Glad Heart." (Selig. Two reels. Mon., Aug. 3.)—A tense drama of the great North, where personal force is the only law known and obeyed. The story concerns a beautiful girl who has been led astray by a stranger, and tells how she is rescued from his cruelty by her faithful sweetheart, Etienne, to whom she had been engaged.

"Detective and Matchmaker." (Vitagraph. Mon., Aug. 3.)—The horsesense of this detective and matchmaker is really phenomenal, for he is only a beautiful bay horse. But he helps in the capture of a robber, and saves his master from a hazardous marriage with an adventuress, and points the way to a proper match.

"Her Trip to New York." (Essanay. Tues., Aug. 4.)—A young bride makes herself sick thinking about the trip that she was going to make to New York on her honeymoon, but her husband forgets all about it in his absorption in business. The physician reveals to him what is ailing his young wife, and he promises her to provide the cure.

"Warfare in the Skies." (Vitagraph. Two reels. Tues., Aug. 4.)—Aeroplanes as vehicles of war have been talked about but have had little opportunity to prove their value. In this picture there is really fighting in the air and dropping of bombs upon the enemy's fortifications, all of which make stirring business. At the crucial moment, the hero drops a bomb upon the squad of soldiers that are taking aim to shoot the heroine as a spy.

"The Ordeal." (Selig. Tues., Aug. 4.)—A young surgeon redeems himself from the stain of cowardice by manfully concluding an operation with the flames almost engulfing him. His sweetheart, a nurse, stands by and helps him. His former sweetheart realizes his worth from his act, although she has broken her engagement to him because he did not rescue a child from drowning. Franklyn Hall is the surgeon, Hazel Henderson the former sweetheart, and Miss Greeson the nurse.

"The Fatal Card." (Lubin. Split reel. Tues., Aug. 4.)—Just imagine what happens when a respectable judge gets swamped in a poker game and promises his savior that all he has to do is to present the Jack of Spades and he will do anything for him. A lot of Jacks turn up, that is what happens, and the Judge is almost ruined keeping his word. On the same reel with "He Woke Up in Time."

"He Woke Up in Time." (Lubin. Split reel. Tues., Aug. 4.)—Turning from "The Fatal Card," the same reel flashes a picture of a dream that comes to a tramp as he lies sleeping on a park bench. He dreams that he finds a treasure chest, pours money into the hands of everyone he meets, gets mixed up in a duel with a duke, and wakes up to find that the thrusts of his opponent are the punches of the cop's billy.

"A Tango Spree." (Edison. Mon., Aug. 3. The new dances get hold of an entire family except father and they have a merry time of it. The sight of his wife dancing the tango and the maxixe is too much for the old man and he has to join in, too.

"The Meal Ticket." (Biograph. Mon., Aug. 3.)—A girl is the meal ticket of a family, which includes a trifling father and brother. Her slender wages as a chorus girl are greedily consumed by these two. But when she falls sick, brother goes to work and then the father, so that she may be reconciled to her lover, whom they have driven off.

"Picturesque Gagry." (Pathé. Split reel. Mon., Aug. 3.)—On the same reel with "The Russian Zoo." The ruins of this southern Russian town are very imposing, and together

with the customs and military tactics of the soldiers make an interesting half-reel.

"The Russian Zoo." (Pathé. Split reel. Mon., Aug. 3.)—On the same reel with "Picturesque Gagry." Situated in Oskania-Nova this zoo, which contains almost every animal and bird that exists, is a worthy subject for a picture. An interesting spectacle shows camels drawing plows.

"Training Army Dogn." (Pathé. Split reel. Tues., Aug. 4.)—On the same reel with "A Basque Wedding." This half-reel is similar to an earlier release by the same company. It shows the methods the Swedes use in training airedale terriers for use in the army.

"A Basque Wedding." (Pathé. Split reel. Tues., Aug. 4.)—Rather an uninteresting topic, especially when it follows "Training Army Dogs." This town is situated on the Bay of Biscay, and all the events are shown that occur before and after a wedding of the natives.

"Get Out and Get Under." (Eclectic. One reel. Mon., Aug. 10.)—The amusing consequences that come from a forgotten railroad ticket. Wife forgets the ticket, and the result is that she catches husband taking the stenographer for a little spin in the automobile. But when she gets through with him, it is practically certain that he will not try such stunts anymore.

"When War Threatens." (George Kleine. Two reels. Tues., Aug. 4.)—Plenty of good strong scenes help unwind this story of love and warfare. The foreign spy who has the inside track to the hand of the admiral's daughter is finally frustrated by the lieutenant's good friend, who succeeds in disciphering a code telegram and otherwise lays plans which are the undoing of the villain. An interesting thread of love twines through the warfare activities.

"The Chief of Police." (Kalem. Tues., Aug. 4.)—How it sometimes happens that an innocent man may be sent to prison, and by that fact, his life almost ruined, is shown in this picture. It will make a special appeal, aside from the human story, to all who are interested in sociological problems.

"Don't Monkey With the Buzz Saw." (Kalem. Fri., Aug. 7.)—A delightful Marshal Nielan-Ruth Roland comedy, somewhat on the rich, rare and racy variety. The husband, dominated by the wife and the mother-in-law, invokes the aid of a professor of hypnotism and goes off to have his fling of fun while the women folks soundly slumber. But they catch him in the end, and take him home by the ear and the hair.

"Grey Eagle's Revenge." (Kalem. Sat., Aug. 8.)—The white man's treatment of the Indian has not always been just what it should be, and it is good to see a picture, not of fighting with the redskin, but of kindness and conciliation. Sentiment is introduced in the Chaplain's love for the Indian maid.

UNIVERSAL PROGRAM

"A Race for Life." (Sterling. Mon., Aug. 3.)—A burlesque on the average railroad drama, with the heroine tied to the track, the engine approaching with the villain, and the auto racing by its side containing the hero. Of course, the latter wins. The Sterling Kids appear in this comedy. The engine and the car are miniature also, which adds to the humorous effect.

"Universal Ike, Jr.'s Legacy." (Universal Ike. Tues., Aug. 4.)—Ike and his sweetheart, with her enraged parents and the sheriff stop at a city hotel, after the two runaways have been captured. The events that occur in the night are humorous enough to cause this reel to rank with the better comedies.

"The Price Paid." (Eclair-Universal. Two reels. Wed., Aug. 12.)—Those who enjoy an exceptionally sad story told on the screen will most certainly appreciate this picture. It is tragic from beginning to end. Brown, the commissioner of waterworks, comes under the corrupt influence of a group of politicians and allows a crooked deal to go through. Ever after the water of the city is impure. As a result, Brown's daughter has an attack of typhoid fever and is blind for life. The daughter of the political boss dies. Bob Frazer, Hal Wilson, Robert Myles and Lucy K. Ville play the leads.

"A Dramatic Mistake." (Sterling. Thurs., Aug. 6.)—Ford Sterling at his best. Here he appears as Kismet Smears, a great tragedian. He gets a job and starts to rehearse his part in the tragedy on his wife, which leads to a general mix-up between the police and the members of the household. A chase and a hose fight end the picture. A laugh in every foot.

"When the Heart Calls." (Imp. Two reels. Thurs., Aug. 6.)—An old story, but even so it will catch the public. Disowned by his father because he married a chorus girl, Billy, after hard work, becomes a successful farmer. The sight of his two grandchildren bring about the timely reconciliation of the old man. Beautiful scenes. William Shay, Violet Mersereau, William Carleton and Mrs. Allen Walker play the leads.

"Moonlight." (Eclair. Sun., Aug. 9.)—Stanley Walpole, Belle Adair, Alec Francis and Helen Marten are the principals. A pretty drama, which although it does not ring true will make an impression for its beauty alone. A young man studying for the priesthood finds love too strong to resist. His father, intent on beating him, remembers his own romantic marriage.

"For Love or Money." (Nestor. Fri., Aug. 14.)—Four flirts decide that the first one to get a kiss from the girl they cannot flirt with is entitled to a pool of $100. It so happens that although all four give kisses, the one that has not tried it is the only one to receive one in return. Victoria Forde et al directed by Al Christie.

"Her Twin Brother." (Joker. Wed., Aug. 12.)—Ernest Shields, who played the butler in the "Lucille Love" series, appears in this comedy. If one can judge from this picture he is just as good a comedian as he is a character actor. Bess Meredyth plays the other lead. Bess goes to the seashore disguised as a man; she falls in love with a real man, returns home and comes back this time as a girl. The romance ends happily. This picture is one continual laugh.

"A 38-Calber Friendship." (Nestor, Wed., Aug. 12.)—An appealing story of two friends. One has cause to doubt the sincerity of the other, but his suspicions prove to be unfounded. The action takes place in the West. All will enjoy the picture.

"On Rugged Shores." (Nestor. Fri., Aug. 14.)—Eddie Lyons and Victoria Forde and Lee Moran play the leads. Not a comedy but a drama. The honest son is thought to have been smuggling, but it turns out that it was his brother. The scenes were appropriately taken near the sea.

"A Frontier Romance." (Frontier. Sun., Aug. 9.)—An unusual drama played by Arthur Allardt, Dolly Larkin and Joe Franz. Arthur is a motion picture actor and loves the leading lady. She, however, is married, but has been deserted by her husband, who has turned highwayman. Later he reforms and returns to her. There is a clever but unnecessary scene in which Arthur is acting as a robber for the camera and is mistaken for Joe.

"The Barnstormers." (Powers. Fri., Aug. 14.)—Rather a disconnected comedy-drama with Edna Maison and Ray Gallagher in the leading parts. The stranded theatrical troupe try in various ways to raise money, but even when the picture is over they have accomplished nothing. In places the picture is exceedingly humorous.

"The Midnight Visitor." (Rex. Sun., Aug. 9.)—A very cleverly acted drama which contains much realism. It is totally different from the usual run. Rupert Julian is featured. A husband goes to the club against his sick wife's wishes. Apparently he returns home and finds that a burglar has been to the house and killed his wife. He awakens from his dream at the club and returning home in reality finds the midnight visitor is a baby.

"What Happened to Shultz." (Joker. Sat., Aug. 15.)—An unusual and high-class offering. Played by Max Asher, Louise Fazenda and Bob Vernon. Hubby is drunk every evening. His wife's brother devises a plan to cure him. He removes the glass in the mirror, dresses himself up as his brother-in-law, and when the latter comes in drunk and looks in the mirror he imitates him for a while and then performs other grotesque antics. Max thinks he is dreadfully ill and promises never to drink again. All will enjoy this very clever comedy.

"The Coastguard's Bride." (Victor. Two reels. Fri., Aug. 7.)—An average drama with Irene Wallace and Walter Miller playing the leads. The loneliness of her husband's station becomes unbearable to the bride of the coastguard, and she leaves him. At the nearest town she unknowingly enters a place of ill repute, but is rescued by her husband, who had followed her. A hermit is introduced in several scenes; his presence is unnecessary. The photography is poor in a few places.

"Simple Faith." (Victor. Mon., Aug. 10.)—Jack Byrne is responsible for the scenario of this pretty and absorbing drama which is ably enacted by Irene Wallace, Albert Hutchinson and Walter Miller. The scene of the action is a coast town and all the principals are fishermen. The unsuccessful suitor tries to ruin the love affair of his rival but finally relents and saves the other's life.

MUTUAL PROGRAM

"The Widow." (American. Wed., Aug. 5.)—Winnifred Greenwood and Ed Coxen are the principals. The widow finds solace in philanthropic work, thus helping the minister. This drama contains little action and will be appreciated more by the serious-minded.

"All on Account of a Jug." (American. Fri., July 31.)—A fair comedy with George Field and Ida Lewis in the leading parts. Henpecked Heine revolts and is thought to have committed suicide. But after a long search by the whole town he is found in a boat, very much in wine. He receives a severe beating from his wife, and goes back to work.

"Izzy and His Rival." (Reliance. Wed., Aug. 5.)—Izzy attempts to procure a sum of money and also win his girl by placing a dummy in the road where automobilists will run over it, then substituting himself and claiming damages. It works once, but his rival discovers the trick and he is arrested. Max Davidson and W. A. Lawrence are the only characters of importance.

"Bill Takes a Lady to Lunch." (Komic. Sun., Aug. 2.)—This, the third of the "Bill" series is every bit as good as its predecessors. Bill loses his heart to the stenographer next door, and takes her to lunch, but before he is through much occurs that disturbs him and sets the audience laughing heartily. Tammany Young continues as Bill, the main character.

"The Butterfly Bug." (Thanhouser. Sun., Aug. 2.)—Professor Notty attempts to sort out his bugs and flowers, but his house is so noisy. and he is bothered so persistently by a small boy using a mirror and the sun as his aid, that he is unsuccessful. This is an inferior comedy, but the principals, Harry Blakemore, Fan Bourke and Leland Benham do well.

"Ringing the Changes." (Royal. Split reel. Sat., Aug. 8.)—On the same reel with "Miss Gladeyeslip's Vacation." This comedy is of foreign make and not as good as the American made Royals. Jack gets into a lot of trouble due to Algie impersonating his aunt.

"Miss Gladeyeslip's Vacation." (Royal. Split reel. Sat., Aug. 8.)—On the same reel with "Ringing the Changes." Gladys has all the men in town crazy over her, which is about all this comedy amounts to.

"The Target of Destiny." (Princess. Fri., July 31.)—The rich young man's parents are adverse to his marriage to a country girl until she proves her worth by saving their little child at the risk of her own life, by rushing on the target range where the child has strayed, and protecting her. A pretty drama with Muriel Ostriche and Boyd Marshal and a good company.

"Those Happy Days." (Keystone. Thurs., July 23.)—A sidesplitting slapstick picture with Roscoe Arbuckle playing the leads. This time he is the victim of a rival's tale-telling. The police force are prominent and many of the laughs are produced by their actions in the water.

(*Continued on page 56*)

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INTERESTING FILM REVIEWS

(*Continued from page 54*)

"Soldiers of Misfortune." (Keystone. Mon., July 27.)—Two soldiers are rivals in love. One puts a piece of strong cheese in the other's pocket, which results in everybody leaving him. He discovers the fiendish trick and a duel results. Both the participants are killed by cannon balls in the finale.

"The Great Toe Mystery." (Keystone. Sat., July 25.)—A reel full of laughs portraying the experiences of a flirtatious shoe clerk. The dumbwaiter is used to humorous advantage and the usual burlesque police force is introduced.

"Laughing Gas." (Keystone. Tues., July 9.)—Charles Chaplian appears as a dentist's assistant in this comedy. Whenever he appears one can expect excellent slapstick work, and in this he excels. Besides getting into a fight with two of his masters' patients and getting generally in the way he doesn't do anything except create roars of laughter.

"Mabel's New Job." (Keystone. Thurs., July 16.)—Mabel Normand, as a servant girl, forsakes her old love and becomes enamoured of the new boarder, which leads to all sorts of complications ending with a sidesplitting mixup in which the harbor police are prominent.

"A Sky Pirate." (Keystone. Sat., July 18.)—One of the best of the recent comedies with Roscoe Arbuckle playing the charming heiress. Part of the action takes place in an aeroplane supposed to be high in the air. In the end both the heiress and the villain fall from the air craft. A laugh throughout.

"A Fatal Sweet Tooth." (Keystone. Mon., July 20.)—Most of the laughs furnished by this reel come from the antics of three bears, who often appear in Mutual comedies. They chase all the town up trees, into the water, etc. No coherent story is present, but the comedy is a fine entertainer.

"The Stigma." (Kay-Bee. Two reels. Sat., Aug. 15.)—The neglected doctor's wife runs away with the matinee idol. Years later both parties meet in Alaska. The actor is frozen to death in a severe storm. The doctor forgives his wife and the two are reunited. A few inconsistencies of time and place appear, but as a whole the offering will be well received.

"A Bahamian Pineapple." (Princess. Split reel. Fri., July 24.)—On the same reel with "Harvesting Ice." The various processes which the pineapple goes through from the field until it is canned are shown in this reel. It is exceptionally interesting, well photographed, and makes a fine educational.

"Harvesting Ice." (Princess. Split reel. Fri., July 24.)—On the same reel with "A Bahamian Pineapple." This subject is not a familiar one to those residing in the city and will be appreciated by them. Some picturesque views as well as the industrials have been obtained.

"In Peril's Path." (Thanhouser. Fri., Aug. 14.)—A pretty drama that will please any audience based on the saying "Return good for evil." The young son of the widowed postmistress saves her successor from death, while the latter is intoxicated. The man realizes his utter worthlessness and refuses the office.

"The Idiot." (Majestic. Tues., Aug. 4.)—An exceptionally clever character portrayal by Robert Harron. He impersonates the idiot of a farmer's family and arouses immediate sympathy by his actions. In the finale he rescues his mother from a fire. He returns to the house to rescue his pet bird and succeeds, but dies from the burns suffered because of his heroism.

"The Telltale Scar." (Thanhouser. Sun., Aug. 9.)—Pietro, a barber, is the means of apprehending and capturing a notorious criminal. A hot scrimmage occurs. The picture is simple yet exceptionally absorbing.

"Our Mutual Girl, No. 29." (Reliance. Mon., Aug. 3.)—The feature of this reel is Margaret flying in the great airship "America," after she has been introduced to Lieutenant Porte, who is to make a voyage across the Atlantic in it and Glenn H. Curtis, the builder. Previous to this she visited the Rubinstein Club, in session at the Waldorf Astoria Hotel, New York.

"A Suspended Ceremony." (Beauty. Tues., Aug. 4.)—Rather a colorless comedy with Margarita Fischer, Harry Pollard, Joseph Harris and Kathie Fischer in the principal parts. Father's choice is unsuccessful, due to the pranks of Trixie's little brother. The favored one meets with no better success, as while the marriage ceremony is being held in a sailboat the craft upsets.

NEWS WEEKLIES

"Animated Weekly, No. 125." (Universal. Wed., July 29.)—A picture of George Meehan, winner of the swimming contest from the Battery to Sandy Hook, N. Y., is timely. The parade of the Elks in Denver is a pretty sight. A picture of the victorious Harvard crew at Henly and a fatal auto-polo accident at Portland, Ore., finish the news. Hy Mayer's cartoons are better than ever. All the events are clearly photographed.

"Pathé's Weekly, No. 48." (Pathé. Mon., Aug. 10.)—Always on the alert to get pictures of the latest happenings in the world, Pathé's Weekly foresees the war clouds gathering over Europe, and sends its cameras out to snap the principal figures in the great struggle. The venerable Emperor of Austria-Hungary, Franz Joseph, is the first monarch photographed; then we have King Peter of Servia and the Crown Prince, Alexander; then the Czar reviewing his troops; King George V; President Poincare, and finally the commanding person, Emperor Wilhelm II.

"Hearst-Selig News Pictorial, No. 46." (Selig. Mon., Aug. 3.)—Dictator Huerta occupies the central place in this week's issue. We see him and his family embarking on the steamship "Dresden" for their flight from Mexico. These are the first motion pictures that have ever been taken of the dictator. There are pictures, also, of the New Jersey militia maneuvres, the unveiling of the statue of Abraham Lincoln in Christiania, Norway, and the daring swim of Henry Elionsky across Hell Gate, with his hands and feet handcuffed.

(*Continued on page 76*)

COOLING—VENTILATION—HEATING

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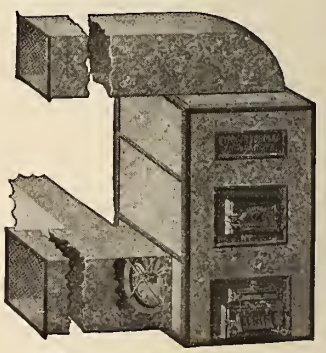
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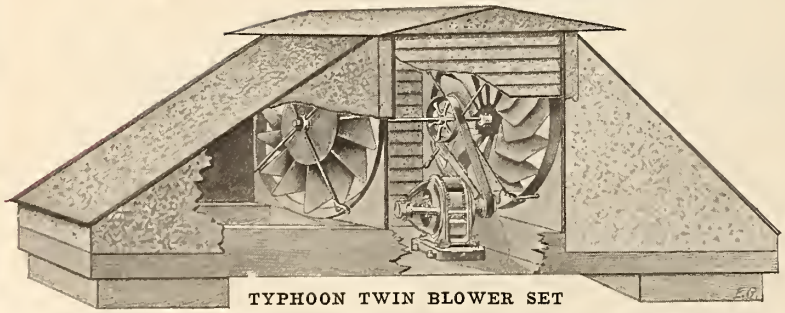
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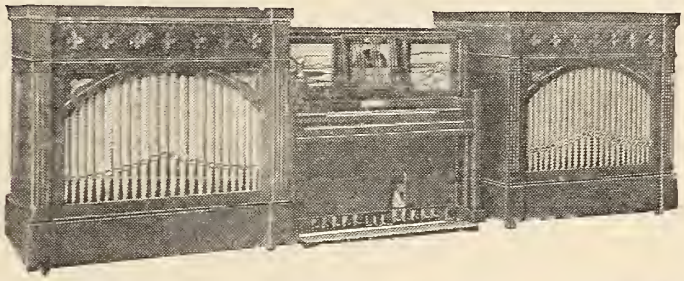
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Types of Up-to-Date Lobby Display

Text and Title Made as Important as Photographs in the Posters Put Out by Warner's Features, Inc.

AN enterprising exhibitor who takes note of the smaller details, recently made a few remarks about lobby displays.

"I have the feeling," he said, "that most lobby displays lack one thing—and that is a good strong showing of the name and character of the film. They consist, as a rule, of a set of striking scenes, with the feature title very much subordinated.

"Unquestionably, these pictures are good advertising; but very often I have had people, after looking at them, go to the box-office and ask the name of the play and what it was about. Scenes are not always self-explanatory.

"No good showman would think for a minute of putting out big lithos that did not have the title in very conspicuous letters. He does not depend on the pictures alone. But the tendency in lobby displays is to depend on nothing but pictures.

"I consider it advisable to supplement the photos I receive for the lobby with a strong lettered card, giving the titles and a few words as to the character of the play."

As an indication of how this exhibitor's ideas can be incorporated in lobby displays, two recent photo-gelatines put out by Warner's Features, Inc., may be cited as examples.

The Warner's lobby display consists of six handsome photo-gelatine cards, varying in size from 11x14 inches, to 22x28 inches.

The Marion Leonard card, showing the star in gypsy costume as she appears in the film, was noted recently in the lobby of the New York Theatre on Broadway, during a run at that house of "The Romany Rye."



A TYPICAL WARNER LOBBY POSTER

The card featuring "The Medicine Bag," another typical Warner's re-release, was also displayed at the New York Theatre, where this interesting Western film was exhibited.

ESTHA WILLIAMS IN ORIGINAL ROLE

When the Select Photo Play Producing Company arranged with Arthur C. Aiston for "At the Old Cross Roads" it was specially stipulated in the contract that Estha Williams should be seen in the role of Parepa, which she created and played with such success during eight of the fourteen seasons' tours.



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ANOTHER EXAMPLE OF WARNER DISPLAY

Drama That Thrills With War Spirit

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"WITH Serb and Austrian" is the timely title of the four-reel production now ready for shipment by the Austro-Servian Feature Company, of 220 West Forty-second street, New York.

Ralph Stuart is Prince Rudolph, son of Emperor Franz Joseph, of Austria-Hungary, and Clara Joel, now leading woman in one of the road productions of "Within the Law," is in the part of Princess Vera, daughter of King Peter, of Servia, adding to the histrionic value of the photoplay.

The story deals with the diplomatic strategy of the past few weeks when Austrian relations with Servia had come to the breaking point. Count Berchtold, the power behind the throne of Austria, is one of the principal characters. Emperor Franz Joseph also plays an important part.

The story treats of Prince Rudolph's offer to enter the Servian capital, Belgrade, and to undertake the perilous mission of stealing the plans to the Servian fortifications.

The Prince rescues an unknown girl in a runaway accident whom he does not know is Princess Vera. He falls in love with her, and absorbed in his passion, forgets his mission.

Fuming at the delay which gives the hostile powers time to mobilize, Berchtold sends a courier to stir the laggard to his work. The Prince dexterously managing to steal the plans, makes a copy which he gives to the courier.

The Prince replaces the original and is later astounded to find the courier in his apartments, breathless from the struggle with the Servian guards who had stopped him at the frontier. The courier returns to him the copied plans.

The Prince, stealing around the royal palace of King Peter with hopes of meeting the lady who has previously been introduced by the Servian Minister of War as a lady-in-waiting to the Princess Vera, is attacked by two spies who had been dogging him. He worsts them in a snappy fight.

THE Servian minister, feeling intuitively that the Prince, who had come to him with forged credentials as an envoy from Russia, is a spy, is reduced to desperation. Knowing of the infatuation of the stranger for the Princess, he takes her to the stranger to play upon his sympathies. The Princess discloses her true identity and tells him that hers is the heart and hand that leads to the land of his own romance. The Prince silently burns the copied plans.

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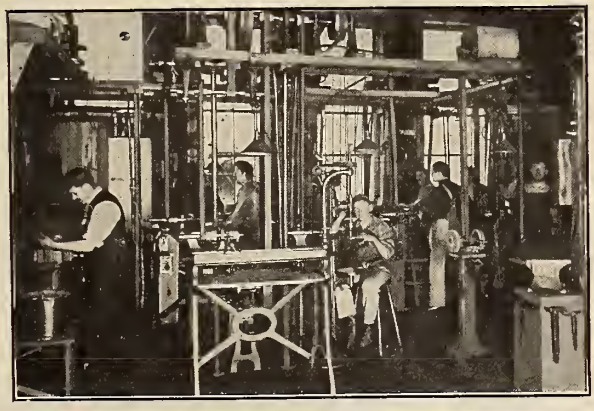
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SPECIAL MUSIC FOR "THE NIGHTINGALE"

One of the most prominent features in the line of advertising matter to be supplied for the coming All Star Feature Corporation's production, "The Nightingale," in which the incomparable Ethel Barrymore makes her début in motion pictures, is the musical score which has been compiled for accompaniment of the picture by Manuel Klein, the musical director and leader of the New York Hippodrome, whose music for all All Star productions are now becoming so well known.

The music is supplied by the All Star Feature Corporation to its distributors, and exhibitors presenting "The Nightingale" will do well to see that this most valuable adjunct to the success of the Ethel Barrymore picture is supplied by them.

DAVIS GOES TO LIFE PHOTO

Will S. Davis, late director of the Ramo Film Company, has resigned to accept the position of head director with the Life Photo Film Corporation. Mr. Davis, while with the Ramo company, wrote all the scenarios of the productions produced by him.

Mr. Davis is a graduate of Harvard University and has been directing feature photo plays for the past five years. He is bringing with him O. A. Miller, formerly head property man of the Ramo company, who will act in the same capacity with the Life Photo Company.

MANAGEMENT CONSOLIDATES

Special to The Motion Picture News

Charleston, Miss., Aug. 4.

C. R. Cooper, manager of the Harlequin Theatre and Messrs. Chapman and Prigmore, managers of the Idle Hour, have reached an agreement whereby the two shows will be consolidated and will be operated in the future as the Idle Hour Theatre.

The large tent under which the Harlequin has been showing will be devoted to the colored patronage, a large element in this community, exclusively. E. R. Prigmore will be the manager of both houses.

OPTICIANS SEE PICTURES

Special to The Motion Picture News

St. Louis, Aug. 4.

While on a river excursion on the steamer "Bell of the Bends," a delegation of optometrists who are attending a convention in St. Louis, were entertained with an exhibition of motion pictures.

Dr. L. E. Bull, of California, gave an address on the "Evolution of the Spectacle," which was illustrated with motion pictures, rare old plates, and photographs of old-style "specs."

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New York

Short Photoplays Favorites in Ontario

Manager Declares There Is a Tendency to Drag in Many Long Films—All Small Towns in the Province Have Theatres

Special to THE MOTION PICTURE NEWS

Hamilton, Ont., Aug. 6.

THE opinion of all the motion-picture theatre managers here is that although the heat and the hard times have affected the summer attendance at the shows, yet better times are expected in the near future and this fall will see the shows drawing the same audiences as they were wont before the summer came and the pinch of money was evident.

Hamilton, Ont., is a city with a population of over 100,000 and though this city has many motion-picture shows, the majority are smaller perhaps than in a city of the same size in the United States. The ruling price of admission in all the Hamilton theatres is five cents at the matinee and ten cents at the evening performances. Box seats, of course, cost more, and in some theatres when a feature, such as "The Adventures of Kathlyn," is run then the price is changed accordingly.

There are no Sunday shows in Ontario, a thing for which all the motion-picture managers are very thankful, as it closes competition and gives their employees a holiday once a week. The small photoplay is popular in the small towns, and especially in the country theatres.

Practically every country town in this province has its motion-picture show, and as the returns are modest, the less expensive films are in great demand. It is the same with the smaller theatres in the cities and especially in Hamilton.

It has been said by some in the larger cities that the "two-reel play is dead." This is not the case in Canada, for the demand for two-reel plays in the above-mentioned theatres is as great as it ever was. Managers claim here that after the shorter photoplays the audience tires if a long six-reel photoplay is given.

"I do not know of any six-reel photoplay which could not be put in four reels, or any four which could not be put in three," stated a well-known local motion-picture man. He says that the tendency to drag in the long films renders them less attractive to the people here, who have been accustomed to short, three-reel, live photoplays.

Most of the picture houses in Hamilton show three-reel photoplays at an entertainment, or often a four-reel photoplay with a three-reel and a two-reel photoplay following it. The Savoy Theatre, Merrick Street, has taken a departure in showing the "Adventures of Kathlyn," an undertaking which has never been done by another theatre here as yet. This progressive theatre is following this feature with "The Million Dollar Mystery." It draws large audiences.

E. D. H. BOYD.

The first production of the United Keanograph Film Company, of Fairfax, Cal., is entitled "Money," in six reels.

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You are, of course, aware that the Motion Picture Industry has been "Standardized" in a large sense and you have no doubt wished that you could add an element of attraction that would bring patrons past competitors' houses to your own. "ANIMATED SONGS" gives you precisely this opportunity. The SINGING in conjunction with the ACTION brings about effects that so far have been impossible. Imperial Singing Pictures will not alone create a new class of patrons, but will also stimulate a regular attendance. People will pass competitive houses to come to yours because "ANIMATED SONGS" makes your show better than your competitors. "ANIMATED SONGS" grips an audience, appealing as nothing else can to their artistic and dramatic instincts.
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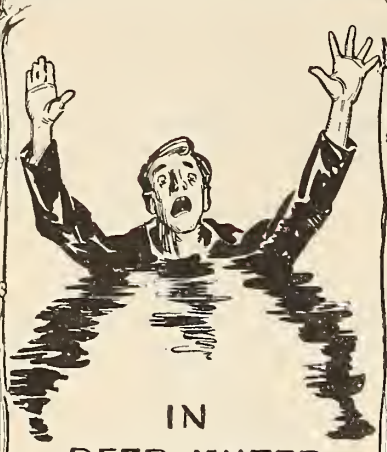
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Twenty "Cabiria" Companies Will Tour

Plans Under Way for Showing the Spectacle in the Best "Legitimate" Houses Throughout the Country—Holds Box Office Record

"CABIRIA" was produced at an expense greater than any five other film productions combined, it is said, and over one year was expended in making the production ready for the market.

The world's largest and finest theatres threw open their doors to "Cabiria," and the public flocked to view its wonders at prices no lower than those charged for high-class theatrical attractions.

"Cabiria" is the only film spectacle ever shown at the White House to the President of the United States, members of the President's Cabinet and their wives. This occurred on Friday, June 26, under the personal direction of Augustus Thomas, a friend of both the President and Harry R. Raver, who is directing the American tour of the spectacle.

Manuel Klein, the famous New York Hippodrome composer, arranged special piano music for the film and personally went to Washington for Mr. Raver to play the incidental music.

"Cabiria" holds the world's record for box office receipts for one week over all other single film productions shown without other attractions on the same program. This was established at the Knickerbocker Theatre during the week of June 8, when over 21,000 persons paid from twenty-five cents to two dollars each to see the exhibition.

Billboards and illuminated signs give "Cabiria" a representation on Broadway at least as big as any speaking show. This holds true in other big cities. While Broadway is lit up with "Cabiria" electric signs, lavish billing tells of the pictures in Atlantic City, Cleveland, Chicago, Salt Lake City and San Francisco.

"Cabiria" is playing in the highest class legitimate theatres of the country. It is being presented in the Knickerbocker Theatre, New York, always the home of such stars as John Drew, Maude Adams, Ethel Barrymore and Mme. Nazimova; at the Illinois in Chicago, at the Utah in Salt Lake City, at the Hippodrome in Cleveland, and at the Gayety in San Francisco. This fall, twenty companies will tour the country from end to end, accompanied everywhere by the big orchestra.

Motiograph Has Many Good Points

The Motiograph Apparatus Combines Improvements Which Make a Strong Appeal to Exhibitors—Has Automatic Fire Shutter and Shows a Steady Picture

A. C. ROEBUCK, of the Enterprise Optical Manufacturing Company, Chicago, who eight years ago built a motion picture machine and called it the Motiograph, has carefully watched the demands of the exhibitor from year to year.

Every part of the Motiograph has been built in its own factory for years past, and has been giving thorough satisfaction, because each part is made by an experienced mechanic, and the best machinery obtainable for that purpose.

The Motiograph lamp house has been enlarged. The arc lamp has been slightly changed, so that the operator with all the different movements obtainable, can set his arc at any angle that he may wish, and by so doing can increase the efficiency in light.

The Motiograph is equipped with a motor attachment, including speed control, which is placed in a handy position on the machine for the operator, and with the motor-driven attachment, will make it easier for the operator to give his time and attention more to his arc lamp and to his picture.

The vital part of the mechanism which is susceptible to wear and which has to be turned out to one ten thousandth of an inch is made of high-grade tool steel, hardened and ground by one of the company's later improved grinders, to insure accuracy.

The most important points about the 1914 model of interest to exhibitors are as follows:

Brilliant pictures, clear, sharp and flickerless; a steady picture; safety film magazine; automatic fire proof shutter; enclosed Geneva movement; Geneva star and cam; intermittent sprockets of solid steel; extra large arc lamp; a very large lamphouse; easy access to all working parts; durability; it is built entirely of metal; is absolutely fire proof; and is guaranteed for one year.

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"THE OATH OF A VIKING"

(Picture Playhouse Film—Three Reels)
REVIEWED BY J. BURROUGHS NOELL

THIS is the first release of the Picture Playhouse Film Company, and it marks an auspicious beginning for the new concern. If the same standard of all-round excellence in acting, in appropriateness of setting, and in photography is maintained in forthcoming releases the company will deserve an enviable reputation for artistic productions.

The story of the picture takes us back to the time when "might made right," a time when the struggle for existence was harder than it is now, and only bold, hardy men and strong-hearted, strong-bodied women could survive. The robust, wholesome atmosphere in which the Vikings lived and dared and loved is caught, and something of the spirit of those times reaches the viewer as this costume drama is unfolded before his eyes.

Much of this effect is undoubtedly produced by the appreciative and understanding acting of the principals, James Gordon as the Viking, Betty Harte as his flaxen-haired, blue-eyed daughter, Frank Sidwell as Nordo, her lover, and E. A. Turner as Olas, his rival from the north. More perhaps is due to the wild and rugged scenery in which these events are enacted. The picture was taken in Bermuda, but the lofty crags, the caves in which the sea can almost be heard rumbling and roaring, give just the right impression of the rocky Norwegian coast, with its countless fiords against which the ocean tosses and beats and foams in never-ending fury. Furthermore, the costumes and the properties have been chosen with great care and no historical errors are to be marked. The winged helmets of the Vikings are in keeping with their roving nature, and when the bearded warriors quaff the flowing mead from bronze flagons, truly it seems that one is carried back a thousand years, such is the historical realism of the drama.

NEW KENTUCKY THEATRES FLOURISH

Special to THE MOTION PICTURE NEWS.

Louisville, Ky., August 5.

THE new Princess Theatre, at Bowling Green, Ky., opened Saturday with bright prospects. A good bill of features and comedy films was on the initial program, and capacity audiences were attracted at the admission of ten cents and five cents for children. The theatre is one of the most up-to-date in the state, with an unusually artistic interior. The main floor will be exclusively for white persons, the balcony being reserved for negro patrons.

The Parkland Theatre, which recently opened in this city, is showing to capacity daily. This picture house, located in an exclusive residence section of the city, is booking only high-class feature films, "Sophie of the Films" and "Lucille Love, the Girl of Mystery," among them.

GRANTS ONLY FIVE LICENSES

Special to THE MOTION PICTURE NEWS.

Wheeling, W. Va., Aug. 6.

FIRE Chief Edward T. Rose has granted but five local motion-picture houses permits to secure city licenses. This means that not all have complied with the requirements of the fire and building ordinances, and that the chief will demand that all play houses be properly equipped for the safety of the public.

The theatres which have so far secured licenses are the Court, Virginia, Colonial, Garden Theatre and A. P. Brinkmeier's place on the South Side. The requirements of the city orninances on theatres are very rigid and must be met to the letter.

It is believed that within a few weeks the fire chief will approve all applications and that the proper licenses will be issued.



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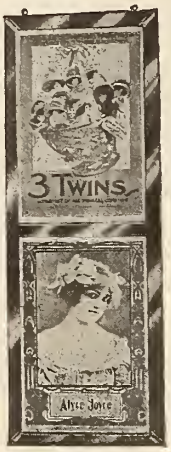
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WILL EXPLOIT FEATURES FOR STATE RIGHT BUYERS

While others have offered complaints of poor business during the hot weather, W. A. Baier and O. H. Jacobs, Milwaukee feature exchange men, have been quietly building up a big feature business throughout Wisconsin.

The concern has now taken the name of the Film Booking Office, with a generous suite of offices covering a large part of the third floor of the Manhattan Building, Milwaukee. Included in this is a large projection room for showing the latest feature pictures. These men control the state rights on "Victory," the six-reel war picture, for Wisconsin, North and South Dakota, and several three and four-reel features for Wisconsin territory alone.

In addition to handling these, it will be the object of the Film Booking Office to exploit features in their territory for purchasers of state rights, who are not acquainted with that field. They have already made arrangements with three Chicago concerns for handling their features in this way, and expect to add many others before the fall season opens.

BALSHOFER WANTS TWO COMEDIANS

Fred Balshofer, manager of the Sterling Comedy Company, releasing through the Universal program, has just completed a flying visit to New York and the home offices of the Universal Film Manufacturing Company. He traveled alone, and while the desire for a short respite from his arduous duties was the principal motive which brought him on, he accomplished some important business while in town, and made some instructive investigations.

He left for the Pacific Coast July 28, with the promise of many new and surprising things to come in the way of Sterling comedies. Recently he acquired Gordon Griffith, considered one of the ablest and cleverest "kid" comedians in the business.

On leaving, Mr. Balshofer expressed himself as desirous of hearing from two comedians, male and female; if they have the goods to deliver, he says he has an attractive proposition to offer them. All communications will be held confidential, and should be addressed to him personally at his West Coast studio, Hollywood, Los Angeles.

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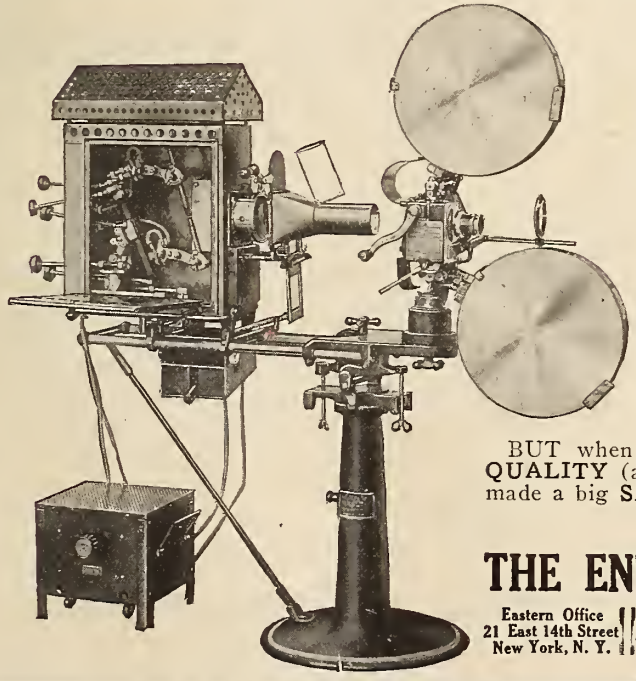
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CENSORSHIP LOOMS ON ST. LOUIS HORIZON

Special to THE MOTION PICTURE NEWS.

St. Louis, Aug. 4.

At the regular session of the municipal assembly in September Mayor Kiel proposes to bring up a bill directing the division of Parks and Recreation to censor all motion picture films and other theatrical entertainments before their production be permitted in St. Louis. On July 29 the St. Louis *Globe-Democrat* quotes Mayor Kiel as saying:

"I consider the establishment of a censorship over public entertainments, particularly motion picture shows, which cater largely to boys and girls, imperative. I am strongly opposed to the exhibition of films depicting crime. Many of such films portray criminals as heroes, and the impression on youthful minds is bad."

PASQUALI PLANS WAR NEWS FILMS

THE Picture Playhouse Film Company have just received a cable from Pasquali & Company, of Turin, Italy, in answer to one of theirs, that Pasquali & Company are sending three camera outfits to different war centers in Europe, and have made arrangements to send to the Picture Playhouse Film Company at 110 West Fortieth street, New York City, all war films as soon as completed.

This company declares it will soon be in a position to furnish to his patrons authentic and realistic scenes of interest from the seat of war.

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BURNS SUPERVISES FILM DRAMA

William J. Burns recently returned from Washington, D. C., where the final scenes were taken for his Secret Service case, The Philadelphia-Lancaster Counterfeiting Mystery. In the films this restaging of the case will be known as "The $5,000,000 Counterfeiting Plot." It is in 600 scenes and 6 parts.

The picture has been produced under the personal direction of Mr. Burns, in order that the details be correct, and the detective appears in nearly all of the scenes, together with former members of the Secret Service.

Mr. Burns shows on the screen how the Monroe-head hundred dollar silver certificates were made. These counterfeits were so remarkable that it necessitated the Secretary of the Treasury recalling the entire issue of that currency, amounting to over twenty-seven million dollars.

These pictures will be presented at a special engagement at a Broadway theatre, beginning the middle of August.

NEW PHILADELPHIA FILM COMPANY

The latest concern to join the ranks of the film manufacturers is the Liberty Motion Picture Company, with offices at 20 East Herman street, Germantown, Philadelphia. This new company started operations a number of weeks ago.

Howard J. Bobb is general manager of the new concern, which will make a specialty in releasing photoplays that contain Canadian and Northwestern atmosphere. For this purpose a large tract of picturesque land was purchased at Harmonville, Pa.

An open invitation is extended to members of the trade by the Liberty Company. Bennie Zeidman, or "Bennie of Lubinville," as he has hitherto been known, is the publicity manager.

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IN
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SOME REASONS: (IN FIVE PARTS)

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It is full of intrigue, love and thrills. It has been re-written by Mr. Shea around the present Mexican situation.

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The American Spy

See DIXIE COMPTON as Isabelle Torres
The Mexican Spy

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(Manufacturers, Dealers and Renters)
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Thomas A. Edison, Inc., 275 Lakeside Ave., Orange, N. J.
Essanay Film Mfg. Co., First National Bank Bldg., Chicago, Ill.
General Film Co., 200 Fifth Ave., New York.
George Kleine, 166 N. State St., Chicago, Ill.
Lubin Mfg. Co., Philadelphia, Pa.
G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
Renfax Film Co., Inc., 110 W. 40th St., N. Y.
Selig Polyscope Co., Chicago, Ill.
Thanhouser Film Corp., New Rochelle N. Y.
Universal Film Mfg. Co., 1600 Broadway, N. Y.

FILM ACCESSORIES
Berlin Aniline Works, 213 Water St., N. Y.

FILM TITLES, PRINTING, DEVELOPING, ETC.
Commercial Motion Pictures Co., Inc., 220 W. 42d St., New York.
Centaur Film Co., 670-682 Ave. E, Bayonne, N. J.
Evans Film Mfg. Co., 412-22 W. 216th St., at Broadway, New York.
Gunhy Bros., Inc., 145 W. 45th St., New York.
Harvard Film Corporation, 231-233 Tenth Ave., New York.
Industrial Moving Picture Co., 223-233 W. Erie St., Chicago.
Standard Motion Picture Co., 5 S. Wabash Ave., Chicago.
Standard Filmprint Corp., 1006 Times Bldg., New York.

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Lang Mfg. Works, Olean, N. Y.
Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL
William Birns, 103-105 West 37th St., N. Y.

FEATURE FILMS
The Albuquerque Film Mfg. Co., Inc., 406 Court St., Los Angeles, Calif.
All Star Feature Corp., 220 W. 42nd St., N. Y.
Ambrosio American Co., 15 E. 26th St., N. Y.
Bosworth, Inc., 648 Olive St., Los Angeles, Cal.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
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California Motion Picture Corp., San Francisco, Cal.
Cosmofotofilm Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
European Feature Film Co., 220 W. 42nd St., New York.
Excelsior Feature Film Corp., Inc., 110 W. 40th St., N. Y.
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Features Ideal, 126 W. 46th St., New York.
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Famous Players Film Co., 213-229 W. 26th St., New York.
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General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., Powers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., N. Y.
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W. W. Hodkinson, 110 W. 40th St., New York.
Imperial Motion Picture Co. of N. Y., Inc., 1476 Broadway, N. Y.
Italian American Film Corp., 1482 Broadway, New York.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
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Leading Players Film Corp., 126 W. 46th St., New York.
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Mecca Feature Film Co., Inc., 126 W. 46th St., New York.
Mohawk Film Co., Times Bldg., New York.
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Edw. H. Wagner, Agt., Dania Biofilm Co., 88 Park Place, New York.
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RAW FILM
Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., N. Y.

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Atsco, Inc., 218 West 42nd St., New York.
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Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
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RIGHT OFF THE REEL

Director Jack Adolfi, of the Majestic studio, and company headed by a cast composed of Frank Bennett, Sam DeGrasse and Miss Olive Golden, are spending some time at the Catalina Islands, where fisherman pictures are being made.

Roscoe Arbuckle, the dandy little 300-pound director-actor of the Keystone studio, bought an automobile recently and already has had to buy new springs, and have the ones not already broken reinforced. Mack Sennett accuses Roscoe of leaving the company in the middle of a scene to go over and talk to his new possession. Charles Chaplin also had the gasoline fever and bought a new car, but he also sold it before the end of the week, at a profit not to himself.

Miss Mabel Normand, of the Keystone companies, is learning aviation from Walter Brookin, the permanent Keystone aviator, and has made three flights alone, driving the machine herself. Miss Normand hopes to soon be able to do the loop, when a motion picture will be made.

Director Joseph DeGrass, accompanied by Pauline Bush, Joe King, Lon Chaney and others, will go to Mt. Lassen, the only active volcano in the United States, and film a three-reel picture of a very dramatic story which will lead the players to the very brink of the crater. Mt. Lassen will be used as a setting to represent the sulphur mines of Iceland.

Isadore Bernstein, manager of the Universal West Coast studios; Director Wilford Lucas, Miss Cleo Madison, George Larkin and other members of the company filming the next Universal serial "The Trey o' Hearts," are at San Diego, Cal., making the third instalment of "The Dead Reckoning," which will consist largely of sea adventures.

Herbert Rawlinson, the real-for-sure actor athlete of the Otis Turner feature company at the Universal studios, played the role of a prize fighter, in a picture produced at the Vernon Arena, "Kid Regan's Hands." The scenario, by Miss Ruth Ann Baldwin, introduces plenty of action and the picture features a three-year-old child. It will be made in two reels.

GENERAL

MAIN OFFICE: 200 FIFTH

LIST OF

CITY	*STATE*	*STREET ADDRESS*
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ATLANTA	GEORGIA	RHODES BUILDING
BALTIMORE	MARYLAND	36 SOUTH EUTAW STREET
BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA., CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
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NEW ORLEANS	LOUISIANA	840 UNION STREET
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RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, AUG. 3RD, 1914.

BIOGRAPH. The Meal Ticket, C., 999 15622
EDISON. A Tango Spree, C., 1000 15629
ESSANAY. In and Out, C., 1000 15631
KALEM. The Vampire's Trail, D., 2000 15623
PATHE. Picturesque Gary, T., 500 15625
SELIG. Etinne of the Glad Heart, D., 2000..... 15626
VITAGRAPH. Detective and Matchmaker, C., 1000..... 15628

TUESDAY, AUG. 4TH, 1914.

EDISON. The Living Dead, D., 1000 15632
ESSANAY. Her Trip to New York, D., 1000..... 15633
KALEM. The Chief of Police, D., 1000 15642
KLEINE. When War Threatens, D., 2000 15634
LUBIN. A Fatal Card, C., 400. 15640
He Woke Up in Time, C., 600 .....
MELIES. The Family Outing, C., 500 15641
Easy Come, Easy Go, C., 500
PATHE. Training Army Dogs, Sweden, E., 500..... 15636
A Basque Wedding Custom, 500 .....
SELIG. The Ordeal, D., 1000.. 15637
VITAGRAPH. Warfare in the Skies, D., 2000..... 15638

WEDNESDAY, AUG. 5TH, 1914.

EDISON. A Change of Business, C., 450 15643
Faint Heart Ne'er Won Fair Lady, C., 550.....
ESSANAY. The Fable of "The Busy Business Boy and the Droppers In," C., 1000..... 15646
KALEM. The Operator at Black Rock, D., 2000..... 15644
LUBIN. The Man with a Future, D., 2000..... 15650
MELIES. A Mother's Error, D., 1000 15652
PATHE. Pathe's Weekly, No. 48, N., 1000..... 15647
SELIG. The Reporter on the Case, D., 1000..... 15649
VITAGRAPH. Second Sight, C., 1000 15648

THURSDAY, AUG. 6TH, 1914.

BIOGRAPH. The Man and the Master, D., 1000..... 15653
ESSANAY. Slippery Slim's Dilemma, C., 1000..... 15654
LUBIN. A Daughter of Eve, C., 2000 15655
MELIES. A Matrimonial Advertisement, C., 1000..... 15657
SELIG. Hearst-Selig News Pictorial, No. 46, N., 1000..... 15659
VITAGRAPH. Memories in Men's Souls, D., 1000..... 15658

FRIDAY, AUG. 7TH, 1914.

EDISON. The President's Special. D., 2000..... 15663
ESSANAY. The Motor Buccaneers, D., 2000..... 15664
KALEM. Don't Monkey with the Buzz Saw, C., 1000..... 15666
LUBIN. A Siren of the Desert, D., 1000 15669
SELIG. The Skull and the Crown, C., 1000..... 15667
VITAGRAPH. The Locked House, C., 1000..... 15668

SATURDAY, AUG. 8TH, 1914.

BIOGRAPH. They Would Bandits Be, C., 582..... 15676
The Deadly Cheroot, C., 416

AT MY HOUSE

EDISON. One Touch of Nature, C., 1000 15670
ESSANAY. Broncho Billy's Fatal Joke, D., 1000..... 15671
KALEM. Grey Eagle's Revenge, D., 1000 15675
LUBIN. Love and Flames, C., 1000 15672
MELIES. Gratitude, D., 2000.. 15678
SELIG. Carmelita's Revenge, D., 1000 15677
VITAGRAPH. The House on the Hill, D., 2000..... 15673

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 10TH, 1914.

BIOGRAPH. The Condemning Hand, D., 1001..... 15680
EDISON. All for a Tooth, C.. 1000 15687
ESSANAY. Topsy-Turvy Sweedie, C., 1000..... 15689
KALEM. The Rajah's Vow, D., 2000..... 15681
PATHE. From Grenoble to Aix-les-Bains, T., 250..... 15683
A Rousing Reception, C., 500. Typical Russian Dances, 250..
SELIG. Willie, C., 2000..... 15684
SELIG. Hearst-Selig News Pictorial No. 47, N., 1000..... 15688
VITAGRAPH. Through Life's Window, D., 1000..... 15686

TUESDAY, AUG. 11TH, 1914.

EDISON. A Tale of Old Tucson, D., 1000..... 15690
ESSANAY. Stopping the Limited, C., 1000..... 15691
KALEM. Old Man Higgenbotham's Daughter, D., 1000.. 15700
KLEINE. The Forbidden Trail, D., 2000 15692
LUBIN. He Wanted Work, C., 400 15698
The Cook Next Door, C., 600..
MELIES. Burglar Alarm, C., 1000 15699
PATHE. The Art of a Furrier, E., 500 15694
Iron and Steel Industry, Bombay, Ind., 500.....
SELIG. The Jungle Samaritan, D., 1000 15695
VITAGRAPH. David Garrick, C., 2000 15696

WEDNESDAY, AUG. 12TH, 1914.

EDISON. Andy Learns to Swim, C., 1000..... 15701
ESSANAY. The Fable of "The Maneuvers of Joel and Father's Second Time on Earth," C., 1000 15704
KALEM. At the End of the Rope, D., 2000..... 15702
LUBIN. The Downward Path, D., 2000 15708
MELIES. Sinews of the Dead, D., 1000 15710
PATHE. Pathé's Weekly No. 49, 1914, N., 1000..... 15705
SELIG. The Family Record, D., 1000 15707
VITAGRAPH. The New Stenographer, C., 1000..... 15706

THURSDAY, AUG. 13TH, 1914.

BIOGRAPH. The Mix-up at Murphy's, C., 616..... 15711
Curing Mr. Goodheart, C., 383
ESSANAY. Slippery Slim and His Tombstone, C., 1000..... 15712
LUBIN. The Heart Rebellious, D., 2000 15714
MELIES. A King by Force, C., 1000 15715
MELIES. The Biltmore Diamond, D., 2000..... 15718
SELIG. Hearst-Selig News Pictorial No. 48, N., 1000..... 15717
VITAGRAPH. The Horse Thief, D., 1000 15716

AT MY HOUSE

FRIDAY, AUG. 14TH, 1914.

EDISON. The One Who Loved Him Best, D., 2000..... 15720
ESSANAY. A Gentleman of Leisure, D., 2000..... 15722
KALEM. A Substitute for Pants, C., 1000 15724
LUBIN. Latin Blood, D., 1000. 15727
SELIG. Meller Drammer, C., 500 15725
The Day of the Dog, C., 500..
VITAGRAPH. Polishing Up, C., 1000 15726

SATURDAY, AUG. 15TH, 1914.

BIOGRAPH. The District Attorney's Burglar, D., 1001.... 15734
EDISON. While the Tide Was Rising, D., 1000..... 15728
ESSANAY. Broncho Billy Wins Out, D., 1000..... 15729
KALEM. Near Death's Door, D., 1000 15733
LUBIN. They Bought a Boat, C., 400 15730
MELIES. Voice of the Bells, D., 2000 15736
SELIG. Nan's Victory, D., 1000 15735
VITAGRAPH. The Wheat and the Tares, D., 2000..... 15731

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 3RD, 1914.

IMP. A Normandy Romance, D.
STERLING. A Race for Life, C. .....
VICTOR. Man and His Brother, D., 2000 .....

TUESDAY, AUG. 4TH, 1914.

CRYSTAL. Some Cop, C.....
GOLD SEAL. The Trey O' Hearts, Story No. 1, D., 3000
UNIVERSAL IKE. Universal Ike, Jr.'s, Legacy, C.....

WEDNESDAY, AUG. 5TH, 1914.

ECLAIR. Firelight, D., 2000..
JOKER. The Third Party, C..
NESTOR. For Old Times' Sake, D. .....

THURSDAY, AUG. 6TH, 1914.

IMP. When the Heart Calls, D., 2000 .....
REX. The Symphony of Souls, D. .....
STERLING. Dramatic Mistake.

FRIDAY, AUG. 7TH, 1914.

NESTOR. Detective Dan Cupid, C. .....
POWERS. The Man of Her Choice .....
VICTOR. The Coastguard's Bride, D., 2000.....

SATURDAY, AUG. 8TH, 1914.

101 BISON. Rescued by Wireless, D., 2000.....
JOKER. That's Fair Enough, C.

SUNDAY, AUG. 9TH, 1914.

ECLAIR. Moonlight, D.....
FRONTIER. A Frontier Romance, D. .....
REX. A Midnight Visitor, D.

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 10TH, 1914.

IMP. In All Things Moderation, D., 2000.....
STERLING. A Strong Affair, C. .....
VICTOR. There Is a Destiny, D. .....

TUESDAY, AUG. 11TH, 1914.

CRYSTAL. Some Crooks and Willie's Disguise, C.....
GOLD SEAL. The Trey o' Hearts' Story No. 2, White Water, D., 2000.....

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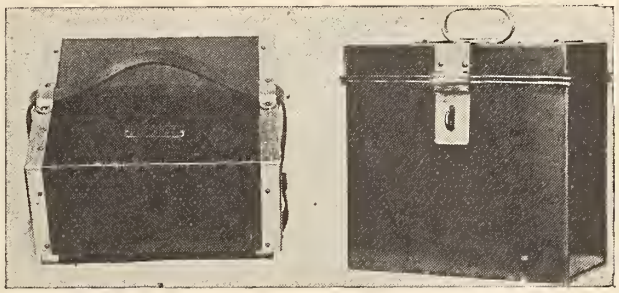
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"As Beautiful a Picture as was ever made." Produced by Barry O'Neil and notable Lubin All Star Cast.

3 Excellent Reels—"THE ERRING"—By GEORGE W. TERWILLIGER. A striking, forceful drama of modern conditions.

TO BE RELEASED SOON

5 Reels—"THE FORTUNE HUNTER"—By WINCHELL SMITH. With WILLIAM ELLIOTT, late star of "Madame X" Co.
6 Reels—"THE HOUSE NEXT DOOR"—By J. HARTLEY MANNERS. A wonderful production with the famous Lubin All-Star Cast.
5 Reels—"EAGLE'S NEST"—By EDWIN ARDEN. Produced in Beautiful Colorado, with Edwin Arden in the leading role.

FIVE REGULAR RELEASES EACH WEEK

"HE WANTED WORK"—Split Reel Comedy.....Tuesday, August 11th
Terrible consequences of a negro trying to palm himself off as an Irishman.
"THE COOK NEXT DOOR"—Split Reel Comedy.....Tuesday, August 11th
A cook becomes heiress, the folks try to humiliate her, but she gets square.
"THE DOWNWARD PATH"—Two Reel Drama.....Wednesday, August 12th
A stirring melodrama of evil doing; a wayward son's awful crime.
"THE HEART REBELLIOUS"—Two Reel Drama.....Thursday, August 13th
A worthy man innocently marries an adventuress and conquers a rebellious spirit.
"LATIN BLOOD"—Drama.....Friday, August 14th
A drama of the Latin race; a misguided love and unfortunate consequences.
"THEY BOUGHT A BOAT"—Split Reel Comedy.....Saturday, August 15th
Two boobs buy a cheap motor boat and have some sad experiences.
"THE PUNCTURE-PROOF SOCK MAN"—Split Reel Comedy.....Saturday, August 15th
The inventor of a puncture-proof sock gets into trouble by his enthusiasm.

"BACK TO THE FARM" Comedy.....Tuesday, August 18th
"THE DREAMER" Two Reel Drama..Wednesday, Aug. 19th
"HIS BROTHER'S BLOOD" Two Reel Drama..Thursday, August 20th
"THE LOVE OF ORO SAN" Drama.....Friday, August 21st
"SOMETIMES IT WORKS" Split Reel Comedy—Saturday, Aug. 22nd
"MAKING AUNTIE WELCOME" Split Reel Comedy..Saturday, Aug. 22nd

SPECIAL ONE, THREE AND SIX SHEET POSTERS

LUBIN MANUFACTURING COMPANY

PHILADELPHIA, PA. CHICAGO OFFICE: 154 West Lake Street

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

UNIVERSAL IKE. Title Not Decided.

WEDNESDAY, AUG. 12TH, 1914.
ECLAIR. The Price Paid, D., 2000
JOKER. Her Twin Brother, C.
NESTOR. 38 Calibre Friendship, D.

THURSDAY, AUG. 13TH, 1914.
IMP. Universal Boy Series No. 3, C.
REX. Through the Flames, D., 2000
STERLING. At Three O'Clock

FRIDAY, AUG. 14TH, 1914.
NESTOR. On Rugged Shores, D.
POWERS. The Barnstormers, C.
VICTOR. Honor of the Humble, D., 2000

SATURDAY, AUG. 15TH, 1914.
101 BISON. The Oubliette, D., 3000
JOKER. What Happened to Schultz, C.

SUNDAY, AUG. 16TH, 1914.
ECLAIR. A Pearl of Great Price, D.
FRONTIER. Memories of Years Ago, D.
REX. The Hedge Between, D.

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 3RD, 1914.
AMERICAN. At the End of a Perfect Day, D., 2000
KEYSTONE. Not Yet Announced
RELIANCE. Our Mutual Girl, No. 29

AT MY HOUSE

TUESDAY, AUG. 4TH, 1914.
BEAUTY. A Suspended Ceremony, D.
MAJESTIC. The Idiot, D.
THANHOUSER. The Guiding Hand, D., 2000

WEDNESDAY, AUG. 5TH, 1914.
AMERICAN. The Widow, D.
BRONCHO. Jim Regan's Last Raid, D., 2000
RELIANCE. Izzy and His Rival, C.

THURSDAY, AUG. 6TH, 1914.
DOMINO. The Thunderbolt, D., 2000
KEYSTONE. Not Yet Announced
MUTUAL WEEKLY, No. 84.

FRIDAY, AUG. 7TH, 1914.
KAY BEE. The Gangsters and the Girl, D., 2000
RELIANCE. On the Border, D.
PRINCESS. Her Duty, D.

SATURDAY, AUG. 8TH, 1914.
KEYSTONE. Not Yet Announced
RELIANCE. The Bank Burglar's Fate, D., 2000
ROYAL. Ringing the Changes—Miss Gladys' Vacation, C., split reel

SUNDAY, AUG. 9TH, 1914.
KOMIC. Ethel's Teacher, C.
MAJESTIC. The Tavern of Tragedy, D., 2000
THANHOUSER. The Telltale Star, C.

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 10TH, 1914.
AMERICAN. The Trap, D., 2000

AT MY HOUSE

KEYSTONE. Not Yet Announced
RELIANCE. Our Mutual Girl No. 30

TUESDAY, AUG. 11TH, 1914.
BEAUTY. Suzanna's New Suit, C.
MAJESTIC. The Saving Flame, D.
THANHOUSER. Stronger Than Death, D., 2000

WEDNESDAY, AUG. 12TH, 1914.
AMERICAN. The Butterfly, D.
BRONCHO. Shorty and the Fortune Teller, C., 2000
RELIANCE. So Shines a Good Deed, D.

THURSDAY, AUG. 13TH, 1914.
DOMINO. A Romance of the Sawdust Ring, D., 2000
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY, No. 85.

FRIDAY, AUG. 14TH, 1914.
KAY-BEE. The Stigma, D., 2000
PRINCESS. A Rural Romance, C.
THANHOUSER. In Peril's Path, D.

SATURDAY, AUG. 15TH, 1914.
KEYSTONE. Not Yet Announced.
RELIANCE. The Wagon of Death, D., 2000
ROYAL. Cupid Dances a Tango, C.

SUNDAY, AUG. 16TH, 1914.
KOMIC. Bill Saves the Day, No. 4, C.
MAJESTIC. Her Mother's Necklace, D., 2000
THANHOUSER. Her Big Brother, C.

INTERESTING FILM REVIEWS

(*Continued from page* 56.)

"Hearst-Selig News Pictorial, No. 44." (Selig. Thurs., July 30.)—Sports predominate in this issue, as one would naturally expect at this season of the year. There are views of the tennis contestants in action at Longwood, society and blue-blooded horses at the Long Branch Horse Show, and girls making sylph-like dives at Travers Island.

ECLAIR SCIENTIA

"Touring the Beautiful Sierra Nevadas." (Eclair-Scientia. Split reel. Sun., July 26.)—We are carried through some of the most beautiful valleys in America, flanked by lofty peaks rising 14,000 feet above sea level. A trip over the surface of a lake high up among these mountains completes this trip, and brings home with full force the contention of the "See America First" committee that our land is unsurpassed in spots for picturesqueness. After this peep of wild nature untouched by the hand of man, we are shown on the same reel what nature produces guided and controlled in hothouses and flower gardens.

"Primroses and Cinerarias." (Eclair-Scientia. Split reel. Sun., July 26.)—These, we are told by the program, were the favorite flowers of Benjamin Disraeli, Earl of Beaconsfield. They are seldom seen in this country, except in hothouses and in pots, but they are common garden flowers in England. The camera has caught the exquisite and fragile beauty of each of these flowers and reproduced the delicate coloring of the blossoms with fine effect.

"Chinese Customs and Trades." (Eclair-Scientia. Split reel. Sun., Aug. 2.)—China is a land of such strange customs and ways of doing things that a glimpse into the ordinary life of the people always proves entertaining. In spite of the inroads which Western civilization has made in the last few years, many antiquated methods of trade and of farming are still in use, and some of these the cameraman here reveals to us. But in several of the occupations that we are shown, the Chinese are still our masters, such as weaving baskets and summer rugs. The women of the working classes seem to do the same work as the men, unless they do a little more of it. They have already demanded the vote, and judging by these pictures they deserve it.

"Picturesque France." (Eclair-Scientia. Split reel. Sun., Aug. 2.)—From China, we skip on the same reel to the other side of the world and make a trip through southern France to the Alps, passing the roaring little stream called the Romanche River, drifting leisurely through the calm and peaceful valley of the Guisanne, and ascending by a solid masonry pike to the Meije peak, 13,000 feet high, and see the Ecrin glacier, jumping then to the heights of Mont Blanc, and sweeping the surrounding country for miles as we go over the Lautaret Pass.

PATHE SCENICS

"The Art of the Furrier." (Pathé. Split reel. Tues., Aug. 11.)—The various processes that the moleskin goes through before it is suitable for the lady's wardrobe is revealed, from the trapping of the little animals to the making of the expensive and luxurious coat. This is on the same reel with "Iron and Steel Industry, Bombay."

"The Iron and Steel Industry, Bombay." (Pathé. Split reel. Tues., Aug. 11.)—The transformation from molten metal to steel rails makes an interesting sight. The various steps, from the making into ingots until the rolling mills have turned out the rail ready to be shipped away where needed, are here given. It is included on the reel with "The Art of the Furrier."

"From Grenoble to Aux Bains." (Pathé. Split reel. Mon., Aug. 10.)—In charge of the Pathé photographer we are carried on a tour through the beautiful mountainous Southern France, starting at Grenoble, following a winding road bordered by giant mountains, a road where sheep are still driven to market, and passing the waterfalls of Sierroz and the lovely Lake of Bourget en route.

"A Rousing Reception." (Pathé. Split reel. Mon., Aug. 10.)—This farce is a part of the reel that also shows "From Grenoble to Aux Bains" and "Typical Russian Dances." It reminds one of the funny house at Coney Island with its assortment of queer contrivances to exasperate a person. The entrant into this house has a diversified time of it before he gets in, and a worse time after he enters.

"Typical Russian Dances." (Pathé. Split reel. Mon., Aug. 10.)—A troupe of dancers, all of them dwarfs not over 30 inches tall, go through some of the Russian dances that have been introduced into this country lately by the Russian ballets. But we have not seen such graceful dancers as the camera here catches.

RIGHT OFF THE REEL

Sidney Diamond, age forty years, a former actor of the legitimate stage, and for the past two years with various motion picture companies in Los Angeles, died Thursday, July 9, at the California Hospital, after an illness of nine weeks. Members of the Universal, Majestic, and Reliance photoplay companies took charge of the body and paid the hospital and funeral expenses. It is not known here that Diamond left any relatives.

The Flying A Company, under direction of Thomas Ricketts, utilizes the wild mountain scenery of San Marcus Pass in the subject, "Lodging for a Night," to be released shortly.

One of the best parts allotted Howard Crampton, the Imp character man, for some time is the role he plays in "In All Things Moderation," a two-reel play just finished by Frank Crane and his Imp company. Mr. Crampton is playing the sea captain in the present Imp production, "On the High Seas," directed by Frank Crane.

Dr. J. F. Shirley, of Honea Path, S. C., has had plans drawn by Casey and Fant, architects of Anderson, S. C., for a motion picture theatre at Honea Path, costing $6,000.

The Crescent company, of Greenwood, S. C., is having plans drawn for the erection of a motion picture theatre in that town.

"How clear the pictures are!"

You've often overheard that remark—and it's as strong a commendation, brings as much business as does a favorable comment on the picture story itself.

The "clearest pictures" are on Eastman film because the product is right, chemically and physically.

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Room with private bath - - - - - $2.00
Double Room with private bath - - 3.00
Parlor, bedroom and bath - - $4.00 and up

"Flying A" Feature Films ***See Americans First***

"FALSE GODS"

Political intrigue of Society Life at the seat of Government, in Two Acts
Featuring WINNIFRED GREENWOOD and ED. COXEN
Under direction of Thos. Ricketts **Release, Monday, August 17th, 1914**

AMERICAN BEAUTY
Featuring MARGARITA FISCHER and HARRY POLLARD

"SUZANNA'S NEW SUIT"

A CRACKER-JACK COMEDY
One and Three Sheet Lithos **Release, Tuesday, August 11th, 1914**
Next Week "THE SILENCE OF JOHN GORDON"

"THEIR WORLDLY GOODS"

Exquisite dramatization of a popular theme
Featuring WM. GARWOOD and VIVIAN RICH
Under direction of Sydney Ayres **Release, Wednesday, August 19th, 1914**

AMERICAN FILM MANUFACTURING CO.
CHICAGO

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Luhin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Luhin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Luhin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

7—15. Youth and Art, D.....1000
7—20. A Man's Way, D.....2000
7—22. Business vs. Love, D.....1000
7—27. The Broken Barrier, D.....2000
8— 3. At the End of a Perfect Day, D..1000
8— 5. The Widow, D.....1000
8—10. The Trap, D.....2000
8—12. The Butterfly, D.....1000

BEAUTY

7—14. The Joke on Jane, C.....1000
7—21. Her "Really" Mother, D.....1000
7—28. A Midsummer Love Tangle, D...1000
8— 4. A Suspended Ceremony, C.....1000
8—11. Suzanna's New Suit, C.....1000

BIOGRAPH

7—25. The Little Widow.....1009
7—27. Gwendolyn, the Sewing-Machine Girl, C..... 507
7—30. A Bit of Human Driftwood, D....1055
8— 1. The Man Who Paid, D..... 905
8— 3. The Meal Ticket, C..... 999
8— 6. The Man and the Master, D.....1000
8— 8. They Would Bandits Be, C..... 582
The Deadly Cheroot, C..... 416
8—10. The Condemning Hand, D.....1001
8—13. The Mix-up at Murphy's, C..... 616
Curing Mr. Goodheart, C..... 382
8—15. The District Attorney's Burglar, D. 1001

101 BISON

7— 4. The Hopes of Blind Alley, D....3000
7—11. Prowlers of the Wild, D.....2000
7—18. A Mexican Spy in America, D....2000
8— 1. Tribal War in the South Seas, D..2000
8— 8. Rescued By Wireless, D.....2000
8—15. The Ouhliette, D.....

BRONCHO

7—22. Shorty and the Airedale Terrior..2000
7—29. The Long Feud.....2000
8— 5. Jim Regan's Last Raid.....2000
8—12. Shorty and the Fortune Teller....2000
8—19. The Robbery at Pine River.....

CRYSTAL

7— 7. Nearly a Stepmother, C.....
7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....
8— 4. Some Cop, C.....
8—11. Some Crooks and Willie's Disguise, C. .....

DOMINO

7— 2. His Hour of Manhood.....
7— 9. The Curse of Humanity.....
7—23. The Defaulter, D.....2000
7—23. Jim Cameron's Wife.....2000
7—30. The Curse of Caste.....2000
8— 6. The Thunderholt 2000
8—13. A Romance of the Sawdust Ring..2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

7—27. A Canine Rival, C.....1000
7—28. The Mystery of the Lost Stradivarius, D.....1000
7—29. Something to a Door, C.....1000
7—31. The Stuff that Dreams Are Made of, C.....2000
8— 1. Farmer Rodney's Daughter, D.....1000
8— 5. Firelight, D. 2000
8— 8. Moonlight, D. .....
8—12. The Price Paid, D.....
8—16. A Pearl of Great Price, D.....

EDISON

7— 3. The Shattered Tree, D.....2000
7— 4. Molly, the Drummer Boy, D.....1000
7— 6. Her Spanish Cousins, C.....1000
7— 7. Face to Face, D.....1000
7— 8. Andy Has a Toothache, C.....1000
7—10. In the Shadow of Disgrace, D.....2000
7—11. Dolly at the Helm, D.....1000
7—13. Qualifying for Lena, C.....1000
7—14. The Two Doctors, D.....1000
7—15. The Ever Gallant Marquis, C..... 500
7—15. An Up-to-Date Courtship, C..... 500
7—17. Meg o' the Mountains, D.....2000
7—18. Across the Burning Trestle, D....1000
7—20. The Adventure of the Absent-Minded Professor, D.....1000
7—21. A Matter of Minutes, D.....1000
7—22. A Deal in Statuary, C..... 550
7—24. Laddie, D. 2000
7—25. The Last Assignment, D.....1000
8— 3. A Tangoo Spree, C.....1000
8— 4. The Living Dead, D.....1000
8— 5. A Change of Business, C..... 450
Faint Heart Ne'er Won Fair Lady, C. 550
8— 7. The President's Special, D.....2000
8— 8. One Touch of Nature, C.....1000
8—10. All for a Tooth, C.....1000
8—11. A Tale of Old Tucson, D.....1000
8—12. Andy Learns to Swim, C.....1000
8—14. The One Who Loved Him Best, D. 2000
8—15. While the Tide Was Rising, D....1000

ESSANAY

8— 1. The Squatter's Gal, D.....1000
8— 3. In and Out, C.....1000
8— 4. Her Trip to New York, D.....1000
8— 5. The Fable of "The Busy Business Boy and The Droppers-In," C..1000
8— 6. Slippery Slim's Dilemma, C.....1000
8— 7. The Motor Buccaneers, D.....2000
8— 8. Broncho Billy's Fatal Joke, D.....1000
8—10. Topsy-Turvey Sweedie, C.....1000
8—11. Stopping the Limited, C.....1000
8—12. The Fable of "The Manœuvres of Joel and Father's Second Time on Earth," C. 1000
8—13. Slippery Slim and His Tombstone, C. 1000
8—14. A Gentleman of Leisure, D.....2000
8—15. Broncho Billy Wins, D.....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

6—21. The Gunmen of Plumas, D.....
6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening, D.....
8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....

GOLD SEAL

7—21. Lucille Love, The Girl of Mystery, No. 15 .....
7—28. The Love Victorious, D.....3000
8— 4. The Trey O' Hearts, story No. 1, D. 3000
8—11. The Trey o' Hearts' Story No. 2, White Water, D.....

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac.....3000

IMP

6—22. Papa's Darling, C.....
6—25. The Skull, D.....2000
6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....
7—27. When Romance Came to Anne, D..2000
7—30. Universal Boy, Series No. 2.....
8— 3. A Normandy Romance, D.....
8— 6. When the Heart Calls, D.....2000
8—10. In All Things Moderation, D.....
8—13. Universal Boy Series No. 3, C...

JOKER

7—25. The Polo Champions, C.....
7—29. Wooing of Bessie Bumpkin, C.....
8— 1. Wifie's Busy Day, C. .....
8— 5. The Third Party, C.....
8— 8. That's Fair Enough, C.....
8—12. Her Twin Brother, C.....
8—15. What Happened to Schultz, C.....

KALEM

7—15. The Express Messenger, D.....1000
7—17. Wanted an Heir, C.....1000
7—18. The Fate of a Squaw, D.....1000
7—20. In Wolf's Clothing, D.....2000
7—21. The Beast, D.....1000
7—22. The Rival Railroad's Plot, D.....2000
7—24. The Bingville Fire Department, C.1000
7—25. Defying the Chief, D.....1000
7—27. The Identification, D.....2000
7—28. The Man with the Glove, D.....1000
7—29. The Indian Agent, D.....2000
7—31. The Deadly Battle at Hicksville...1000
8— 1. The Lad from Old Ireland, D....1000
8— 3. The Vampire's Trail, D.....2000
8— 4. The Chief of Police, D.....1000
8— 5. The Operator at Black Rock, D..2000
8— 7. Don't Monkey with the Buzz Saw, C. 1000
8— 8. Grey Eagle's Revenge, D.....1000
8—10. The Rajah's Vow, D.....2000
8—11. Old Man Higgenbotham's Daughter, D. 1000
8—12. At the End of the Rope, D.....2000
8—14. A Suhstitute for Pants, C..... 500
8—15. Near Death's Door, D.....1000

KAY-BEE

7—17. The City 2000
7—24. The Sheriff of Bishee.....2000
7—31. An Eleventh Hour Reformation..
8— 7. The Gangsters and the Girl.....2000
8—14. The Stigma 2000

KEYSTONE

6—18. A Missing Bride.....
6—20. Mahel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish :.....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance .....
7—11. Love and Salt Water, Split reel
World's Oldest Living Thing.....

KLEINE

7— 7. The Heirloom, D.....2000
7—14. The Rival Actresses, D.....2000
7—21. The Stronger Tie, D.....2000
7—28. In Temptation's Toils, D.....2000
8— 4. When War Threatens, D.....2000
8—11. The Forhidden Trail, D.....2000

KOMIC

8— 2. Bill Takes a Lady to Lunch—Never Again! .....
8— 9. Ethel's Aunt.....
8—16. Bill No. 4.....
8—23. A Physical Culture Romance.....
8—30. Bill Organizes a Union (No. 5)..

LUBIN

7—21. Temper and Temperature, C..... 400
Worms Will Turn, C..... 600
7—22. Who Seeks Revenge, D.....1000
7—23. The False Shadow, D.....2000
7—24. A Traitor to His Country, D.....1000
7—28. The Question and Answer Man, C.1000
7—29. The Lure of the Car Wheels, D...2000
7—30. Three Men and a Woman, D....2000
7—31. Within the Noose, D.....1000
8— 1. She Gave Him a Rose, C..... 400
The Rise of the Johnsons, C 600
8— 4. A Fatal Card, C..... 400
He Woke Up In Time, C..... 600
8— 5. The Man With a Future, D.....2000
8— 6. A Daughter of Eve, C.....2000
8— 7. A Siren of the Desert, D.....1000
8— 8. Love and Flames, C.....1000
8—11. He Wanted Work, C..... 400
The Cook Next Door, C..... 400
8—12. The Downward Path, D.....2000
8—13. The Heart Rebellious, D.....2000
8—14. Latin Blood, D.....1000
8—15. They Bought a Boat, C..... 400
The Puncture Proof Sock Man, C. 600

EDISON



WALTER E. PERKINS

FEATURE PHOTO PLAY

Three-part Adaptation of H. A. Du Souchet's Comedy-Drama

"MY FRIEND *from* INDIA"

With the Quaint Comedian

WALTER E. PERKINS

in his original role of *August Keene Shaver*

A really good three-part comedy. As full of laughs as the spoken drama. Mr. Perkins as a fun-maker is the same success before the camera that he is on the stage.

To be released through the special service of
THE GENERAL FILM CO., INC.

SATURDAY, AUGUST 15th

COMING EDISON RELEASES

Aug.		Feet
Sat. 15	—While the Tide was Turning—Drama	1000
Mon. 17	—Adventure of the Pickpocket—Drama	1000
Tues. 18	—By Aid of a Film—Drama	1000
Wed. 19	—The Old Fire Hose—Comedy	1000
Fri. 21	—The Gilded Kid—Comedy	1000
Sat. 22	—In Lieu of Damages—Drama	1000

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8—11. The Saving Flame.....
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7—24. All at Sea, C.....
7—29. An Indian Eclipse, D.....
7—31. Maggie's Honest Lover, C.....
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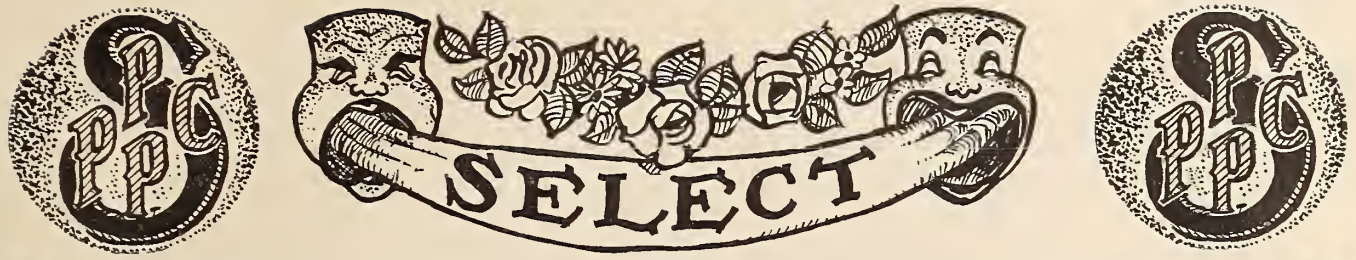
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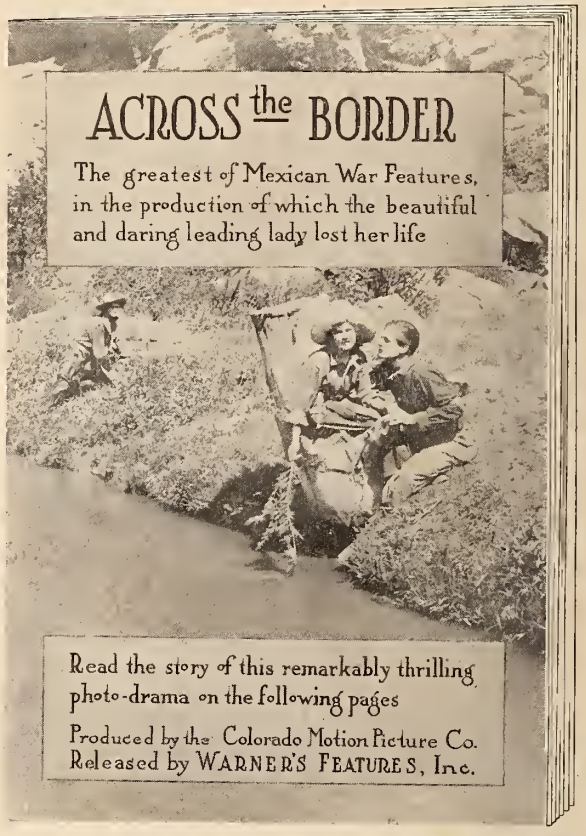

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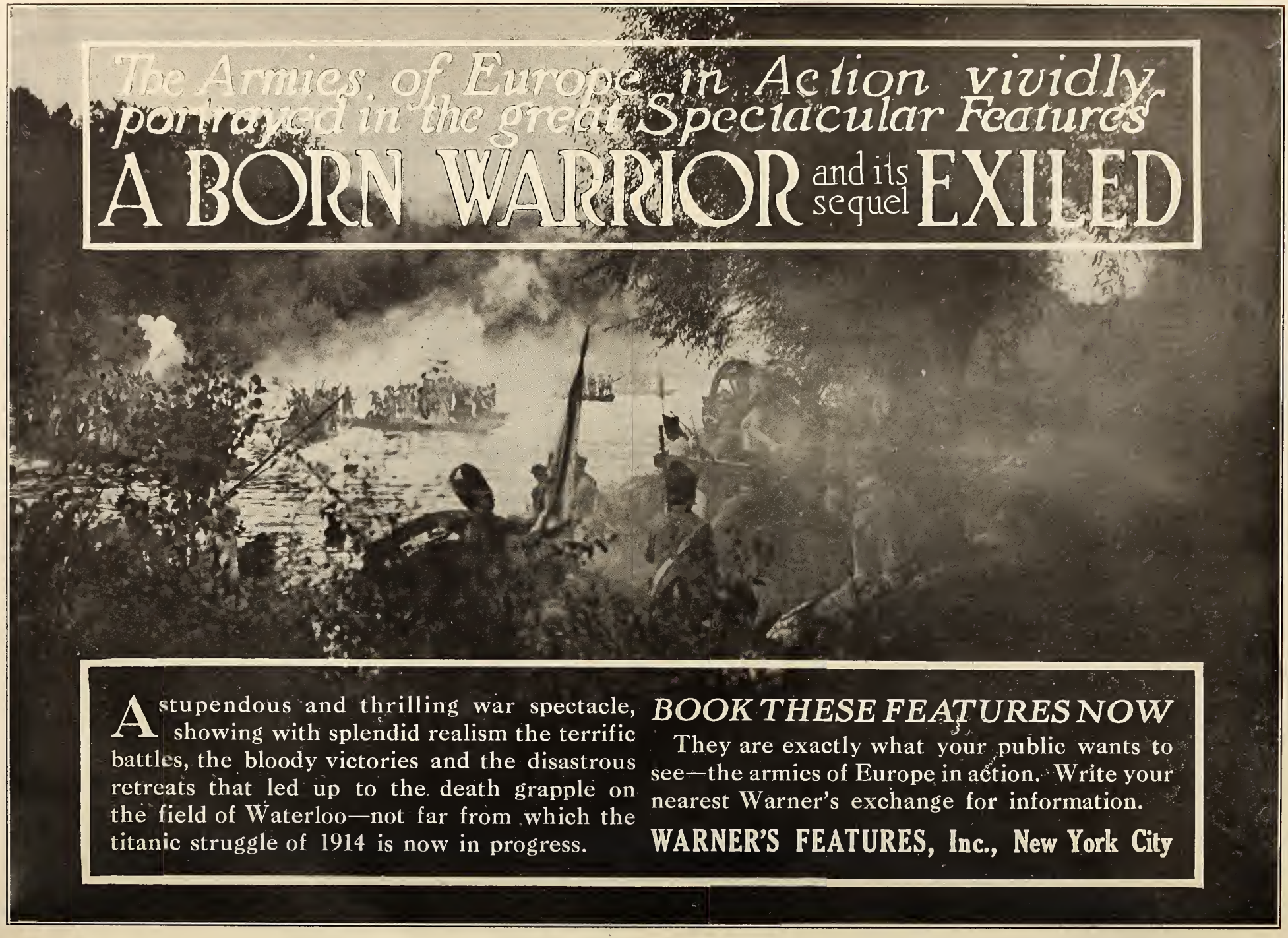
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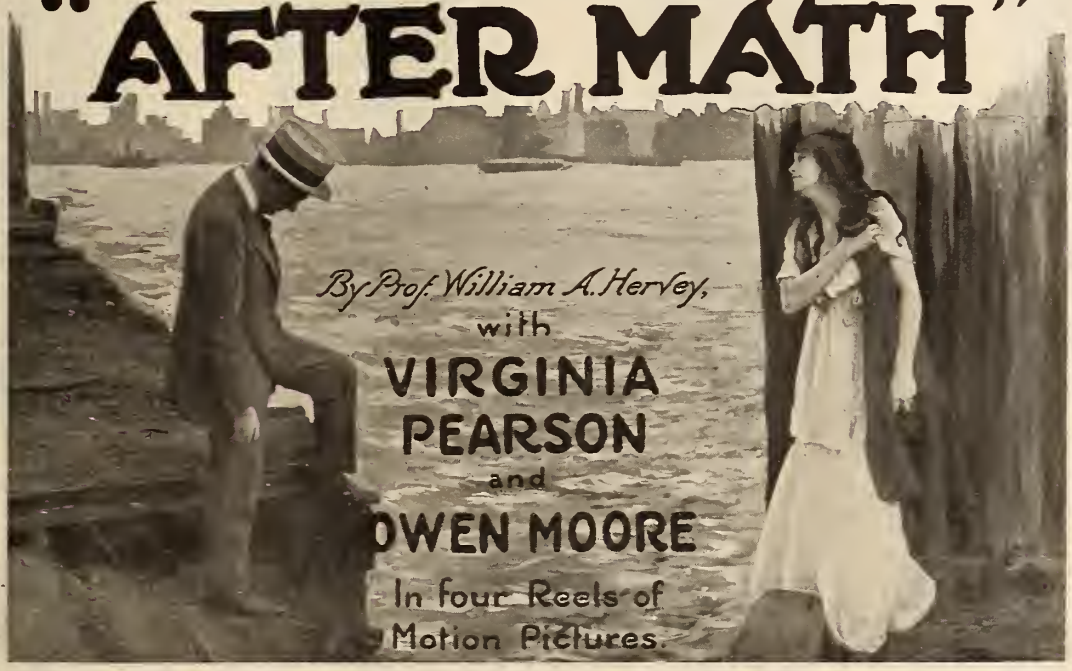
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OR

The Franco-German Invasion of 1914

READY MONDAY, AUGUST 17th

FIRST COME——FIRST SERVED

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There has never been placed before the Public
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4000 feet of BATTLE. 400 Stupendous Scenes.

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IN 5 PARTS

A Powerful, Realistic Drama, Based on a Big Theme



Full of Gripping Situations and Dramatic Climaxes

The splendid story of love and sorrow, youthful errors, for which the innocent children are paying the penalty, makes its own moral clear in scenes that are truly thrilling and touch the soul of the spectator.

It is so interesting throughout every foot of its length that we believe it to be the most powerful dramatic play that can be found in any photo drama of modern life.

It will not be very long before you will hear what the critics will say about this wonderful production, and what an enormous box office attraction this feature will become.

Will be released August 25th. Get busy; don't miss the opportunity.
State rights now selling. Full line of lithographs, such as
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32 UNION SQUARE NEW YORK CITY



WM. J. BURNS

THE GREATEST LIVING DETECTIVE
IN THE

$5,000,000 Counterfeiting Plot

IN 6 PARTS

A Restaging of His Most Celebrated Secret Service Case, the
PHILADELPHIA-LANCASTER COUNTERFEITING MYSTERY

Why Every Exhibitor Wants This Picture

1.—Mr. Burns acts in nearly every foot of it.

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A name as well known
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Lew Dockstader

in a Five-Act Play of
the Civil War

"DAN"

By
HAL REID

DISCRIMINATING ATTRACTIONS

CHARACTER Motion Pictures which select their own audiences and build, in the picture play showman, a confidence which spells continued patronage and success.

Names which attract not only the mass of motion picture enthusiasts but the army of "willing-to-be-shown" theatre goers and the curious.

Plays, the characters of which are known to and approved of by particular households and the popularity of which is attested to by their years of tremendous success.

Plus merit in production.

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The Incomparable

Ethel Barrymore

In an Original 5 Act Motion Picture "The Nightingale" By Augustus Thomas

DISTINCTIVE EXPLOITATION

THOSE distributing offices which control the bookings of these master motion picture productions have been determined upon with a most painstaking care as to complete representation.

They are backed up with a wealth of wondrous advertising material becoming to these quality productions.

We will advise you of the distributor in your territory.

All-Star Feature Corporation
220 West Forty-second Street
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The
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In a Five-Act Motion Picture
Adaptation of the Great
Theatrical Success

"THE WORLD"

RENFAX MUSICAL MOTION PICTURES

An Unqualified Success!

EASTERN EXHIBITORS have been using our pictures since January 1st, 1914, with great results.

COUNT YOUR VACANT SEATS. ——— RENFAX SERVICE WILL FILL THEM!!

We are now opening territory in the Middle West and will shortly have branch offices in Buffalo, Chicago and Cleveland.

NO SINGER is required with Renfax pictures.

Four subjects weekly—cost about half the salary of a singer!

Renfax Musical Motion Pictures will bring the latest musical hits to you every week.

Exclusive service may be arranged for.

SCENARIO CONTESTS offering BIG CASH prizes are open exclusively to patrons of theatres using Renfax service! A sure money-getter for you!

Our representative will give you full particulars, or address us:

RENFAX FILM CO., INC.

110 West 40th Street, New York, N. Y. Phone, BRYANT 7048

Scenes From The Million Dollar Mystery

Flo La Badie as "Florence Gray"



"You've Set the Pace"

We quote from one of thousands of commendatory letters received by us referring to THE MILLION DOLLAR MYSTERY:

"You've set the pace in film productions with THE MILLION DOLLAR MYSTERY. Certainly you have brought to light the finest photography, the most beautiful settings, the best balanced cast of characters I have ever seen in any photoplay. The acting is exceptionally good. That this movie will establish a new record for attendance is a foregone conclusion."

$10,000 for 100 Words!

THE MILLION DOLLAR MYSTERY

$10,000 for 100 Words!

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

THE MILLION DOLLAR MYSTERY is being released in 2-reel Episodes once each week. The entire production takes 46 reels. Episode No. 8 has just been released. Bookings for all Episodes can be arranged by applying at once. THE MILLION DOLLAR MYSTERY is an independent release and may be obtained regardless of the regular pr gram being used. Apply to

SYNDICATE FILM CORPORATION

71 W. 23rd Street, NEW YORK — **Room 411, 5 So. Wabash Ave., CHICAGO**

or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada.

THE THANHOUSER THREE-A-WEEK

Tuesday, Aug. 11, "Stronger Than Death." A thrilling two-reel society drama featuring Harry Benham, Mignon Anderson and Ethyle Cooke.
Friday, Aug. 14, "In Peril's Path." A drama of political intrigue. Leads played by Carey L. Hastings, Leland Benham, Marion and Madeline Fairbanks and Justus D. Barnes.
Sunday, Aug. 18, "Her Big Brother." A beautiful play of child life. The cast includes Roy Hauck, Dorris Farrington, Alice Turner and Charles Mather.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office: Thanhouser Films, Ltd., London, W. C., England

Thanhouser's releases will continue to be features of the Mutual Program



When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant — No. 220 West Forty-Second Street — New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X — August 22, 1914 — Number 7

What Are You Buying?

THE average advertiser buys his raw material, rent, labor, etc., only after the closest appraisal of its value.

He will only pay for what he gets.

* * *

BUT when it comes to advertising, he just shuts his eyes and swallows. He takes the salesman's say-so. He almost never *sees* the goods he buys. He doesn't *think, analyze nor investigate.*

* * *

IT'S strange; for there's nothing mysterious nor intangible about this commodity of advertising space. It can be bought just as closely and safely as any other commodity.

* * *

TO illustrate—take this motion picture field.

Draw a large circle; and then within a much smaller circle.

Your large circle will include all of the many persons engaged in the motion picture industry, producers, dealers, exhibitors, exchanges, directors, actors and actresses, scenario writers, camera men, operators, studio and theatre employees, etc.

Any one of these may buy and read a motion picture journal. You may also add a liberal sprinkling of picture fans—those so interested in pictures that only a class or trade journal will satisfy them.

* * *

HERE you have your general or *class* field of circulation. It is very large.

A publication catering successfully, through various departments, to this entire class should easily acquire a circulation of thirty thousand or more.

* * *

WITHIN the little circle you have the *trade proper*—that is, the *buying and selling* trade.

It comprises principally the exhibitor, who is the retailer in this business. *He,* directly or through his manager or operator, is the *only* person in all the field who *buys* pictures or theatre accessories.

* * *

AS to his number, you hear various estimates running all the way from ten to twenty thousand.

These wild figures have no interest to the *thinking* advertiser. He simply wants to know how many are *purchasing* exhibitors.

AND those who know the exhibitor field through personal contact, who have spent time and money in circularizing—and who are willing to admit the truth—*know* that the *purchasing* exhibitors to-day in this country, men genuinely, responsibly and continuously in business—*do not number over seven thousand.* It's a fact.

* * *

HERE then are your two fields—the large, scattering one; the small concentrated one whose limits are defined by purchasing power.

If you sell pictures or theatre accessories, you have absolutely no reason for buying circulation beyond the little circle for the very simple reason that nobody in it has any use for or will buy your goods.

* * *

YOU may be dazzled by the bigger circulation figures, but if they were a million bigger it would make not a bit of difference to you.

* * *

AND you have to *pay* for this waste circulation. Circulation, remember *clearly,* is a losing game with the publisher. He loses on every subscription, every newsstand copy.

The better his publication the more he loses. *You,* the advertiser make up the heavy loss—the loss on *every* unit of circulation.

* * *

BUT why buy units of circulation—*any* units—to which you *can't possibly sell goods?*

In other words, *why buy figures?* Why not buy *purchasers*—and only *pay* for purchasers?

The publication whose circulation is confined to the small circle also loses on each unit of circulation, but it gives you in turn a *purchaser*—a genuine, honest commodity—*and only charges for this commodity.*

* * *

SO it all comes down *flatly* to purchasers.

If you sell pictures or theatre accessories you are buying sawdust *to-day* when you pay for circulation in excess of the seven thousand responsible owners of permanent, high-class picture theatres.

THERE ARE THE FACTS!

WM. A. JOHNSTON.

FEAR FOR SELIG, NOW ABROAD

Special to The Motion Picture News

Los Angeles, Aug. 10.

Considerable anxiety is felt by local employees and producing companies of the Selig Polyscope Company for the safety of W. N. Selig, who is in Europe making a tour of the company's exchanges at London, Paris, Berlin, Moscow and Rome. By some it is believed that he will be there to materially aid in securing exceptional scenes for the Hearst-Selig weekly, while others fear he will be unable to return when he desires.

It was Mr. Selig's intention to be in Los Angeles to inspect the big Zoo, on Mission road, the public opening of which will be September 1 or Labor Day.

BAR SUNDAY SHOWS IN NASHVILLE

Special to The Motion Picture News

Nashville, Tenn., Aug. 13.

No Sunday motion picture shows are to be permitted in Nashville. After a lengthy consideration of the matter and after the ministers of the city had all protested long and loud over the proposed action, it was decided by Mayor Hilary E. Howse that nothing of the kind would be permitted.

The motion picture men of Nashville were not inclined to over-run the wishes of the church people and did not press their claims to any great extent, in which case, however, it is believed they would have won out easily.

PATENTS COMPANY SUES FIVE FIRMS

Special to The Motion Picture News

Los Angeles, Aug. 10.

In suits filed in the United States district court at Los Angeles, the Oz Film Company, Nash Motion Picture Company, the Albuquerque Film Company, St. Louis Motion Picture Company and Bosworth, Inc., have been made defendants by the Motion Picture Patents Company, of New York. The complaints allege infringement of patents by the use of a patented camera.

NEBRASKA STATE OFFICER RESIGNS

Special to The Motion Picture News

Omaha, Neb., Aug. 12.

G. S. Weaver, elected secretary of the state branch of the Motion Picture Exhibitors League of America, has resigned as secretary. His reason was that he is no longer an exhibitor, having sold his interest in the Alhambra Theatre on North Twenty-fourth street.

He has gone into the business of handling advertising slides.

Omaha Official Tries to Force Curfew

Wants Children Excluded from Motion Picture Theatres after 9:00 p.m.—President Goldberg, of the M. P. E. L. A., Opposes the Proposition

Special to The Motion Picture News

Omaha, Neb., Aug. 12.

JUVENILE Officer Bernstein has brought before the city commissioners of Omaha a proposed ordinance prohibiting children at motion picture theatres after 9 o'clock at night unless their parents are with them. Children under sixteen years of age are governed by the ordinance, which mentions motion picture houses in particular, and all public places.

That the exhibitors of Omaha will combat the ordinance before the commissioners when it comes up for action is expected. The same proposition has been frequently mentioned before, but each time the objections of influential exhibitors has stopped it before it reached the commission.

President Samuel Goldberg, of the Omaha branch of the M. P. E. L. A., has declared himself to be against such action. He says many parents, bent on an evening at a friend's home, or other places where the children would not enjoy themselves, solve the problem by leaving the children at the community theatre, with instructions to wait there, looking at the pictures, until they return for them. He also declares the motion picture theatres near the homes of the children have helped keep them off the downtown streets.

That the local branch will be back of him if the ordinance seems to have the support of a majority of the commissioners is expected. Because the exhibitors have been so willing and so efficient in helping better conditions in Omaha, their objection will carry much weight.

Guy P. Leavitt.

Dallas Exhibitors Recognize Union

Managers Had Been Paying the Regular Scale, But the Operators Struck for Recognition—The Walkout Lasted Three Months

Special to The Motion Picture News

Dallas, Tex., Aug. 12.

UNION operators of Dallas who went on a strike in April for a better wage scale practically won their fight when T. P. Finnegan, manager of the Hippodrome, the largest picture house in the city, recently signed the scale asked by the operators.

There was really little difference in the scale which the operators asked and which was being paid prior to the organization of the union. The only objection was that the proprietors did not want to recognize the union.

Dallas is a well organized union town, and when a few of the smaller houses signed it was up to the larger ones to also square themselves with the union, which was organized by an organizer of the American Federation of Labor and which chartered the local union of operators.

During the three months the strike was on there was but very little disturbance, although when the men first walked out they left the machines in bad shape and several demonstrations were made. In one or two instances operators brought from other places were attacked and the houses were picketed, but the police discouraged these tactics and made several arrests that were effective as discipline.

Emmet Hambrick.

Record Prosperity for Nashville Exhibitors

Outlook for Legitimate Houses Doleful, with Photoplay Men Planning a Whirlwind Campaign for Supremacy this Winter

Special to The Motion Picture News

Nashville, Tenn., Aug. 13.

All of the film theatres in Nashville are now in the most prosperous condition of their history, and the outlook is that the legitimate drama, the stage, will suffer in consequence this winter experienced theatrical men here are freely predicting.

The theatre-going people of Nashville have been giving the highest class of motion pictures this year of any season past, and have witnessed some of the season's greatest successes in the motion pictures, at an insignificant price as compared with that charged by the big playhouses of the city.

The Orpheum is planning on bringing some large plays of the screen drama here this winter in direct competition with the Vendome, the city's largest theatre, and it will be a test between the two as to the drawing capacity, with the Vendome charging regular prices of $2 and $3, and the Orpheum giving their shows for twenty cents.

R. L. Pique.

COURTS UPHOLD PENNSYLVANIA CENSORS

Judge Martin, in Common Pleas, Philadelphia, Refuses Injunction Asked by Universal, Mutual and Exhibitors in Three-Cornered Suit, and Declares Law is Valid Exercise of State's Police Power—Promise New Rules After September 1—Press Divided in Opinion

THE Pennsylvania motion picture censor law, passed on June 19, 1911, and thought to be unconstitutional by exhibitors in that state and elsewhere, has been declared valid by Judge Martin, of the Court of Common Pleas No. 5, in Philadelphia, following injunction suits brought to test the status of the enactment.

The opinion was handed down on August 7. It declined to grant an injunction against J. Louis Breitinger, the chief censor of motion picture films, and Mrs. E. C. Niver, assistant censor, constituting the State Board of Censors, to restrain them from enforcing the provisions of the act by demanding that all motion picture films or reels be submitted to them for their approval or rejection, before they are exhibited to the public.

The suit for an injunction was brought by the Buffalo branch, Mutual Film Corporation; the Mutual Film Corporation of Pennsylvania and Interstate Films Company; by Albert E. Brown, William Sachsenmaier and Vernon R. Carrick, trading as the Overbrook Theatre, and by the Pittsburgh Photoplay Company. They contended that the censorship act was unconstitutional and an unlawful interference with interstate commerce. The contentions of the plaintiffs were fully heard by the court some weeks ago.

JUDGE MARTIN'S conclusions are that the act is not unconstitutional and is not an illegal interference with interstate commerce; but that it clearly is an exercise of the police power of the State, enacted to conserve the morals and manners of the public, and as such its purport is within the scope of legislative authority. Many cases are cited by the judge as references in support of his findings.

In one part of the opinion Judge Martin says:

"It is alleged in each of the bills of complaint that none of the moving pictures, films, or reels, owned by the plaintiffs, and rented or intended to be rented in the commonwealth, or exhibited, are sacrilegious, obscene, indecent, immoral, or such as tend to corrupt morals, but, on the contrary, are moral and proper.

"IF such be the case, it will be presumed that they will be passed by the censors, and while complaint is made of anticipated inconvenience and expense, plaintiffs have made no attempt to comply with the terms of the act, and it is not possible to determine in advance that it is impractical to carry out its provisions.

"Official censorship has already been established in four states and many cities, and a bill is pending in Congress to create a Federal Motion Picture Commission for licensing films. There is a voluntary board known as the National Board of Censorship of Motion Pictures, in New York.

"That board views from 150 to 185 film subjects a week, and the pictures are daily seen by about 8,000,000 of people in 18,000 motion picture houses in the United States. Last year fifty-three subjects were condemned and parts eliminated in 401. The cost of these, negative copies included, was over $582,000.

"CLOSE on the heels of Judge Martin's decision it was announced by J. Louis Breitinger, chief censor of the board, that new regulations regarding the presentation of motion pictures in Pennsylvania will be enforced September 1 by the Pennsylvania State Board of Censors, and after that date all films must be approved by the board. The adoption of the rules, however, has been deferred until the status of the board has been definitely determined in a court of law, it was explained by Mr. Breitinger the next day.

"The decision upholding the constitutionality of the act," said Mr. Breitinger, "is in conformity with the law, and it is what we expected. It is in accordance with the interpretation of similar laws in Ohio and Illinois, where it was decided to be within the police power of those states to establish such a censorship as is provided for under the Pennsylvania act.

"IN Ohio, the law is upheld in a decision of a state court. In Illinois, the United States courts decided the question as it has been decided in this state.

"We are not trying to eliminate everything. We are endeavoring to pass as many films as possible. After the first of September, a new set of rules will be enforced in this state. The police of the towns and cities upstate will be requested to aid the board by prosecuting all violations of the new rules. The board will require, after that date, that all films shown in the state must have the approval of the board."

The "Philadelphia Press" commented on the law in the following terms:

"In refusing an injunction against the State Board of Moving Picture Censors the Common Pleas Court has reiterated the principle that a censorship is the lawful exercise of the police power of the state to conserve the morals of the public. This principle is both sound and just; but it does not answer the more pertinent criticism that has been directed against the new censorship law.

"IT has been pointed out that it would be physically impossible for the two censors to examine every film manufactured in the state without seriously delaying their production and causing great inconvenience and expense to the manufacturers. The court declined to go into this phase of the case because the plaintiffs had never complied with the law and their objections to it were purely theoretical.

"Yet many film manufacturers have complied and are daily complying with the law. Whether the limited yet rigorous provisions of the law are valid as concerning these manufacturers is a question the courts have yet to determine.

"Pennsylvania is the fourth state to establish a moving picture censorship. There is a bill before Congress at present providing for the establishment of a National Board of Censors. These laws do not create the presumption that the previous product of the film manufacturers were anything else than moral and proper.

"The need for censorship has grown out of the tremendous development of the moving picture industry as much as the infrequent production of an objectionable film.

"THE far-reaching effect of the moving picture, its growing importance and the young and impressionable audiences it attracts have made necessary the precautions to maintain it at a high moral tone. But the very magnitude of the moving picture business makes it equally imperative that no system of censorship shall be so restricting as to hamper its progress or inhibit its growth."

In contrast to this sensible view of the situation, which sees the grave possibility of the motion picture industry being hampered by censorship, "The Ledger" comments with smug complacency in this self-righteous and we-know-what's-good-for-you fashion:

"Judge Martin has sustained the validity of the act creating the board of censors of moving pictures, which gives it authority to suppress exhibitions detrimental to public morals. A different decision would have denied the right of the state to exercise police power, and would have permitted the educative influence of the cinematograph to be perverted to evil ends for the sake of gain.

"THE state owes a very grave responsibility to its immature citizens. It should not be left to the discretion of producing companies to decide which 'photoplays' and scenes are proper and which are not. The decision must rest with an unbiased arbiter, and there is no charge that the board as at present constituted has yielded to improper influences in discriminating between matter that may fitly be presented on the screen and the films that are for any reason objectionable."

SUMMER BUSINESS BOOMS IN SIOUX CITY

Special to THE MOTION PICTURE NEWS
Omaha, Neb., Aug. 12.

That every theatre in Sioux City, Ia., where nine downtown houses make competition bitter, more than "broke even" during the hottest weeks, is the message brought to Omaha by W. A. Caulkins, of the Laemmle Film Service Company, who was in Sioux City on business recently. Not a single theatre closed or lowered its service in Sioux City this summer, he said. He visited a number of other towns, large and small, and found the same good business conditions existing.

The fact is, that general reports here show a better business this season than was ever enjoyed during the summer. A record breaking business is expected when the good season opens in the fall. Two new theatres are being planned for Omaha to be ready before January.

CLOSED FOR REMODELING AFTER FIRE

Special to THE MOTION PICTURE NEWS
Omaha, Neb., Aug. 12.

Fire Warden Eddie Morris, of Omaha, ordered the Palm Theatre, Fourteenth and Douglas streets, to be kept closed after a fire, Monday, July 27, until it had been remodeled to comply with the state fire laws. The fire was in the operator's booth.

Thirty people in the theatre walked out without excitement. Automatic doors on the booth closed successfully. The fire warden accused Manager Kolberg of allowing an eleven-year-old boy to assist the operator. Manager Kolberg is remodeling the theatre and will open it within a week.

Says War Will Not Affect Price of Carbons

George F. Kiewert Sure that Exhibitor Need Have No Fear of Shortage in This Country — Market Will Not Be Cornered

Special to THE MOTION PICTURE NEWS
Milwaukee, Wis., Aug. 12.

THE price of carbons in America will not be raised on account of the European war.

Despite the fact that many of the ingredients that enter into the manufacture of carbons comes from Austria, and that the majority of carbons that are used by motion picture exhibitors in this country are made in Germany or Austria, George F. Kiewert, vice-president of the Charles L. Kiewert Company, whose Bio carbon is extensively used in this country, says that exhibitors need have no fear of a raise in the price of carbons or a shortage in the supply for some time to come.

"Since the breaking out of the European war we have been deluged with orders that were purely speculative, from men who thought they saw a chance to corner the market and make a small size fortune when the price of carbons should advance," said Mr. Kiewert. "But we have discouraged all speculation and will do all in our power to protect our customers. We have turned down a number of orders already, ranging all the way from 3,000 to 10,000 carbons from cities where we knew that they could not utilize this supply in a year's time."

Mr. Kiewert says that he expects his company will soon be able to get their imports through from Germany and in the meanwhile they have plenty of stock to supply their customers. The only chance of there being a rise in the price of carbons would come if through some unforeseen circumstance the company was unable to get any from Germany; and in that case they would be forced to draw upon their Pacific coast warehouse and the Eastern and Middle Western exhibitor would be forced to pay the additional freight charge.

"I know that we are simply taking care of all the customers on our books and turning down the majority of orders from people we do not know," said Mr. Kiewert. "I am sure the other carbon men in the country are doing the same and that the exhibitor will be fully protected."

J. W. MARTIN.

Louisville Exhibitors Fear Results of War

Small Tobacco Crop, Exported Principally to Europe, Might Close a Number of Kentucky Motion Picture Houses, Is Managers' Apprehension

Special to THE MOTION PICTURE NEWS
Louisville, Ky., Aug. 13.

"WHAT effect is the crash among the powers of Europe going to have on my business?" is the question that motion picture exhibitors in Louisville and the surrounding territory are at the present most anxiously asking themselves.

So far, no effect, either in the increase or decrease of business has been felt, but the general consensus of opinion is that a prolonged struggle in Europe may have a far-reaching effect on the fortunes of motion picture exhibitors.

The business of the motion picture houses in Louisville and Kentucky but little more than paid expenses in most cases, but conditions have recently become somewhat better. In Louisville the attendance was largely increased with the cessation of the extremely hot weather which held the state for nearly two months, while in many of the towns in the agricultural districts the harvesting of the wheat crops has exerted a stimulating influence on business.

The fear that a prolonged European war may hurt business in Kentucky seems to be well founded. Kentucky's one really big money crop is tobacco and of that she raises thirty-five per cent of all that is grown in the United States. A very large part of this tobacco goes into the export trade, and many growers are fearing that with the European market cut off they may find difficulty in marketing their product in spite of the fact that the tobacco crop in this state is nearly 80,000,000 pounds under the usual production.

In Louisville, a manufacturing center, the fear is that the halting of export trade may bring about the closing down of a number of the larger manufacturing plants. In this event there are a large number of neighborhood houses that will suffer keenly.

F. D. VANOVER.

LASKY INSTALLS COSTUME DEPARTMENT

Special to THE MOTION PICTURE NEWS
Los Angeles, Aug. 10.

After a week at the studio Jesse Lasky, who is here for a two weeks stay, has found but one suggestion to make for the betterment and convenience of his producing companies, and that is that a costume manufacturing department be added. Arrangements are now being made by Manager Fred Kley, and upon Mr. Lasky's return to New York he will employ an experienced costume maker.

CENSOR, IN COMPROMISE, PASSES "BARLEYCORN"

Breitinger Backs Down on Most of the Eliminations Ordered at First and Lets Jack London Films Go Through After Nominal Cut-Outs—Film Ran Three Days Unmolested—Clergy There in Approving Crowds

Special to The Motion Picture News

Philadelphia, Aug. 13.

FOLLOWING the action of J. Louis Breitinger, attorney for Philadelphia liquor interests and head of the censor board of that city, who demanded a number of absurd and irrelevant cuts to be made in "John Barleycorn" before he would allow it to be released, C. H. Pierce, representing Bosworth, Inc., the owners of the film, and William E. Smith, of the Famous Players Exchange, in the Quaker City, who handles the photoplay for Eastern Pennsylvania, made arrangements to put "John Barleycorn" on at the Garrick Theatre without cutting the film according to Breitinger's instructions, on Monday, August 3.

The film was heavily advertised in Philadelphia and nearby cities, the Bosworth company using all the newspapers in Philadelphia for that purpose. The publicity campaign extended to Atlantic City, where a large number of three-sheets, conspicuously placed, proved effective.

On the opening night the Garrick was packed to the doors. It is estimated that the attendance the first two nights reached 2,500. Numerous invitations were sent to Philadelphia ministers, who were asked to judge the film. Nearly every clergyman who was able to be present saw "John Barleycorn" sometime during the week it was on exhibition at the Garrick, and they were unanimous in declaring that there was nothing objectional in the film. On the other hand, they said, the representation of Jack London's experience with the liquor habit and his efforts to combat its evil force in his own life taught a great moral lesson.

The public exhibition of the film without the censor's approval subjected the representative of the Bosworth company to a fine of $50.

The newspapers in Philadelphia on learning that the public found nothing objectional in "John Barleycorn" as charged by the censor, took up the matter the next day, Tuesday. W. E. Smith, C. H. Pierce and ex-Judge J. G. Gordon, who had been previously engaged to handle the case for Bosworth, Inc., called on Breitinger for his views of the move taken by the producers of the film.

The censor expressed a desire to compromise. It was then decided that Mr. Pierce should submit voluntarily to arrest and pay a fine of $50 for the exhibition of the picture on Monday without the approval of the censor. Breitinger then agreed to approve the film if a few cuts were made. They were considerably less than the number he had stipulated previously, and he insisted upon them more with the idea of preventing it from appearing that he had entirely reversed his opinion.

With this desire to save his face, he released the film on Wednesday, August 5. The Garrick Theatre was filled the rest of the week, and the producers have been free from annoyance by the censor board.

Lobby frames containing clippings from Philadelphia newspapers in which the arbitrary and absurd action of the censor was chronicled were put on display in front of the Garrick for the public to see how unjust Breitinger had been in condemning "John Barleycorn." It proved very effective and caused a great deal of comment among the knots of people hovering about the theatre as a result of the publicity.



SCENE IN FRONT OF THE GARRICK THEATRE, PHILADELPHIA, WHERE "JOHN BARLEYCORN" WAS SHOWN IN DEFIANCE OF THE CENSORS

REFUSE LICENSE TO THEATRE

Special to The Motion Picture News

Houston, Tex., Aug. 11.

At a special hearing before the city council of Houston Heights recently, the council refused to grant a permit to a motion picture theatre on Yale street near Eleventh avenue. The theatre began operation some weeks ago before the council had created the ordinance requiring amusement places of that type to obtain licenses.

A number of Houston Heights women were at the hearing and spoke in objection to the license being granted.

"WURLITZERIZING" TEXAS THEATRES

W. B. Lanicoa, of Sherman, Texas, has just purchased a style "G" Wurlitzer for his new theatre (The Bell) now being erected.

The Colonial Amusement Company, of Dallas, Texas, are installing a style "R" in their new Colonial Theatre, Dallas, Texas, which will be one of the largest and best equipped residential theatres in the state, with a seating capacity of 650 people.

George E. Cordell, proprietor and manager of the Empress Theatre, Greenville, Texas, is installing a 29 "C" Mandolin Piano Orchestra in his theatre, which has just been remodeled and refurnished throughout.

E. H. Fabian just purchased and installed in the Lyric Theatre, of Ennis, Texas, a Wurlitzer instrument, style "B." Mr. Fabian is remodeling and refurnishing his theatre throughout.

THANHOUSER CREW ROWS TO VICTORY

The "Thanhouser Eight," the only expert rowing crew in the motion picture industry, competed successfully in the big amateur rowing regatta, August 8, in Philadelphia. Every large athletic association in the United States and Canada participated in the regatta.

The Thanhouser crew was taken to Philadelphia by Carroll Fleming, former producing director at the New York Hippodrome, now director at the New Rochelle studio. Those comprising the crew are: Irving Cummings, William Nole, Tootes Brady, William Carroll, Clayton Cole, Frank Murphy, Charles Howe, Robert Marchang, John Scott, coxwain, and George Sullivan, substitute. Tootes Brady is the holder of several national records.

RAMO WAR FILMS HERE

The first European negative for the Ramo Films, Inc., production entitled "The War of Wars," arrived at their offices on Sunday, August 9. A print was made and exhibited and was found to be a very elegant and beautiful film.

Considerable more film reached New York for the Ramo Company on August 13. The first print will be finished and ready for the various offices of the Ramo Company and their numerous bookings on Saturday, August 15.

OLDEST ON THE SCREEN

William Robinson, of the Essanay stock company, is said to be the oldest man in motion pictures. Mr. Robinson was seventy-three years old his last birthday, but is as spry as the average man of forty.

Dallas Censors Accused of Prejudice

Pictures Not Allowed on the Screen in Dallas by Their Action Find Ready Acceptance Elsewhere in Texas, Is Claim

Special to The Motion Picture News

Dallas, Tex., Aug. 12.

LOCAL motion picture men are having considerable trouble with the board of censors here—that is, one member of the board. This one member who is causing most of the worry is Mrs. Reed Finley, secretary and the only paid member of the board. Attempts to alter her edicts have been vain.

Mrs. Finley recently barred from the screens in this city "The House of Bondage" and "Should a Woman Tell." They were not permitted to be shown in Dallas after they had been shown at other points in the state. Even after the Dallas board barred the pictures they were shown at other points in the state, indicating that the smaller cities of Texas were not being swayed at all by what the largest city in the state did.

As a result of the activities of Mrs. Finley she has incurred considerable hard feeling on the part of exhibitors. In fact, an effort is now being made to see whether under the ordinance the city can legally pay Mrs. Finley the $50 per month which she is allowed as secretary of the board of censors.

When the board was created it was stipulated in the ordinance that no members should receive any salary, but that they should serve on the appointment of the mayor without cost to the city. Other members of the board outside of the police commissioner and chief of police are Henry Jacoby, a real estate man, and M. N. Baker, a well-known Dallas attorney.

When the board was created no provision was made for a salary and Mrs. Finley was appointed with the others to serve just for the honor there was to the appointment. Later she was made secretary and a resolution adopted by the board of city commissioners fixing salary at $50 per month. It is claimed that under the simple resolution she cannot be paid any salary at all, and exhibitors are preparing to test the matter and will try and force the board to pass an ordinance fixing the salary or else cease paying the salary altogether. Indications are that the matter will reach a focus in a short time.

H. S. Purser.

Films Capture Three Coast Theatres

Two in San Bernardino and One in Santa Ana, Cal., Go to Pictures—Los Angeles House Raises Prices

Special to The Motion Picture News

Los Angeles, Aug. 10.

THREE theatres, heretofore used for theatrical productions only, will soon open with motion picture programs. Both are under the management of P. S. Harrison, of San Bernardino, Cal.

One is the Opera House, at San Bernardino, with a seating capacity of 1,300, and another, the Loring Theatre, at Riverside, with 1,000 seats. The prices will be ten and twenty cents and Paramount program will be used exclusively. The San Bernardino change will be made September 5, and the Riverside house opened October 1.

L. A. Schlesinger will raise the standards of the Temple Theatre, at Santa Ana, Cal., from a road show theatre to one showing Paramount program in September.

This house has a large stage which will be utilized partially for electrical effects.

Beginning to-day, the Alhambra Theatre, with 900 seats, located at 742 South Hill street, Los Angeles, increases the price of admission from five to ten cents. This is one of the three big houses here that have retained the nickel admission fee, during the past few months of price evolution and increase. Manager Frank Hawkins will use Universal program exclusively, opening under the new policy with the first instalment of "The Trey o' Hearts." A four-piece orchestra will be used instead of piano only.

The change of policy, together with features for the future will be advertised very liberally. Fifty 24-sheet lithographs and quarter page space in the Los Angeles "Tribune," morning, will be used. The theatre is very handsomely decorated and furnished throughout and finished in a rich onyx and marble.

J. C. Jessen.

TIMELY ENGLISH WAR FILM RELEASED

The London Film Company's latest picture, which will be released in America through the Cosmofoto Film Company, is entitled "England's Menace," a two-reel feature produced by Harold Shaw, director of "Trilby" and "The House of Temperley," and written by Bannister Merwin. The picture is now on its way to the offices of the Cosmofoto Film Company, and from the favorable accounts it received in the English trade papers, its success is a foregone conclusion.

PROTECTIVE LEAGUE WILL BE STATE-WIDE BODY

New Pennsylvania Organization will Supplement Work of League and Co-operate With It—Membership to Include all Those Related to the Industry—Central State Branch Formed—Censorship and Building Laws Will Be Fought to a Finish

Special to The Motion Picture News
Harrisburg, Pa., Aug. 13.

A FURTHER cementing of Central Pennsylvania motion picture interests for protection against censorship and all sorts of "outside interference" has been effected through the decision, announced Monday, of motion picture men in Harrisburg, York, Reading, Lancaster, Lebanon and smaller cities in this section of the state, to form a district branch of the newly organized Moving Picture Protective Association of Pennsylvania.

This association, which is now undertaking to form branches to cover the entire state, similar to that formed here, seeks to include in its membership not only theatre owners, exhibitors and manufacturers of films, but distributers of films and lithograph makers, and in fact all classes of men who have money invested in any business relating to motion pictures.

As explained by C. Floyd Hopkins, of this city, president of the new Moving Picture Exhibitors League of Central Pennsylvania, a distinct organization, the purposes of the Protective Association in no way conflict with those of the league. The league is composed only of exhibitors and theatre managers and its purpose is to deal with problems which arise within the business, such as the elimination of cut-throat methods among exhibitors, the standardization of prices of admittance and so forth.

THE protective association, on the other hand, is intended to fight the enemy from without.

The association goes on the theory that the fair-mindedness and level-headedness of the motion picture men themselves is all that is necessary for the proper regulation of the motion picture business.

The association believes that the motion picture interests know better what is for the good of the business and for the public than do politicians and civic bodies and amateur critics, and the association therefore intends to fight any opposition or interference from outside that it may regard as unjust.

THE association is on record as firmly opposed to state censorship. It also will fight any unjust restrictions which may be proposed by new state legislation and in this connection quite likely will employ a legislative representative during the coming session of the legislature. Another chief aim of the society is to oppose unjust taxes and other financial burdens which it deems unfair.

The Central Pennsylvania branch of the association was formed with temporary officers. They are: President, Isaac Silverman, manager of the Photoplay Theatre in this city, and secretary and treasurer, Clyde D. Klinger, of the Palace Theatre, also of Harrisburg.

The merely temporary organization was formed because at the meeting at which the decision was reached to go into the state association, the motion picture men of many of the Central Pennsylvania cities outside of Harrisburg were not present in person, but by letter signified their intention of supporting the movement and applied for membership.

It is desired that when the permanent officers are elected it shall be by the vote of the representatives from all cities, and a convention for this purpose will be called at an early date. About thirty men already have joined the Central Pennsylvania branch of the association and it is expected to enlist the interest of all the leading motion picture men in this part of the state.

GEORGE BENNETHUM, of Philadelphia, who has a financial interest in many motion picture theatres throughout the state, is understood to be one of the promoters of the Moving Picture Protective Association of Pennsylvania. The headquarters of the parent organization are 818 Jarvella street, Pittsburgh, where Mr. J. W. Rittenhouse, the president, and Mr. A. J. Hanna, secretary, have their offices.

Mr. Rittenhouse is president of the Pittsburgh Exhibitors League Protective Association, of Pittsburgh, and one of the twenty members of the committee on Motion Picture Theatre Standards designated by the Industrial Board of the Pennsylvania Department of Labor and Industry to assist that board in the preparation of the new building code that it is proposed to enact into law in the coming session of the legislature. Mr. Rittenhouse has taken great interest in the compilation of the data contained in the recommendations recently published by the Department of Labor and Industry from which the building code will be compiled.

He is understood to have taken an active part in protecting the motion picture men's interests in the preparation of the tentative building rules and regulations.

V. H. Berghaus, Jr.

Pittsburgh Men Form Flourishing Association

Special to The Motion Picture News
Pittsburgh, Aug. 13.

THE Motion Picture Protective Association has mapped out a hard battle for itself in this section, but from the formation of the organization several months ago the officials have accomplished wonders and with the hard workers still at the head the organization bids fair to handle the work of the motion picture business in this section in the best manner possible.

Realizing that they were about to get the worst end of a bad deal and that some nigger was in the political woodpile at Harrisburg, the motion picture men in this section went to work with a will and organized.

The main object of the organization was to fight the battles of the motion picture men of this section against the unjust legislation regarding a state censorship on motion pictures. The local men thought that a national censorship was all that should be necessary and the other was none other than a graft job that should not be tolerated.

They joined hands right at the start and the fight is now on and will be waged to a finish, each man getting in touch with the state senator from his section and getting all the influence possible brought to bear on the representatives and political adherents to have the bill killed. They have made considerable headway and will see to it that no stone is left unturned that will result in putting a stop to the bill if possible.

THE state leagues are competent to handle the situation, according to the members of the local organization if they are willing to unite and use their efforts in that direction as in that manner they would bring to bear a powerful influence on the men at Harrisburg in the two legislative bodies, but each acting on its own initiative, they feel that little good can be accomplished.

The local organization will work hand-in-hand with any or all of the organizations in the state and will do their utmost in getting the result or having the measure that means so much to local exhibitors killed.

If the bill is permitted to stand it will wipe out of existence many of the smaller motion picture houses in this section. Many of the houses are in small store rooms and these men will be hit the hardest. They are not in a position to give all the space needed for aisles. They find that the censorship will increase the cost of their shows and work many hardships on them.

THE officers are putting forth their efforts in trying to get the various leagues in the state to unite into one solid front so that the greatest good can be accomplished. By uniting they will put up a battle that will produce the desired effect.

Already the taxes paid by the motion picture men in this section are more than they should be. A mercantile tax is charged, then the city and county come in for another share of the receipts of the house and this, with the high cost of films, labor and all the other incidental expenses connected with the motion picture business, makes the burden hard to bear for the little fellows.

The officers of the organization are in Harrisburg and will do their best to have the organizations all over the state join hands in this fight and later, if it is possible, consolidate into one big organization which will mean that much more protection to the motion picture men all over Pennsylvania. G. L. McCoy, Jr.

FALL PICTURE SEASON BEGINS EARLY

Special to The Motion Picture News

Rochester, N. Y., Aug. 12.

That August is the best month in the year for motion picture houses is the contention of George D. Curtiss, owner and manager of the Happy Hour Theatre, on St. Paul street.

Mr. Curtiss believes that folks are tired of going to the parks by that time, and with no school for the young folks, and most of them coming back to town, he says that motion pictures should do the largest business of their entire history this month.

Cool nights also help, he says. That the month of August really marks the opening of the fall season, instead of September, is his belief, and he is planning to put some extra attractions.

FILM RAISES TEMPERANCE FUNDS

The four-part feature film, "The Life of St. Patrick," the scenes of which were taken on the spots associated with the memory of Ireland's patron saint, played by peasants in historical costume, and brought out by Philip Benedict, New York, was recently shown in Pittsfield, Mass., for the benefit of the Father Matthew Temperance Association.

Free Pictures in Birmingham Arouse

City Officials Allow Advertising Men to Operate in Amusement Parks in Competition with Theatres Without Requiring Licenses

Special to The Motion Picture News

Birmingham, Ala., Aug. 13.

CONSIDERABLE feeling has been aroused between the motion picture men here and the city officials over the display of motion pictures in the public parks every night under the auspices of the Birmingham Playgrounds and Recreation Association.

The right for the display of motion pictures has been given to a local advertising agency, which pays no license as a motion picture operator. This agency shows the pictures in the parks free every night, but through its sale of advertisements which are thrown on the screens at regular intervals the agency is said to be making a very large profit out of the enterprise.

Picture men state that the free pictures in the parks hurt their business. A. Alex Wall, manager of the Alcazar Theatre, states that the business has been cut down 25 per cent since the showing of the free pictures in the parks. Other picture men state their business has been hurt, but not that much. Mr. Wall has conferred several times with President George Ward of the city commission, asking that the advertising man be made to pay a motion picture license, but Mr. Ward has refused to act on the suggestion. What further action will be taken remains to be decided.

THE motion picture has become a valued phase of playground and recreation work in Birmingham. There are seventeen parks organized into a playground association, each park being under a playground supervisor, who directs the games and amusements of the children. General Recreation Manager Z. Nespor, of the association, started the motion picture idea on July 4, when general Fourth of July celebrations were held in the parks without fireworks.

In the afternoon games were played and in the evening motion pictures were shown out in the open. Mr. Nespor has secured one or two motion picture machines and states he intends to secure more of them, making free pictures a feature of the evening amusements in the parks during the summer. The idea has taken hold of the people very strongly. Especially the poorer classes show great interest in the open-air exhibitions in the public parks and have turned out to everyone of them in large crowds. The city of Birmingham is paying particular attention to playground and recreation work this summer, and it seems that the motion picture idea is one of the most popular which has been hit upon.

Motion picture men state they would not object to the free shows in the parks if they were given under the auspices of the city and no outsider were allowed to come in and make money out of it, or if so, to charge him a regular motion picture show license. Ralph R. Silver.

Features Pull Crowds in Springfield, Mass.

Many of the Biggest New England Theatres Will Probably Show an All-Picture Program in the Fall

Special to The Motion Picture News

Springfield, Mass., Aug. 13.

THE Broadway Theatre, with a capacity of 2,600, turned away hundreds daily all week when they showed "The Drug Terror." The overflow filled all the theatres in the neighborhood. So great were the throngs that a special showing was given the last three evenings, beginning at 10 o'clock.

In Springfield the populace is "Million-Dollar-Mystery" mad, there being eight showings each week. The demand for repetition is so great that in some places they have signed a contract to reproduce the scenes.

Dame Rumor says that many of the largest theatres in New England are to show straight pictures this fall. It would be a breach of confidence to name them at this writing, but there will certainly be some surprises.

BERT MORIARITY, the owner of the Gem Theatre, Chicopee Falls, Mass., is at the head of a number of sporting men arranging a welcome home for Arthur Pelky, a native son, who has gained quite some fame as a pugilist.

Ben B. Sullivan, manager and owner of the 2,200 seat New Empire Theatre, at North Adams, Mass., recently died. His loss will be felt by all theatrical men in western Massachusetts. He was the senior member of the Sullivan Bros.' theatrical enterprises.

Raymond Dunnell, who owns a number of picture houses throughout New England, has recently taken over the Convent Hall Theatre at Gilbertville, Mass. Mr. Dunnell formerly was a motion picture actor and did most of his work before the camera in California.

The League and the Exhibitor

By S. L. Rothapfel

(Editor's Note.—The manager of the Strand Theatre, New York City, needs no introduction to the exhibitors of the country. He stands for the best element in the business. In an exclusive interview to The Motion Picture News *Mr. Rothapfel explains what organization means to him, and how the Motion Picture Exhibitors League can command the support of the nation's exhibitors. It is worth reading. It is worth heeding. Best of all, Mr. Rothapfel's requirements of what an exhibitors' league should be bid fair to be realized under the present regime.)*

THE first principles of successful exhibiting apply equally to the Motion Picture Exhibitors League of America.

An exhibitor, to be successful, must be possessed of a purpose, a system, and business ability. The same three general headings will lead the National League, or any other organization or enterprise to success, providing that it is founded on a legitimate, practical basis.

I had paid little or no attention to league matters until several weeks ago, when the amalgamation activities which transpired at the Dayton convention were brought to my attention by The Motion Picture News. Reasons for my lack of interest in league matters are obvious. I had opportunity to watch and study league activities while conducting the Lyric Theatre at Minneapolis.

I also took part in several campaigns against legalized censorship, and two or three other issues then confronting that state body. What was accomplished then, and how, are matters of history.

BUT the most discouraging part of the experience of that time, where the state and national leagues were concerned, was the appalling lack of co-operation and interest among the members. Those exhibitors who were not active in their state organization, or the National League, scoffed when they were asked to give their aid.

Many of the working members were more or less involved in the political battles fought beneath the surface of the organizations. They did not seem to know how to tackle the propositions.

Until a short time ago I had never heard of any definite platform advanced by the National League for the benefit of its members. Rumors of wonderful organization work, transpiring in all parts of the United States, were frequent. "Great" conventions were launched, and patronized by a corporal's guard of exhibitors. Perhaps there were reasons for the many significant contrasts between prophecies and actual accomplishments.

There are hundreds of practical,



S. L. ROTHAPFEL

hard headed business men operating motion picture theatres. They are men to whom time represents money. An hour or a day is invested in the same manner as a sum of money. They insist upon seeing something tangible and profitable as the goal for their efforts.

They are men who have had to perfect their own organizations; study out their own problems; meet adversity in many forms, and classify initiative, perseverance and originality as their chief assets.

They are the men who will never be led to membership in any organization which does not have a definite purpose, a tangible working system, an ambition to accomplish things. Again, there are many exhibitors—practical in every sense of the word, and acknowledged successes—who have given time, money and thought to their city, state, or the National League. Together they have paved the way for greater things.

IT seems to me that the time is ripe for a genuine trade organization of exhibitors, so solidly welded together, and so firmly established that political legislation, municipal ordinances, or the great grafting bodies operating under the guise of philanthropic societies, welfare leagues, and uplift associations will be eliminated entirely from the list of liabilities confronting every theatre owner.

I am basing my statement upon the method of handling the average business problem when I saw that the one, real common-sense method of procedure for the organization of every city and state league, and the national body, should begin by determining a purpose. Then comes the analysis of that purpose.

In its essentials it should be to protect the exhibiting industry as a whole, fight every form of antagonism, promote the interests of each exhibitor by placing him, through the league, in close and frequent contact with other members, bring about, through official investigation and action, better relations between themselves, the exchanges and manufacturers, seek legislation advantageous to the interests of the members, and protect the theatre owners to the greatest possible extent.

SUCH action would be giving value received. Not every exhibitor would have occasion to call upon the league for assistance or protection, but from those who would find it necessary to do so would come ample assurance to the more fortunate of his fellows that the time, energy and money they were devoting to the organization was well invested.

I am heartily in favor of league operations such as have been outlined to me recently. There is nothing that will do this business more good, in both a general and specific way, than a harmoniously working National League, conducted to work for the best interests of all.

And the big fellows, those who control chains of theatres, and operate on an extensive scale, will not hesitate long before lending their absolute support to such a body.

IF there is anything that I can do personally it will be a pleasure.

And my acquaintance permits me to state that there are a great many others who will jump into the thick of the work of organization and building the moment they are assured that the national body means business, in a business-like way.

There are no serious obstacles in the way of which I have been able to learn. It seems to be a proposition of defining a purpose, and then arousing a latent interest in a great number of exhibitors. This, perhaps, can best be accomplished by making a real effort to convince and show them that the league is going to give them their money's worth in more ways than one.

After that, it is a matter of doing it!

The European War and American Films

By M. H. Schoenbaum

Opportunity to Develop American Films Without Fear of Serious Competition is Excellent, But Caution and Moderation Should Be Used—Raw Film Need Not Rise in Price; All Materials Necessary for Its Manufacture Are to Be Had in This Country

WILL the European war do any harm to the motion picture industry in America? is a question the answer to which might be rather puzzling but in no way alarming.

The first effect of the European war will be to stop the import of a great part of European films. There will, however, be no famine of European drama or comedy. The American market is already flooded with them, and the European representatives here are in position to supply negatives for a certain time, should the war last much longer. The only scarcity to be felt, possibly in the very near future, will be in the "weeklies."

After an attempt to show all military scenes of the old collection which we have already seen, the "weeklies" will have to be restricted to views taken mostly in the United States. From the moral point of view, the result will be quite interesting enough for America, as the war in the old world will give the people here, whether American citizens or foreigners, an excellent opportunity to become acquainted with the beautiful spots which are to be found on the immense ground covered by the shadow of the stars and stripes.

As regards the exhibitor, it may be said that he never had a better chance to develop schemes for making local pictures himself, and I really fail to see a reason why the combined efforts of the exhibitor and manufacturer should not succeed in consoling the public, temporarily at least, of its loss in variety.

THE European war will help the American manufacturer to some extent, because all the printing and other operations for preparing the positive film will have to be done here, but the manufacturer will have to be careful and not lose his head by engaging fresh capital, building big factories and carelessly increasing the staff if he can get along without too many changes. The wheel might turn backwards and the manufacturer be caught within the gearing. We must base no great hopes on possible advantages resulting from the motion picture trade from the European trouble.

The market, which suffers already from over-production, could not stand many more burdens, and it would be foolish to continue a policy of overproduction with the childish belief that the public here will no more care for foreign pictures after it gets used to the national product. One must be very naïve to believe such stories. The whole success of the motion picture art is due to its infinite resources and variety. Also, it enables us to see things which could hardly be seen otherwise. The cinematographic industry is one that will always be associated with the two words import and export.

I am convinced that as soon as the war is over and that foreign pictures are imported again into the United States, the American public, while being extremely patriotic, will be glad to see all good foreign films. Who will dare blame them for it? The situation must be looked upon as it really is and will be after the war.

The exhibitor will by no means be affected by the changing conditions. There is no reason for the film to increase or decrease in price. All the materials composing the raw film are to be had in the United States. Should there be a change, it can only be entirely in favor of the exhibitor.

THE main body entering into the production of raw film is made from cotton, and cotton is now at extremely low prices. All other products and chemicals employed in the film are principally derived from wood, and there is no lack of wood yet in the United States.

Gelatine, which is also used in the manufacture of raw film, will certainly not rise very high, although photographic gelatine has long been a specialty of German manufacturers. The only difficulty in obtaining gelatine which can be mixed with the photographic sensitive chemicals lies in its handling. The German manufacturers buy most of their gelatine in France and resell it after it has been treated by a certain process which makes it as clean, white and transparent as possible. The water with which the gelatine is treated is also of great importance, and influences the quality of the final product. But we have just as good water in the United States, and there is no reason why it should not give as good results as that of Schweinfurt and Hoechst.

A Swiss concern recently made a successful attempt and is now furnishing a great part of the gelatine sold before by Hoechst and Schweinfurt.

It must be expected that certain products will increase in price, owing to the scarcity caused by the war; those products have hitherto been provided by European firms and it will now be impossible to get them before the European situation is settled. But all the material which is employed for raw film is to be had in the United States, and there is no reason for any change. Not only is the necessary material for making film easily obtained here, but most of the European manufacturers have often asked the American market to provide them with raw material.

SHOULD any rise occur, it could be explained by the fact that the American manufacturers, having been compelled to stop shipments of film to Europe, where it cannot be utilized, are trying to avoid bearing their European deficit by charging it on the shoulders of the American consumer.

On the other hand, the general European conflagration will affect the market as would a modification of the recent tariff, which allows all imports of raw film to come in free of duty, in view of the fact that all European film-makers are busy killing each other. All possible competition ceased and the price of film is left to the sole discretion of the American manufacturer.

There are great quantities of gelatine available now, since the recent laws have forbidden its sale under the denomination of "jelly"; but the sort of gelatine sold as jam, jelly, etc., will not suit photographic purposes before it is purified.

EDESON GIVES DINNER TO NOTABLES

Robert Edeson, in honor of Jesse L. Lasky and Mrs. Samuel Goldfish, who are now at the Lasky studios, Hollywood, Cal., gave a dinner on July 29, at which were present H. B. Warner, Rita Stanwood, Theodore Roberts, Edward Abeles, Cecil B. De Mille, Mrs. H. C. De Mille, Mr. and Mrs. Max Figman, Mr. and Mrs. James Neil, Charles Richman, Mr. and Mrs. Oscar Apfel, Winifred Kingston and Bessie Barsicale.

WASH FILMS IN MOUNTAIN STREAM

Reports from the Commercial Motion Picture Company, Grantwood, N. J., indicate the perfect condition of the films recently turned out by that concern.

The water in which the films are washed comes direct from mountain springs, enabling the manufacturers to put their product through a thorough cleansing process.

An officer of the company, in estimating the amount of work his company can turn out, declares that it has a record of 75,000 feet a day.

DELAY IN EMPIRE STATE FUSION PLANS

Motion Picture Exhibitors League of New York State Fails to Send Delegates to "Harmony" Meeting—Later Organization Passes Resolution Providing for Resignation of Officers and It Is Read Over the Phone to A. N. Wolff—He Turns It Down

THE meeting planned for the discussion of the best means for promoting harmony and bringing about amalgamation between the members of Motion Picture Exhibitors Association, of New York state, and the Motion Picture Exhibitors League, of New York state, was held at the Hotel Marlborough-Blenheim, New York City, on August 11, but no delegates from the league were present.

The session opened at 11:30 a. m., and with the exception of an hour's recess between 2:00 and 3:00, lasted well into the afternoon. Samuel H. Trigger, president of the New York City body, presided.

The following members of the executive committee of the association appointed to attend the meeting were present: Samuel H. Trigger, ex-officio; William A. Douque, of Utica, N. Y., secretary; W. H. Linton, Little Falls, N. Y., treasurer; B. E. Cornell, Syracuse, N. Y.; John F. Miller, Buffalo, N. Y.; Harold W. Rosenthal, New York City, and L. C. Smith, Schenectady, N. Y.

Five Delegates From Cinema Club

Five delegates, comprising the committee sent by the Cinema Club of the Bronx, the local branch of the league, sent to confer with the New York City organization, were as follows:

Messrs. Feinblatt, Harris and Deegan, Maurice Fleischman, and Tobias Keppler.

The Rochester delegation, headed by President A. N. Wolff, of the Motion Picture Exhibitors League, of the state of New York, upon whose action everything depended for carrying out the fusion plan, failed to appear.

Rochester Not Represented

The absence of the Rochester committee was forecast in a letter received by Samuel H. Trigger, on August 8, from Frank Pierce, of Geneva, the vice-president of the league.

Mr. Pierce wrote to the effect that he had received from Mr. Wolff a wire stating the impossibility of getting the league men together for attendance at the executive session of the two organizations at the Marlborough Hotel, in New York City, on August 11. He declared that he would get in touch with Mr. Pierce on the subject as soon as possible.

The discussion as to the best means of bringing about fusion of the two bodies in spite of the handicap imposed upon the meeting by the absence of Mr. Wolff proceeded at once after the closed session of the executive board at the Marlborough.

William A. Douque, secretary of the New York State Association, introduced a motion for the drawing up of a resolution which should further amalgamation. It was seconded by John F. Miller, of Buffalo, and carried.

Asks Resignation of Officers

The resolution, drawn up by L. C. Smith, of Schenectady, was as follows:

That whereas the resolution passed at the Dayton Convention evidenced the desire of all motion picture exhibitors in the United States of having only one National Organization, now,

THEREFORE, to consummate that purpose the State Organization of the Motion Picture Exhibitors Association of N. Y., herewith tender the resignation of all their officers to become effective only after there is but one state organization. The members of the State organization of the International Association are willing to attend a special meeting of the State Organization of the Motion Picture Exhibitors L. of A., the program of which shall only be as follows:

The meeting to be opened by the State Chairman. A committee to be appointed, two from the Exhibitors League and two from the Motion Picture Association, this committee to pass upon the qualifications of the representatives permitted to participate in the meeting. The representation to be upon the basis of the Ohio State Constitution of the M. P. E. L. of A. After the qualification of the delegates have been passed upon the following resolution is to be offered:

WHEREAS it is the intention of all exhibitors in the State of New York to have but one State Organization,

NOW, THEREFORE, be it RESOLVED, that the members of such State Organization shall consist of the members of the Motion Picture Exhibitors League of America and the members of the Motion Picture Exhibitors Ass'n. of the State of New York. That the resignations of all officers of both the League and the Association shall then be tendered and accepted and a new election held.

Resolution Read Over Phone

It was seconded by W. H. Linton, of Little Falls, the treasurer of the New York State organization.

A recess was then taken for the purpose of allowing time for the executive body to get A. N. Wolff, president of the state league on the wire in Buffalo. The amalgamation resolution was read to Mr. Wolff, but he refused to endorse the proposal or accede to the request that he call a meeting for the purpose of furthering the affiliation of the two bodies.

Mr. Wolff's stand was made known to the delegates upon their reconvening for the afternoon session, and a resolution was passed for the purpose of informing President Pearce, of the National League, of the action of Mr. Wolff.

Letter Sent to Pearce

The resolution was as follows:

WHEREAS, as T. A. Keppler, representing John J. Wittman, president of the New York Local of the New York State League, having telephoned to the President of the State League, A. N. Wolff, that representatives of ninety per cent of the State exhibitors being present and showing a desire to get together, and

WHEREAS, Mr. Wolff distinctly refused to call a meeting for that purpose and lend his good offices to assist in becoming one large body, therefore,

BE IT RESOLVED, that the motion be carried and the amendment placed on the minutes and forwarded to the president of the National League.

A motion was then introduced by L. C. Smith as follows:

That a letter be sent to National President Pearce stating what had been done here this morning and also a copy of the letter which will be sent to Mr. Wolff, president of the State Organization, stating our suggestions for amalgamation.

The motion was unanimously approved.

Raise Salary of Secretary

A vote was taken on the resolution of L. C. Smith for the increase of the salary of the secretary, William A. Douque, to five hundred dollars a year. The resolution was carried. This sum includes office expenses.

The report of the treasurer on the profit of the exhibition held under the auspices of the association was read and accepted by the members of the executive body.

The meeting then adjourned.

CAPITAL EXCHANGE MAN WEDS

Special to THE MOTION PICTURE NEWS

Washington, D. C., Aug. 13.

A wedding was a recent event in the local family of the World Film Corporation, when Alex G. Irvine, assistant manager and son of Wm. H. Irvine, manager of the Washington offices, married Miss Grace Collins. The new couple is at present in the city receiving congratulations. Mr. Irvine has just returned from a lengthy trip through western North Carolina and he reports excellent business in that section.

UNIVERSAL MEN IN WAR ZONE

A cablegram just received from the Universal London offices by Jack Cohn, manager of the "Animated Weekly," states that eight cameramen have just been dispatched into the European war zone armed with passports and letters of introduction. These men will take special scenes to be incorporated into the Universal Weekly.

Many of the men who are engaged in this work are veterans, having served time with the camera in the Balkan War.

NOTED YIDDISH ACTRESS TO APPEAR IN FILMS

The first appearance on the screen of Madam Sarah Adler will be in the role of Laura in "Sins of the Parents,"



MADAME SARAH ADLER

the latest production of Ivan Film Productions, Inc.

As a tragedienne on the Yiddish stage, Mme. Adler has an imposing array of triumphs to her credit.

Her manager, Ivan Abramson, has written the scenario of "Sins of the Parents." The picture is announced for immediate release.

WARNER'S IN HAVANA

The first feature film concern to arrange to cover the Cuban territory is Warner's Features, Inc., which is about to open an exchange in Havana.

The man directly in charge of the new exchange will be George Davis, who for some time has been connected with Warner's New York exchange, while Jacques Spiegel, manager of the New York exchange, will have direction of the enterprise.

As Warner's Features have proved remarkably successful in European countries, as well as at home, it seems to be a foregone conclusion that they will meet with equal success in Latin America, which is at present a virgin field for American films.

MINDIL IN PUBLICITY FIELD

Philip Mindil, formerly at the head of the publicity department of the Mutual Film Corporation, has opened a general publicity office in the Times Building, New York City. Associated with him is R. A. Doman.

Mr. Mindil is well known as an experienced publicist.

Clowns Will Caper in Horsley Comedies

But the Management of the Big Amusement House Declares That the Fun-makers Are Still Under Contract and Threatens an Injunction

THE Centaur Film Company, Bayonne, N. J., has signed up the Hippodrome clowns, but it is said that an injunction will be asked restraining the fun-makers from appearing on the screen, and David Horsley, president of the Centaur Company, from showing the pictures that have already been made. The Hippodrome claims that two of the clowns, Tommie Mullens and Harry La Pearl, are under long-time contracts to the Hippodrome. The clowns claim that they are protected by a two weeks' clause in their contracts, and that they will fight to a finish. Frank "Spook" Hanson and three other clowns are concerned in the exodus to picture land.

Tommie Mullens is one of the best-known pantomimists in the world, having been featured with Fred Karno's English Pantomime Company, "A Night in an English Music Hall," "The London Fire Brigade," "Hanlon's Superbas," and others.

Harry La Pearl is the leading circus clown of the United States and as principal producing clown with Barnum and Bailey, and the Ringling Brothers' Shows, and the New York Hippodrome, has probably aroused more laughter during the last five years than any one man alive.

"Spook" Hanson also enjoys an international reputation as a silent comedian.

Jimmie Hyland, the funny man with "Bersac's pony and unridable mule, Maude," act and George Zammett, late of the famous dollar troupe of Rizley acrobats, one of the oldest clowns in the circus world, and twenty other crack clowns, picked from the Sells-Floto and Wirth Brothers' Australian Shows, complete the troupe.

War Calls Pathe Executives and Employees

Arthur Roussel and L. P. Bonvillain Respond to the Call—Camera Men, Actors and Directors in Jersey Plant Also Go

AT least one large American corporation has felt the burden of war in the loss of employees and that is the American branch of the great French house of Pathé Frères. Though the majority of the employees in this country are Americans there are, as natural, a number of Frenchmen in different departments, chief of whom are the ranking officers of the company, Arthur Roussel and L. P. Bonvillain, the two vice presidents.

When the call went out from the French Consul in New York for reservists to return to the colors, practically all of these Frenchmen received the call. Mr. Bonvillain, who is lieutenant in the French army, has sailed to rejoin his regiment. Mr. Roussel is ill with pneumonia and the news of the war has been kept from him for fear of aggravating an already serious condition.

Mr. Bardet, the cashier, has sent his two sons who sailed on the "Lorraine." With them were Mr. Monca, lieutenant in the French army, and son of chief director Monca, of the Vincennes Studio, various office clerks, cameramen, actors, directors and men in every department.

The Commercial Buys New Machinery

Thoroughly Equipped Plant at Grantwood, N. J., Working on Full time—Laboratory Has 100,000 a Day Capacity

A VISIT to the laboratory of the Commercial Motion Pictures Company, Inc., at Grantwood, N. J., last week, reveals a plant that is a model of neatness and thorough in every respect. All the machinery formerly in the plant of the company at 102 West 101st Street, New York, was disposed of and entirely new machinery put in at Grantwood.

The first floor is devoted to the dark room, tinting and toning rooms. The second floor contains the drying, polishing, and title rooms. The third floor contains the scenic artist's room, and the top floor, the property room.

Independent and separate from the main structure is a steel-lined negative vault, and a separate vault for prints. The factory is dust-proof and contains a vacuum system, the installation of which was under the personal direction of Charles Hirliman, the superintendent of the laboratory.

The cellar floor contains the chemical room, assembling and joining rooms. The structure is of concrete and is fireproof and contains a thorough sprinkler system. The laboratory has a capacity of 100,000 feet a day.

CINCINNATI EXHIBITORS BALK AT PRICE SCALE

Managers of Big Houses Decline to Limit Price to Three Reels for Five Cents, as Demanded by Small Owners—Talk of Division Into Classes Among Local Men—New Operators' Scale Goes Into Effect for Two Years

Special to The Motion Picture News

Cincinnati, Aug. 12.

AFFAIRS of the Cincinnati local, Motion Picture Exhibitors League of America, have become somewhat involved. Topographical conditions here are responsible for some of the dissension which has stirred up the league recently.

Because of the fact that the city is cut up into many little communities located on the hilltops to the north, east and west, interests of the exhibitors in the several communities are diversified.

F. L. Emmert, Sr., president of the league, said recently that the motion picture interests of Cincinnati might be properly divided into four departments as follows:

The uptown exhibitors, the downtown exhibitors, the large exhibitors and the small exhibitors.

Differ Over Scale of Prices

Dissension was provoked at a recent league meeting when a number of the small exhibitors submitted a resolution which would fix three reels as the limit to be shown in Cincinnati for five cents. The large exhibitors refused to stand by this resolution, because their business is such that they can afford to put on six or seven reels in order to get the crowds. The houses in the heart of the city especially opposed the resolution.

"It is very evident that exhibitors in Cincinnati are divided on many questions," said Charles Weigel, manager of the Alhambra Theatre. "I believe the separating of the classes of exhibitors might be beneficial to all. The operators of large houses can well afford to take on expenses to combat adverse legislation and to carry out other plans to their interest, which the smaller exhibitor could not do.

"For this reason it would be unfair to assess the small exhibitor his share of the expenses in a big campaign, for the expense to him might be injurious while the larger exhibitor would scarcely feel it. It is a problem here in Cincinnati, by reason of our locations, which can only be solved when the exhibitors are classified and band together according to their classification."

Operators Put Through New Rates

Because of the dissension in the league no action could be taken on the new wage scale submitted by Local 165 of the Motion Picture and Projection Machine Operators Protective Union.

The operators, however, solved the problem in their own way.

They visited every exhibitor individually and secured the signatures of them all to an agreement for two years to pay operators in accordance with the new scale, which ranges from $1.50 to $9 increase a week. The new scale went into effect August 1 and is as follows:

Section 1. Picture theatres running four hours or less nightly shall require the service of one (1) operator, who shall receive sixteen dollars ($16.00) per week, and shall receive one dollar and fifty ($1.50) cents for any matinee, same not to exceed three and a half (3½) hours. Where continuous performance is given with matinee, the operator shall have supper relief, same to be paid one dollar ($1.00).

Section 2. Picture theatres running eleven (11) hours continuously daily shall employ two (2) operators, working split shift, each to receive eighteen dollars ($18.00) per week, overtime to be paid for at the rate of seventy-five cents (75c) per hour or fraction thereof.

Section 3. Picture theatres running fourteen hours (14 hours) continuously daily shall employ two (2) operators, working split shift, each to receive twenty-two dollars and fifty cents ($22.50) per week, overtime to be paid for at the rate of seventy-five cents (75c) per hour, or fraction thereof.

Section 4. Theatres running daily matinee and night performance, where the general admission is not over ten cents (10c), shall require the service of one (1) operator, he to receive twenty-two dollars and fifty cents ($22.50) per week, rehearsals included, seven hours (7) to constitute a day's work.

Section 5. Theatres running daily matinee and night performance, where general admission is over ten cents (10c), shall require one (1) operator, he to receive twenty-four dollars and fifty cents ($24.50) per week, rehearsals included, and shall receive one dollar and seventy-five cents ($1.75) for any extra performance.

Section 6. Houses running continuously afternoon and night shall have supper relief, same to be paid one dollar ($1.00).

Section 7. All overtime to be paid for at the rate of seventy-five cents (75c) per hour or fraction thereof.

Section 8. In theatres not coming under this schedule, or theatres opening Saturday and Sunday only, or entertainments and special work, the salary shall be set by the executive board.

Section 9. All operators must report fifteen (15) minutes before show time.

Section 10. Any change of operators contemplated, one week's notice shall be required from either party. No exception from the above rule shall be considered unless satisfactorily agreed upon between employer and this local.

R. S. Eastman.

Milwaukee Exhibitor Acts as Own Censor

Otto Meister Stops Run of Picture After Seeing It on His Screen and Notifies Censor Board of His Action

Special to The Motion Picture News

Milwaukee, Wis., Aug. 12.

THAT little or no necessity exists in this city for a censor board to handle the situation amongst the established exhibitors was shown Friday, when Otto Meister, owner and manager of the Vaudette Theatre, on his own volition took off a feature entitled "Lieut. Daring," which he had heavily advertised.

Mr. Meister saw the picture at the second morning show and, discovering that it was but a series of sensationalism with plenty of gun play, robbery, etc., and that it taught no moral lesson, he ordered it out of his program. After taking it off, he called up Charles Phillipps, of the local censor board, and told him of his action. Mr. Phillipps heartily commended him and told him that he had the backing of the local board.

It was on account of the Vaudette Theatre that much of the agitation that finally resulted in the forming of the Citizens' Censorship Committee was based, some of the would-be reformers even going so far as to point out the Vaudette as a sort of horrible example of what picture theatres would be without censorship of the pictures shown.

Despite the fact that the Vaudette is still showing the same type of picture that it showed at the time of the censorship agitation it has never had any trouble with the censor board, which has from the start approved of its program. Mr. Meister's move in censoring his own picture will no doubt take most of the wind out of the sails of the "reformers" in Milwaukee. It is to be hoped so, at any rate.

J. W. Martin.

National Board Plans Big Campaign

Number of Branches Will Be Extended to Fifty Throughout the United States—New Signed and Copyrighted Stamp to Appear on All Approved Films—Commission Expects to Familiarize the Public with Insignia—Sees Effective Check on Legalized Censorship

TO extend the work of the National Board of Censorship to fifty centers throughout the United States through local, unsalaried committees, working in harmony with it; to reach one hundred per cent efficiency in censoring films; to adopt a new signed and copyrighted stamp, the authorized use of which is forgery; to popularize this stamp through an advertising and publicity campaign; through this campaign to combat legalized censorship of any and all kinds, and to secure broader financial support is the program undertaken for the National Board of Censorship of Motion Pictures, by J. W. Binder, who is well known in the trade as a student of the art from the standpoint of a specialist in organization.

Mr. Binder when seen recently at the office of the National board, 70 Fifth avenue, said:

"Two things menace the solid growth of the motion picture. They are, in the order of their importance, legalized censorship whether federal, state or municipal, and, second, bad pictures. I mean bad from a moral, not an artistic, standpoint.

"To be sure, fundamentally, the two are one. If there were no bad pictures put out by irresponsible producers, the clamor raised by politicians and reformers for legalized censorship would have no point.

Fallacy of Local Censorship

"My study of the work of the national board shows that the number of pictures the board has passed about which there was any question at all, is so small a percentage of the whole number passed upon, as to be entirely negligible.

"It is from the small number of pictures which are not submitted to the board—their makers well knowing that they would be condemned—that 99 per cent of the criticism comes which is eagerly seized upon by the politicians as an excuse for the creation of a local legalized censor board with its desirable concomitants of fat fees, and other indirect 'emoluments' and possibilities. If this small number of pictures could be brought under the jurisdiction of the national board and either condemned or remade until fit to be shown, there is no doubt but that local censorship would die a natural death in a very little while.

"To bring about this very desirable end is the prime object of the campaign which I have undertaken for the national board. In working it out, no untried "theories" will be used. Every step has been proven by actually organizing similar committees in widely separated centers throughout the United States.



JACOB W. BINDER

"These committees have been organized for from one month to one and a half years, and it is safe to use the results obtained as fair examples of what can be achieved by this plan when it shall have been extended to cover the United States.

The Situation in Milwaukee

"In Milwaukee about a year ago there was created a local body recruited from the membership of the City Club, Chamber of Commerce, with representation from the motion picture exhibitors, and civic and religious societies. This committee, serving without pay, receives the weekly bulletin of the national board and almost without exception accepts the films the board has passed without question. In case of complaint, however, the film is at once investigated.

"The committee concentrates its efforts upon the films advertised to appear in the local houses which have not been passed by the national board. If any of these are objectionable the theatre owner or the producer is called before the board and the film is either ordered off or it is changed so as to come up to the well established standards of the national board, which have been adopted as the standards of the local committee. This committee is appointed by the mayor and its work has the hearty endorsement and co-operation of the University of Wisconsin.

"So satisfactory has been this plan to all concerned that there has been no agitation for legalized censorship anywhere in the state of Wisconsin. Like committees have been organized in New York, Kansas City, Nashville, Portland, Oregon, Omaha, Los Angeles, and in Fort Worth and Houston, Texas.

"In neither of these cities is there any agitation for local legalized censorship. So the plan *works*. And if it works in these places, is it unreasonable to predict that it will be just as efficient in any one of the other cities throughout the United States?

"To bring this about under the direction of the national board and to provide funds for doing it, is therefore one of the prime objects of the campaign.

To Provide a Publicity Fund

"The second thing which we shall aim to do, is to provide a fund for carrying on a campaign of publicity, through the media of the trade press, the magazine and the 23,000 newspapers of the United States, exposing the fallacies of legalized censorship; giving illustrations of the injustice it inflicts on the producer, distributor and exhibitor of motion pictures; showing its cost to the public, which must in the end bear the increased cost of marketing films.

"At the same time the splendidly conducted work of the national board will be shown and the merits of its constructive criticism compared with that of the so-called legal censor, who is not permitted to say what should be done if he were able to do so; but must confine himself to saying what must *not* be done and what must *not* be shown.

"A distinct feature of this publicity campaign will be to teach the millions who see the new signed stamp of the board, on the screen, what that insignia stands for."

GOLDIN LEAVES COMPANY

Sidney Goldin, who has been at the head of the Goldin Feature Film Company, has left that firm.

In the future he can be found in his new offices, 12, Broadway Theatre Building, New York.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

GIVING AWAY NICKELS TO GET BUSINESS

THE C. F. Mensing Amusement Company owns six picture houses in Leavenworth, Kan., and operates four of them. As a business getter for the Lyceum, their newest theatre, Carl Mensing, president and general manager, has hit upon a rather unusual scheme.

To start the ball rolling, he sent out about a thousand letters to a selected list of possible patrons and in each letter a new Buffalo-head nickel was enclosed.

The mailing envelope bore in huge red letters, the single word, "Lost." Inside was found a card bearing the inscription:

FOUND!
A cool, comfortable theatre with the "Mutual Movies."

Come Just Once Anyway,
Here's the Price.
Lyceum Theatre,
"Chuck" Townsend, Manager.
Opens Sunday, June 21st.

Glued to the card was a five-cent piece. Mr. Mensing has found that to be one of the most successful drawing cards he yet had used.

"PSYCHOLOGICAL"

GEORGE FISCHER, manager of Alhambra Theatre, Milwaukee, is a firm believer in the psychological effect of the surroundings upon the minds of his patrons.

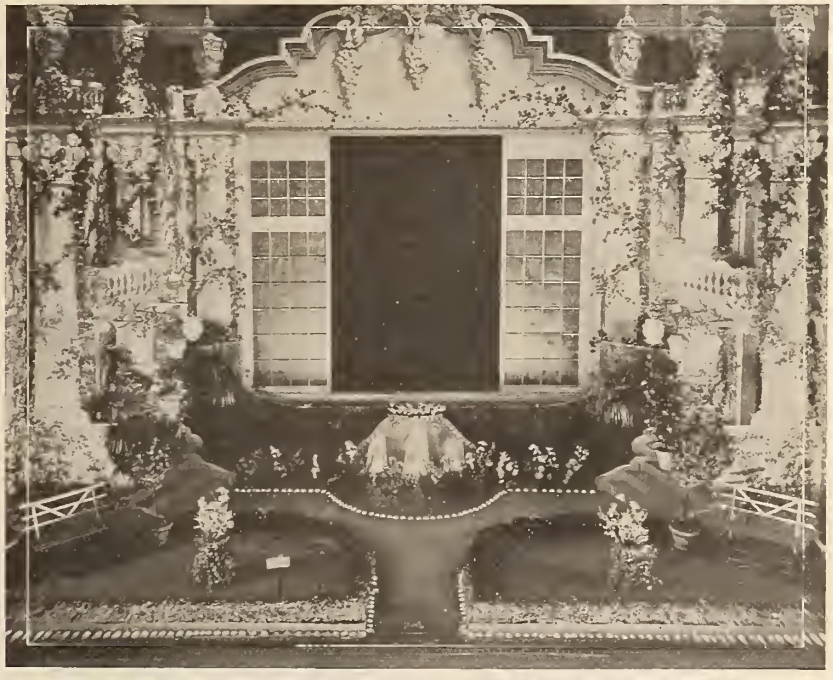
With this end in view he has equipped his theatre throughout with white seat covers and has fitted out all of the house attachés with pure white uniforms.

The result is that the Alhambra theatre presents a cool and delightful appearance to the eye of the patron, and this, says Manager Fischer, is half the battle towards a cool theatre in the summertime.

Though the cost is nominal the results have even at this early date proved most gratifying. It is expected that before the summer is over the seat covers and uniforms will have paid for themselves many times over.

GARDENING ON A THEATRE STAGE

THE stage at the Strand Theatre, on Market street, Newark, N. J., has been metamorphosed into a Japanese fairy garden. Japanese flowers spread their fragrance through the house. Japanese birds and butterflies flutter about, their gay plumage vying in iridescence with the sparkling colors of the electric fountain.



THE GARDEN ON THE STAGE OF THE STRAND, NEWARK, N. J.

Sand-covered walks lead from the beautiful French chateau's porticoes at each side of the stage to the fountain, which sends forth its scented streams high up into the air in the background, behind which is seen the charming façade of the central wall of the chateau.

The Japanese garden was designed by Jules Gerstle, the assistant manager of the theatre. To add to the realism of the park-like effect, a sign, "Keep Off the Grass," has been put up. It is the only thing about the garden that is not essentially Japanese.

An entirely new program was recently presented at the Strand, with a leading feature, the sensational six-reel photoplay, "Fire and Sword." This is a thrilling story of war and adventure in the Orient. An army of native Arabs, United State marines, artillery and wireless telegraphy are used to save one American girl.

A series of the Thanhouser serial, "The Million Dollar Mystery," the story of which was published in the "Evening Star," was shown to a large audience. Also another fine feature, called "'Neath the Lion's Paw," and a new number was presented in the shape of Miss Jeanne Martell, a gifted soprano, who rendered high-class and popular selections.

QUICK ACTION ADVERTISING

MANAGER H. KAISER, of the Boise, Idaho, proprietor of the theatre which bears his name, believes that the advertising that pays best is that which catches the eye of the public the quickest, and places a thought in their mind which compels

them to act quickly. It was with this thought in mind that he designed the attractive front to his theatre, which is largely mirror glass with hundreds of colored electric lights as a finishing touch.

Mr. Kaiser has his mirrors so arranged that a small amount of advertising in front of the house shows up to good advantage, for instance, two entrances of his theatre containing classy pictures of scenes from the show, and does a great deal of hotel lobby advertising, and also places pictures in banks and prominent business houses of Boise.

A CONDENSER MYSTERY

A Motion Picture News representative, while in conversation with the manager of a large upstate theatre, recently learned a new scheme for reducing the breakage of condensers.

The operator invariably reported a broken condenser at least once a week, was handed 75 cents for a new one and the trouble was remedied.

It finally occurred to the manager that these breakages happened with a rather peculiar regularity so he decided to investigate.

When the next broken condenser was reported he took the trouble to note carefully the exact character of the break, gave the operator 75 cents and waited.

During the latter part of the next week the new condenser broke and the manager asked for the old condenser. To his great surprise the operator brought down the identical condenser that he had reported as having cracked during the week previous.

Close questioning revealed the fact that the operator had been using this same old cracked condenser over and over and that he was pocketing the 75 cents each time.

The manager now has a new operator who brings down to the office and leaves with the manager every cracked condenser and receives a new one in return—not 75 cents.

NO EXTRA CHARGE

EXHIBITION of all feature films and the big photoplay productions at no advance from regular prices, and campaigns to increase the interest of children and civic organizations of the city in the theatre, are the policies of Tom H. Boland, manager of the Empress Theatre of Oklahoma City, which have made the house one of the most popular motion picture theatres in the southwest.

Ten cents is the regular admission charge and no variation is made, whether the attraction be "The Last Days of Pompeii," presented by George Kleine, "The Squaw Man," a Jesse L. Lasky feature, or a Famous Players Film Company production with "Little" Mary Pickford, who is a great favorite in Oklahoma City.

The Empress advertises extensively with special invitation to school children to attend whenever it has two-comedy or educational pictures on its six-reel program. When it has a film based on a well-known poem or book such as "Evangeline" or Sir Walter Scott's "Ivanhoe," special invitations are sent to the different dramatic clubs of the city and some of them always attend in a body.

Both Mutual and Universal services are used by the theatre, and large pictures of all their star performers adorn the lobby. The theatre is the most elaborate from an architectural standpoint of any in the city. A four-piece orchestra and a large pipe organ add to the attractiveness of the house.

CIGAR COUPONS FOR THEATRE

HENRY HUBER, manager of the Little Bijou, 11 Park Row, New York City, has a unique scheme for increasing the patronage of the theatre. Each patron is presented with a



twenty-five-cent United Cigar Store certificate. The coupons are handed to the patrons by the ticket chopper as they enter the theatre. The plan has helped wonderfully in keeping the "gate receipts" high during the summer months.

Good pictures, good music, and courtesy play the most important parts in Mr. Huber's success. The music, one of the most notable features of the theatre, is provided by B. Harris, who has made the orchestra a matter of comment among the patrons of the downtown section, who frequent the theatre during the day. The projection is furnished by two Power's 6A machines, operated by Samuel Goldfarb and Thomas Forestor.

A seven-foot exhaust fan provides ample ventilation for the theatre during the daytime, while at night the skylights are left open, thereby giving the patrons of the Bijou as much air as they could get in any airdome.

Mr. Huber attributes much of his success to H. M. Hoffman, manager of the Universal exchange at 23rd Street, who has aided him in "polishing" many of his schemes for boosting business.

Mr. Huber is also manager of the Madrid at 1945 Third avenue, New York City, and the Republic at 1004 Westchester avenue, Bronx. The Bijou is open from 9 a.m. until 11 p.m., and the Madrid and Republic both from 1 p.m. until 11 p.m.

A DICKENS' WEEK

A RECENT Dickens' week at the Elmwood Theatre, Buffalo, N. Y., was a great success and attracted a large and appreciative audience. On Monday and Tuesday, Manager Erdmann showed "The Old Curiosity Shop" and on Wednesday and Thursday, "David Copperfield."

The music at the Elmwood continues to be a most pleasing feature. Mr. Bertham A. Forbes, formerly organist of the Central Park Presbyterian Church, is alternating with the eight-piece orchestra with selections, on a large and beautiful-toned Steinway grand.

The new four-manual organ is about complete and his recitals on this instrument are being looked forward to with pleasure. Mr. Forbes is one of Buffalo's most talented musicians, and his engagement at the Elmwood Theatre was a "chef-d'œuvre" for Manager Erdmann.

THE LOBBY HAIRPIN BOX

THE Orpheum Theatre in Canton, O., 205 Tuscarawas street East, is one of the several motion picture theatres in this community without a retiring room for women. V. L. Schram, manager, has hit on an idea that gives partly the benefits of such a room however.

In the lobby near the main exit door hangs a long, panel mirror. Manager Schram noticed that a great number of his women patrons made use of this mirror to straighten their hair or fix their hats as they left the theatre. The other day he put a little shelf beside the mirror and placed on the shelf a box of wire hairpins. He had noticed that occasionally women lost hairpins in the theatre and guessed the needs of the losers as they left the theatre. The hairpin box has proved very popular.

IN THE EDUCATIONAL FIELD

Many Noted Men in Educational and Religious Circles on Advisory Board of Church and School Social Service Bureau—Dr. Carter Outlines Plans of Organization—Waterbury Exhibitors Lend Theatres to Churches for Matinees

THE names of many noted men in the religious and educational life of the United States are to be found on the list of those who make up the advisory board of the Church and School Social Service Bureau, which has been made public at the headquarters of the bureau at 18 East Forty-first street, New York.

Dr. William Carter, president of the bureau, and the Duke of Manchester, who is international vice-president of the bureau, gave out the list with a few comments on the work of the organization, which has been founded to put motion pictures in the schools and churches of the country at a low cost and with little or no trouble to those institutions that take the service.

"This bureau has not been organized on a commercial basis," said the duke. "None of the stock in it will be sold, as the financing has all been arranged for by the men who are interested in seeing the project prosper. We will, of course, because of the very magnitude of the undertaking, have to administer its affairs in a commercial way.

How the Two Will Co-operate

"Our first object is to get the public interested in clean amusements and in educational matters by means of motion pictures of the highest order. As to the details of the organization of the bureau, I must refer you to Dr. Carter, who has charge of it."

In addition to having this interest in the bureau, the Duke of Manchester is president of the International Education League, which has been organized on a bigger and broader scale than the bureau, but will place its varied services and facilities at the disposal of Dr. Carter's organization. Where the Church and School Social Service Bureau will be national in its scope, the Education League will have international aspects.

Said Dr. Carter:

"Our method of procedure will be like this: We will at first put out a weekly program of five thousand feet of film, which will be divided into religious, educational, sociological, travel and dramatic subjects. We will install a motion picture projecting machine and a special screen in the institutions that take our service on a yearly contract basis. We will send an expert in the use of the machine to instruct some local man to run it.

Will Buy All Films

"Right now we will buy all of the films which we put on our programs, but we will be able to supply them to our clientele at a much lower rate than the commercial exchanges would ever think of offering them for. Later—in fact, as soon as we can do so—we will have our own companies and will make virtually all of our films.

"We are going to send a company to Palestine to enact Bible stories, and another to Egypt for the same purpose. A third company will be sent all over the mission fields of the world to film scenes and stories in those far-away parts. All of this work will be done under the direction of men well known and well versed in the lines covered."

Some of the men on the advisory board are:

Dr. Charles H. Parkhurst, pastor of the Madison Square Presbyterian Church, New York City; Hamilton Holt, editor of the "Independent," New York City; Dr. John S. Nollen, president of the Lake Forest University, Illinois; Dr. Samuel C. Mitchell, president of the Delaware College, Newark, Del.; Dr. Chas. A. Richmond, president of the Union College, Schenectady, N. Y.; Dr. William H. Maxwell, City Superintendent of Schools, New York City; and William J. Schieffelin, president of the American Church Missionary Society, New York.

Lend Theatres to Churches

Several enterprising motion picture managers in Waterbury, Conn., are accomplishing a three-fold purpose in their offer of a free usage of their theatres on certain afternoons to churches in their immediate vicinity. The proceeds derived from the matinee performances enriches to some extent the treasury of the church so favored; the pictures presented prove rather conclusively that they are of a variety which educate and amuse, rather than possessing any demoralizing tendencies, and thirdly the patrons becoming impressed by the courteous treatment they receive at the hands of the theatre attaches and the calibre of the entertainment, are sure to return.

The management, therefore, at a little expense performs a charitable act which surely does not escape the attention of the parishioners of that particular church and his sacrifice of an afternoon's contribution of "nickels and dimes" is eventually rewarded.

When the Carroll Theatre, Waterbury's latest motion picture house observed its opening week recently, the management generously placed the theatre at the disposal of St. Thomas' church for two afternoons. On the days selected, some 1,000 school children and not a few adults paid admission and enjoyed the bill immensely. The children were chaperoned and in many cases their parents went with them. The latter realizing the quality of the pictures exhibited have since taken their yonngsters to the theatre evenings.

Mr. Carroll's act met with approbation of the members of St. Thomas' church. The manager of the Alhambra Theatre, another motion picture house located within a short distance of the Carroll, has made a similar offer to St. Thomas' church and at the present writing the church officials have it under consideration.

How Matinees Were Advertised

In advertising the matinees which the children attended announcement was made at the services held the preceding Sunday morning that the program arranged was one of "high order." This recommendation could not be otherwise than advantageous to Mr. Carroll.

William G. Newcomb, storekeeper and purchasing agent at the New Jersey State School for the Deaf, at Hamilton and Chestnut avenues, Trenton, N. J., has been at the plant of the Pathé Frères Motion Picture Company, where he is making a study of motion pictures. The knowledge thus gained will be the subject for a new course at the schools the coming term.

Motion pictures have played an important part in the education of the institution the past year. The pupils take a great interest in the pictures and while films of an educational nature are given others of an entertaining character are also shown.

Course in Making Film

The latest scientific principles of the motion picture art will be studied by Mr. Holcombe and the course offered in the manufacture of films at the school will be along the latest inventions.

Since motion pictures have been made a feature at the schools, Mr. Holcomb has operated the machine and attended to every detail, and incidentally taken so much interest in the work that he induced the state officials to introduce the special course.

George T. Ames, formerly of the General Film Company, and recently assistant manager of the Mutual Film Exchange, is leaving his post at the Mutual to take charge of the International Education League, of which the Duke of Manchester is the president.

Mr. Ames is to be the assistant general manager of this concern and general manager of the Church and School Service Bureau.

Will Make Educational Film

Mr. Ames is one of the most widely and favorably known men in the film exchange business in New York, and the fact that he has elected to enter the field of educational film renting is significant as showing the serious attention that even the most experienced and conservative of the "regular" film showmen are devoting to this new branch of the business.

"Sun" Man Joins Same Firm

Ira L. Cunningham, until recently telegraph editor of the New York "Evening Sun," and one time in charge of the same desk on the "Morning Sun," has moved from Park Row up to 18 East Forty-first street, New York City, where he has taken up his duties as advertising manager and general publicity agent for the two bodies.

WILL FEATURE PAULINE BUSH IN NEW REX COMPANY

Pauline Bush will be featured in a new Rex company now being organized at the Hollywood studios of the Universal. Miss Bush will be supported by Lon Chaney, Joseph King and other tried actors whose worth and popularity is beyond question. Joseph de Grasse will be director of this company.

Miss Bush did her first work in motion pictures with the American company and for a long time played opposite J. Warren Kerrigan. She has been with the Universal for more than a year. Lon Chaney has worked opposite Miss Bush continually since her engagement by the Universal as "heavy." Joseph King is a juvenile actor and has appeared to advantage in numerous Universal productions.

MARKS BUILDS BIG STUDIO

Charles Marks, general manager of the Pierrot Company, New York, announces that he has contracted with a firm whose name cannot be made public at present for the entire output of his firm to be distributed in the United States and Canada.

Mr. Marks' studio at Tappan, N. Y., will hold six sets. Another, in the course of construction, will be ready for occupancy in about nine weeks. The company has one of the completest plants in the country at Tappan. There is a large laboratory, an establishment for printing titles, developing films, etc.

His company has already produced thirty-four one-reel and five two-reel high class comedies. Mr. Marks expects to be ready to enter the market on September 7, when he will produce four plays a week.

Willat Studios Are Now Complete

THE Willat Studios & Laboratories, Inc., have just completed their new plant at Main street and Linwood avenue, Fort Lee, N. J. It consists of two modern studios and a factory building, and is absolutely the "last word" in building construction.

The studios, of which there are two, are 60 x 120 feet each, and are 53 feet high. They are almost entirely enclosed in plain plate glass.



GROUP AT WILLAT STUDIOS AND LABORATORIES, FORT LEE, N. J.

Left to right: E. J. Mock, C. O. Bauman, Thomas H. Ince, Mack Sennett, Charles Kessel, I. V. Willat, G. Blaisdell, J. V. Ritchie, H. A. Palmer, W. A. Johnston, Worthy Butts, E. J. McGovern, C. A. Willat, Harry Ennis, F Beecroft, Wen Milligan, A. Kessel, Jr.

C. A. ("Doc") Willat, who is known as one of the best technical experts in the country, will be in personal command of the entire plant. Until a short time ago he was the technical director of the New York Motion Picture Corporation, and for many years previous to that time he managed and directed, in a very successful manner, the entire output of the Imp company.

The factory building is about 100 feet wide by 150 feet deep, two stories high, and the entire construction is of brick and concrete.

Many innovations have been installed in this new factory. The old tank method of washing will not be used. Instead, a large washroom has been built, with hundreds of spray nozzles inserted in the ceiling. Water will be forced at high pressure through these nozzles, and the film, which will hang on specially constructed racks immediately below the nozzles, will be thoroughly sprayed. The washroom will accommodate 100 racks of film.

Another innovation will be the drying-room. The air before it enters the drying-room is forced through water and "washed" of all dust particles and moisture, thus making the air clean and dry. The machinery for this process was manufactured under "Doc" Willat's supervision, and the air condition of the drying-room can be so regulated that all films can be uniformly and quickly dried. The capacity of the factory is 1,500,000 feet per week.

Arrangements have already been made for the erection of four additional studios similar in every way to the two already built. The construction work on the new studios will be started within a very few weeks.

The entire site of the Willat Studios & Laboratories, Inc., covers approximately five and one-half acres.

Associated with Mr. Willat in this enterprise is C. O. Baumann, well known to everyone in the motion picture industry for the many progressive ideas that he has put in force during the many years of his association in the business.

The executive offices of the Willat Studios & Laboratories, Inc., are located in suite 910-911-912 Longacre Building, and the personnel of the officers of the company is as follows:

Charles O. Baumann, president; Arthur Butler Graham, vice-president; C. A. Willat, secretary and treasurer.

Recently a party of friends were taken in automobiles to New Jersey for the purpose of inspecting the newly completed plant. On their return to New York City the party had dinner at Reisenweber's.

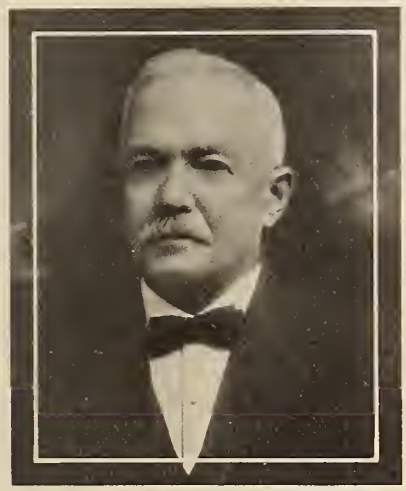
Success by Eliminating "The Yellow"

Josiah Pearce & Sons Believe in Attracting Patronage by Artistic Decorations, Superior Service, and the Finest Programs Obtainable Instead of Going in for Circus Methods to Draw People Inside Their String of Theatres—Control Six New Orleans Houses

"TO what do I owe my success in the motion picture business? Why, young man, I do not consider that I have succeeded as yet.

"No man can call this success. The motion picture business is only in its infancy.

"I am building now as I began building from my start in the pro-



JOSIAH PEARCE

fession—for the great future that is before us."

This was the statement of Josiah Pearce, head of the syndicate of Josiah Pearce & Sons, New Orleans, La., to THE MOTION PICTURE NEWS representative who sought to learn from the head of one of the most successful film theatre owners in the country the secret of his prosperity. And Mr. Pearce is sincere in his belief that the years to come are to see more remarkable strides in the profession than the past years have known.

JOSIAH PEARCE & SONS is composed of the father and two sons, J. Eugene and Fred W. Pearce, two young men who share in their father's business acumen and artistic taste. Mr. Pearce first engaged in the film business in Birmingham, and afterwards tried the picture theatre business on a small scale in Birmingham and Memphis.

In 1905 he moved his film exchange to New Orleans and began operations on a larger scale. The firm now owns six picture theatres in that city, the Trianon, 812-814 Canal street; the Tudor, 610-612 Canal street; the Bijou Dream, 123 St. Charles street; Dreamland, 316 St. Charles street; the Grand, 10-36 Canal street, and the Electric, 926 Canal street.

The Tudor and the Trianon are entirely new and two of the handsomest houses in the United States devoted to pictures, with no exception, while the other four houses are high-class amusement enterprises. The firm owns the Bijou Dream and Dreamland in Vicksburg, Miss; the Iris, Arcade and Dreamland in Lake Charles, La.; and the Pastime in Pittsburgh, Pa., the home of the Pearce family.

IN adition, the firm controls park amusement devices in Lexington, Ky., and Denver, Col. Only recently the Pearce firm sold their picture houses in Port Arthur and Houston, Tex. When it is stated that the Pearces became interested in pictures only seven years ago, and that their investment in the Trianon and Tudor alone, not including the building or real estate, represents an investment of $200,000, the degree of the firm's success can be appreciated.

There is no ballyhoo effect about the Pearce houses. They are conducted on a plane that would do credit to a Shakespearian stock company of Booth and Barrett days.

The Pearces believe in motion pictures and believe in them on their merits, and they are building for the future to-day just as much as they built for the present seven years ago.

Their houses have nothing of the tawdry or the sensational; they are conducted along sane business lines, like any other business that intends to last and continue to increase its worth and its reputation.

"I AM honest in what I have to say about motion pictures," said J. Eugene Pearce, continuing his father's idea. "Seven years ago the film business was far from an established industry. We thought that we saw possibilities in it at that time. We were sure that it would develop from the semi-sideshow into an established enterprise, and that it was a business that would pay for the careful attention and the honest development of any man. And so, when we started into the business, we did not conduct it for the day, but for what to-morrow would bring.

"And we have just started, for no man can tell what the possibilities of the profession may be. We of this generation may never see the motion picture business reach the limit of its possibilities.

"We do not believe that a man should enter the business of even sweeping the streets without first looking into the possibilities of his occupation.

"And so, when we were about to enter the motion picture world, we looked about us and studied conditions.

"AT that time the business was largely along circus lines, and the greater portion of the theatres were relying on flaming posters and tinpan pianos on the sidewalks to bring trade. But they were attracting a certain element of the public, and we began to study whether we could not attract a bigger element and make a wider and more genuine appeal to all who love high-grade amusement.



FRED W. PEARCE

"If the motion picture theatre, conducted along sideshow lines and appealing only to the lovers of noise and glare could succeed, why could not the more dignified house, along the lines of the serious legitimate theatre, appealing to the better element, make an even higher mark? For that we have aimed. We have tried no special features except to give the public such a good and so clean a performance that our patrons would come again.

"We have tried to build our business

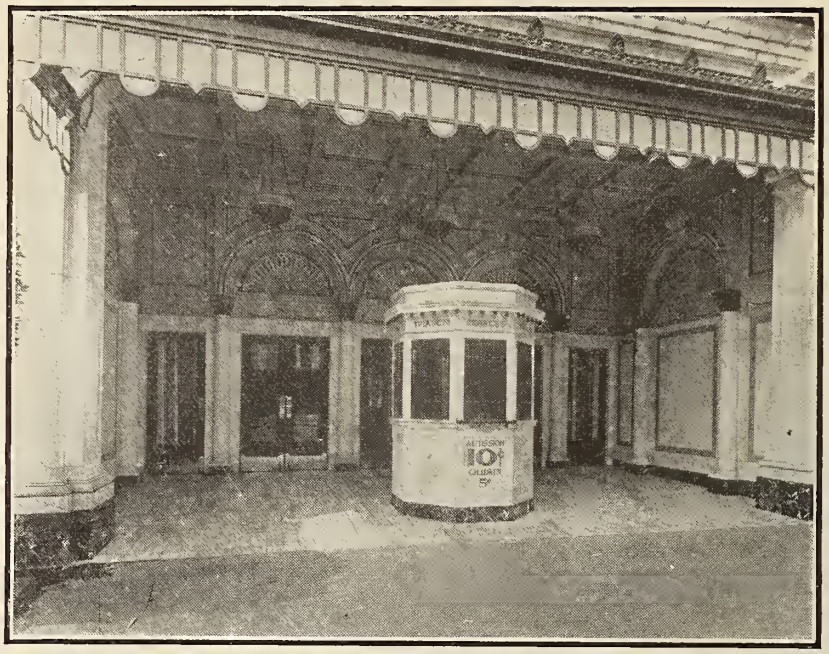
along the same lines that a successful clothier or department store manager would follow. Instead of going to sensational stunts, we have devoted that time to studying possibilities and the desires of our patrons. Instead of giving away our profits in souvenirs and catch-penny devices, we have devoted that money to beautifying our theatres, perfecting our service, and giving better programs.

"You know the popular idea of New Orleans of the country as that of a great playground—in some minds as a great "wide-open" place. But the people of New Orleans, as the people of all other cities, want no immoral pictures.

"OUR rule has been that there should be no questionable films shown, and we have based our decision on the effect a particular film might have on our younger patrons. That is not only good morals, but good business.

"The sensational, the morbid, the picture with the breath of the indecent may attract the sensation-hunting crowds for the moment, but it will never build up a really prosper-our business, no more than will a troupe of acrobats performing in a merchant's show window bring him a continuous clothing trade.

"Next to the pictures themselves, we have laid the greatest stress on giving our patrons comfortable and artistic houses. An exhibitor cannot pay too much attention to the constructive details. Music, good screens, proper lighting, good ventilation, and prompt and courteous service from the attendants are equally important.



ENTRANCE TO THE TRIANON THEATRE, NEW ORLEANS, ONE OF THE PEARCE CHAIN

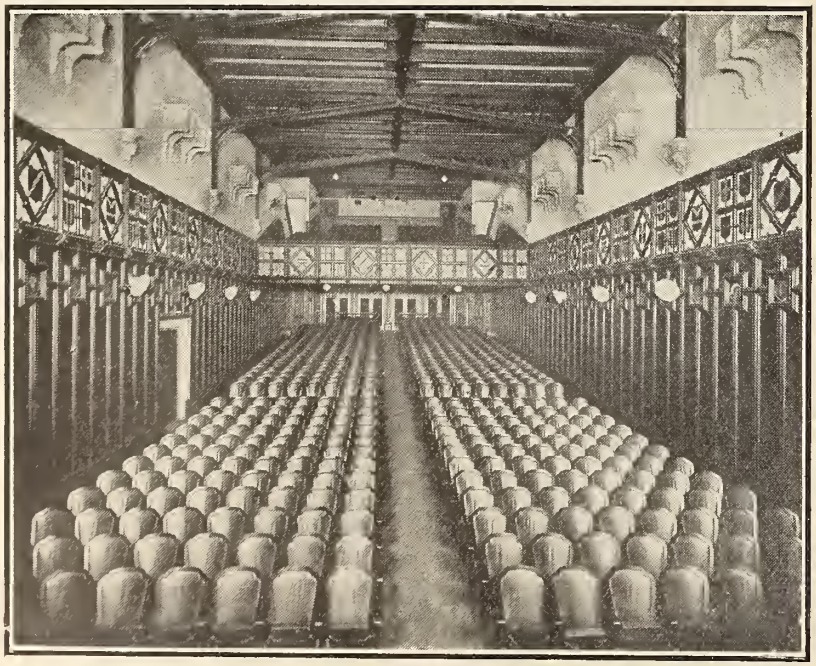
"WE have tried to study each phase of the business, and have tried to improve all of them. I do not believe that any man needs the so-called 'tricks of the trade' to succeed if he is constantly building for the future."

With their six theatres the Pearces control a great portion of the motion picture business of the city. Their Tudor and Trianon theatres are artistic triumphs, products of the best in architecture.

In the Tudor there is a pipe organ that is ranked among the best in the country, and in all of the houses great attention is paid to the music. Attendants are all carefully trained and uniformed in white. The firm employs an experienced press agent, and is a liberal advertiser in the local press of the various cities.

Picture programs are changed daily in the Pearce houses. Big feature productions, serials, and the weekly animated news services are shown.

In theTrianon and Tudor the prices range from ten to twenty-five cents, according to the production. In the other local houses the admission is five and ten cents. In the theatres of the other cities the price varies from five to twenty cents.



INTERIOR, THE TUDOR THEATRE, NEW ORLEANS, A PEARCE HOUSE

NEWARK CITY FATHERS DENY LICENSE

Special to The Motion Picture News

Newark, N. J., Aug. 13.

The license committee of the Common Council has refused to issue a motion picture house license for 686 and 688 Summer avenue. The application was made by W. A. Pearson, a building contractor of 127 Montclair avenue.

Councilman Anthony Schuck said that, while there was no application before the committee from Pearson, the chairman had called the committee together to consider the matter, as it did not want Pearson to go to any expense before it was known whether he would receive a license because of opposition that had developed.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

PLAN $100,000 HOUSE IN OMAHA

OMAHA has long been needing a high-class, specially constructed theatre for motion pictures exclusively, according to visitors and others with authority to speak on such subjects. And now it is about to have such a place.

Manager J. E. Schlank, of the Hipp Theatre, on Harney street, between Fifteenth and Sixteenth streets—near the business center of town—is awaiting a conference with the owner of his building regarding the construction of a motion picture theatre to cost nearly $100,000. It will be one of the most up-to-date motion picture houses in this part of the country.

MICHIGAN $25,000 THEATRE

PLANS are under way by C. Howard Crane, of Detroit, for a new $25,000 motion picture theatre to be built on Wyandotte street, Walkerville, Mich., for a company to be known as the Garden Theatre Company. The directors of the company are H. E. Walker, Maj. S. C. Robinson, U. G. Reaume, L. F. Murphy, of Walkerville, and Forbes Robertson and F. M. Delano, of Detroit.

The theatre will contain 12 boxes, four in front and eight in the rear, with a mezzanine circle. It will be modern in every respect, having features similar to the Garden Theatre, of Detroit, plans of which were also prepared by Mr. Crane.

ATLANTA STRAND IS NEARLY READY

THE Strand, Atlanta's new motion picture theatre, is rapidly nearing completion and will be ready for opening in about a week. From the present indications and the progress shown so far on the interior decorations, this house promises to be the most beautiful "movie" theatre in the South to-day.

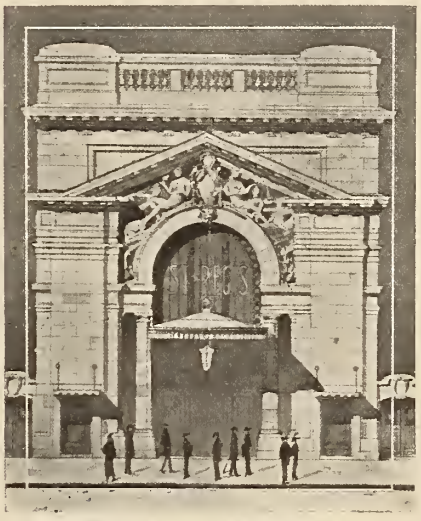
NEW ARKANSAS THEATRE

WITHIN the next few months a motion picture theatre, to cost $20,000, will be erected on North Front street, Conway, Ark., by R. D. Howell, manager and owner of the Arkway Theatre.

BIG TRENTON HOUSE TO COST $110,000

TRENTON, N. J., is to have its twenty-sixth theatre. These are mostly all motion picture houses, too.

The latest theatre for the city—Trenton boasts of a population of about 110,000—will be the St. Regis. It will cost $110,000 and will be located on East State street, near the post-office, and within a stone's throw of the State Street Theatre which is the largest motion picture and vaudeville house in the city, and which for years has enjoyed almost phenomenal business.



THE ST. REGIS, TRENTON, N. J.

Work on the St. Regis will be commenced immediately. It will be constructed by the St. Regis Corporation, recently incorporated with the Secretary of State. The property purchased by the company on which the theatre will be constructed is at 142 and 144 East State street, known as the Shreve property. The new playhouse, it is said, will be one of the best in New Jersey. The St. Regis Company operates theatres in various cities and controls a number of leading film productions.

John T. Mannix, for some time manager of the Broad Street Theatre, has been selected as the local representative of the new company and will have charge of the house. He has had much experience in the motion picture business and has directed leading theatres in various cities, including Wilkes-Barre, Pa., before coming to Trenton.

It is the plan of the St. Regis Company to show only first-class pictures and first runs. Part of the equipment will be a $10,000 pipe organ. Shows are to be run daily from 12 o'clock noon until midnight.

The plans for the new structure have been completed by Henson Boyle, Philadelphia architects. The structure is to be artistic. The lot upon which the house will be constructed is 65 by 145 feet. It is at present occupied by old structures used for business purposes.

Aside from the St. Regis, two large motion picture houses are being erected in East Trenton by Charles Hildinger. They will be ready for occupancy within a few weeks.

ANOTHER HOUSE IN DALLAS

WITHIN sixty days' time work will commence on a new theatre building for Dallas, Tex., according to announcement given out by Claude Hamilton, who will act as manager. The new institution will be located on Bryan street, near Masten, and will be constructed of the latest improved building material and will consist of two stories.

Henry Hamilton, a widely known theatre builder, will put up the building, according to a statement of his son, Claude Hamilton, and upon the former's return from Colorado, where he is spending a few months resting, plans will be drawn up and the details concerning the new institution will be worked out.

$100,000 THEATRE IN NORTHWEST

A CONTRACT for the construction of the new Liberty Theatre on Riverside avenue, near Post street, Spokane, Wash., has been let to J. J. Lohrenz. The figures of the building contract are close to $100,000, it is understood. This is exclusive of the site and the excavation cost.

It is planned to have the house open before Christmas. It will be used for pictures.

The plans for the new theatre in Merced, Cal., are progressing rapidly and will be ready in a very short time. The structure will be class A in every detail, every part, inside and out, being of fireproof construction.

A complete ventilating system, including the cooled-air idea, will be installed for the warm weather, while a heating plant will suffice during the winter months. The house will have a seating capacity of about 1,000.

The theatre will occupy a lot 50 by 150 feet, facing on Seventeenth street, numerous exits leading from both the front and back of the house. The financing of this new playhouse is progressing rapidly, and by the time the promoters have completed their work the plans will be ready for the contractors.

3,400-SEAT THEATRE IN POUGHKEEPSIE

ON September 15, it is anticipated that the new Cohen Theatre on Main street, Poughkeepsie, N. Y., will be ready to present its first bill of vaudeville and motion pictures to the public.

Work on the entrance and front of the building has been started.

When completed the building will have a seating capacity of 3,400. The building is divided into a roof garden, dance hall, which may be converted into a miniature theatre for amateur productions, and the main theatre which will have a capacity of over 2,000.

The Best Theatre will be continued in the present building, and a different line of pictures exhibited from those to be shown in the new establishment.

Alterations and Improvements

The contract for the improvements and alterations to be made to the Majestic Theatre, Elmira, N. Y., has been let to the William R. Compton Realty Company. The work will be commenced at once, so that it will be finished, it is hoped, by the latter part of August, ready for the opening on Labor Day.

The purchase of additional land will make it necessary for the small buildings in the rear of the theatre to be razed. The principal one is occupied by Contractors Shiller & Thomas, at 159 Railroad avenue, Elmira.

Shiller & Thomas have secured offices in the Majestic building.

Remodel After Fire

Work has been started immediately on remodeling the Jewel Theatre at Hillyard, Wash., near Spokane, which burned July 3. The building will be replastered and decorated, a fireproof operating room will be constructed and new modern machinery will be installed. J. W. Elliott, owner and manager, stated that $500 will be expended.

Overhaul E. Liverpool House

The Columbia Theatre, East Sixth street, E. Liverpool, O., is to be remodeled, enlarged and redecorated, the work to be started at once, according to a statement made by the owner, George McClintock, last evening.

Salient among the proposed improvements is the remodeling of the adjacent store room on the west of the theatre entrance, so as to provide a ladies' rest room for the convenience of patrons of the theatre. The room will be nicely furnished, equipped with a public telephone for local calls and will be in charge of a maid.

The theatre auditorium will also be enlarged and 100 seats added. The stage will be set back 25 feet so as to make every seat in the house a desirable one. A new gold fibre screen curtain will be hung.

The entrance will be remodeled. Marble will replace the frame wainscoting. New lighting effect, semi-direct, will be installed.

The theatre will remain closed during the remodeling.

$30,000 For Improvements

Saenger Brothers, the big druggists who own four motion pictures, Shreveport, La., announce that they have awarded the contract to P. Martineau for improvements in the Saenger Theatre on Milan street, which will cost $27,000. Additional improvements bringing the total up to $30,000 will be installed.

Improvements provide for adding two more stories to the present building, the second being used as offices and the third rented to the Central Trades and Labor Council. The entire lower floor is to be enlarged with new entrances and exits provided and the arrangements completely changed.

Mahogany will be used in the interior construction of the theatre proper. Floors of the lobby will be of marble and the lobby and theatre will be wainscotted in the same material. An ornamental front will be erected, finished in mahogany, marble and tile.

Sales and Leases

F. M. Rehbuss, of La Crosse, has taken charge of the Unique Theatre, Sparta, Wis. Mr. Rehfuss owned the Star Theatre in La Crosse until about six weeks ago when he disposed of it to start in a different field.

Indiana Theatre Changes Hands

Earl E. Martin, of Cleveland, O., has sold the Starland Theatre on Meridian street, Anderson, Ind. Ted Powers former manager of the Starland will have charge of the Nickelodeon and Cozy, owned by J. D. Roseberry and E. E. Martin.

The Star Theatre at Anderson, owned by S. D. Sampson will not quit on August 1, as had been reported, but will be continued under the management of Mr. Sampson. Mr. Sampson will close the Princess Theatre on that date, but it is understood that a stock company now forming will buy the theatre and operate under a new name.

Announcement is made that C. M. Noble, proprietor of the Noble Hotel, Jackson, Miss., has purchased a half interest in the Gem Theatre in that city with Al Shaffer, who has been operating the playhouse for several months.

R. R. Akers and H. O. White have purchased the Lomo Theatre, Hattiesburg, Miss., taking charge of the house on August 1. Mr. White will have the active management of the Lomo, which is one of the most popular amusement resorts of the city. It is announced that a number of improvements are to be made from time to time. R. L. Robinson will continue as director of the Lomo orchestra, quite a feature of the house.

Lease Washington Heights House

A new lease has just been arranged on the Dyckman Theatre, on West 207th street, New York City, which is owned by Gustavus L. Lawrence, and which was leased earlier in the year to Jack T. Harris and William E. Jacobs for a term of ten years.

The new lease is made by Mr. Lawrence to the Dyckman Photoplay Corporation. It is for a term of fifteen years at an annual rental of $20,000. The Dyckman Theatre was completed by Mr. Lawrence last year and is the only playhouse in that section which is fast becoming one of the principal apartment house centers of the city.

Buys Marion, O., House

The Wonderland Theatre on North Main street, Marion, Ohio, a moving picture house, has been sold by John J. Hablitzel, who has managed the place for about a year, to Frank Weaver. Mr. Weaver has been associated with the former owner in the management of the place for some time and is well acquainted with the business.

Lease Theatre in Louisiana

H. E. Scott, of Chicago, and Chaud Mott, of Hammond, Ind., have leased the Atherton Theatre, Kentwood, La., for a year, with the privilege of extension. A gold fibre screen and modern equipment has been installed. The management expects to break the monotony of the films with an occasional theatrical offering. Mr. Mott acquired his moving picture training through operating a moving picture machine on the battleship "Arkansas" for the delectation of his mates.

Happle Avery is negotiating for the lease of part of the Commercial block, Lake Charles, La., which he intends to convert into a modern motion picture house. Josiah Pearce & Sons, of New Orleans, are now operating three film houses there with great success. Mr. Mr. Avery has an ideal location for his proposed theatre, in the very heart of the business section.

New York Transactions

The S. & R. Amusement Company, of New York City, have leased from the plans by S. S. Sugar, filed recently, a one and two-story photo-play theatre, accommodating 600, which is to be built at 243 West 110th street, New York, at the northeast corner of Eighth avenue, extending to 244 West 111th street. The theatre has been leased by the Ingersoll Construction Company, Elwood Salsbury, president, for ten years at $7,500 net per annum, through F. H. Field.

M. H. Gaillard & Co. have leased the picture theatre at 2072-2080 Third avenue, New York, to the Film Amusement Company; also the five-story loft building at the southwest corner of Thirty-sixth street and Eighth avenue.

Buys Back Nebraska Theatre

W. B. Kennedy, who formerly owned the Lyric theatre, Grand Island, Neb., but who sold out to enter the business in the south, has "returned to his first love," repurchasing the Lyric the latter part of last month from Frank Greene. He reports business above the average for the summer months. As an innovation he has installed a ladies' orchestra, the members thereof being very pretty girls ranging in age from 16 to 18 years and furnishing a very pleasing as well as tuneful combination.

Ames & Company have leased for the Brooklyn Terminal Railway Company the new Kingston Theatre on St. Johns place, near Kingston avenue, Brooklyn, N. Y., a 600-seat house with 1,000-seat open air annex, for a term of years, to the New Kingston Amusement Company. The property comprises over eight lots.

Plans Theatre Chain Along Gulf

W. P. Cothran, of Mobile, has leased the Majestic Theatre, Meridan, Miss., from A. J. Lyon for a term of three years. He will have the house completely renovated and all modern improvements that are necessary installed at once. The Majestic has been closed for several months.

Mr. Cothran is well known in the motion picture business through his operation of the Dreamland Theatre in Mobile. He will also open houses in Selma, Ala., and Pensacola, Fla., according to announcements made here.

It is understood to be his plan to present varied bills, using tabloid shows and vaudeville in addition to moving pictures. Some repertoire companies will probably be booked later in the season. The various shows will play all four houses, thus insuring a solid month of bookings.

Lease $200,000 Spokane House

The $200,000 Lincoln Theatre being built by August Paulsen, at Sprague and Lincoln streets, Spokane, Wash., the policy of which has been in doubt, will be handled as a picture theatre by Dr. H. S. Clemmer, who has leased the house for a term of ten years. Dr. Clemmer already operates the Clem and Casino Theatres here.

The new house will be opened before Christmas, the builders plan. It is on a corner opposite the new million-dollar Davenport Hotel, and the site is believed to assure unlimited patronage.

The house is of steel framework and fireproof construction. One of its features will be a ventilating system capable of sending 33,000 cubic feet of purified air through the auditorium every minute.

Takes Pennsylvania Theatre

Probably the most important business deal involving the transfer of a motion picture theatre that has been effected in the Cumberland Valley of Pennsylvania this summer is that just announced whereby the ownership of the New Orpheum Theatre, of Chambersburg, Pa., has passed to Charles W. Boyer, a prominent theatre man of Hagerstown, Md. It is learned that the sum of $22,500 was paid, of which $2,500 was in cash and the rest settled by a first mortgage on an article of agreement executed by G. W. Britsch, Jr., vice-president of the Franklin Guards Association, a stock company that controlled the property. It is announced that all creditors have been or will be satisfied and the theatre placed on a very favorable financial basis. Mr. Boyer took possession at once and theatre men of the valley say Chambersburg now is assured of excellent motion picture entertainment in this theatre.

Trade Events in Western Pennsylvania

Heat Makes Little Difference in Attendance at Pittsburgh Theatres—Pearce & Sons Prepare to Sell the Pastime—New Theatre for Altoona—Another Accessories House Opens in the Smoky City—Several Houses Change Hands

Special to THE MOTION PICTURE NEWS

Pittsburgh, Pa., Aug. 13.

REGARDLESS of the heat of the city the film men, theatre managers and others in the motion picture business of this district are hard at work getting together programs that will please the fans. Few managers are taking a vacation and the motion picture business here is better than it has been for many weeks.

The Pastime Theatre, in Market street, has been offered for sale by Josiah Pearce & Sons. This company operates a string of twenty motion picture theatres throughout the South and have their offices in New Orleans, La. The company finds the Pittsburgh Theatre too far away to suit their convenience and J. L. Troxwell, the manager of the theatre for the company, has been ordered to sell the theatre as soon as possible. It has always been a money-maker and should bring a good price when it is sold.

I. Kaufman, who for a number of years has conducted the Bedford Hotel, at Bedford, Pa., has turned his hotel into a nickelodeon. The town recently went dry and Kaufman had the large room formerly used as a saloon to dispose of. It seats 100 persons and he is making money. Mutual service is used.

For a long time there has been an agreement between the managers of four motion picture theatres at Vandergrift, Pa., whereby only one theatre would operate each night so as to make the business better during the summer months. It is said the agreement has been broken and all of the theatres are now running each evening.

Band Hall Now a Theatre

The Mount Union band at Mt. Union, Pa., has changed their hall into a motion picture theatre, the place being known as the Band Theatre. It is said one of the big features of the house is the twelve-piece band which furnished a musical program during the progress of the show. The theatre has been open but two weeks and has been most successful.

The Olympic Theatre in Fifth avenue, Pittsburgh, is installing a new pipe organ. The instrument just arrived and workmen have started the work of putting the various parts together. There is a large organ in the theatre and it will be moved to the Olympic Theatre at Monessen, Pa. The new organ is twice the size of the new one now in use. It will be ready for use within the next three or four weeks.

A. Natopolos, who controls motion picture theatres at Johnstown and Altoona, Pa., has had plans prepared and will start at once the erection of a fine new theatre at Altoona. It will be a three-story building with the theatre in the first floor, which will have a seating capacity of 900. The second floor is to be used as a poolroom and the third floor will be turned into a dance hall.

The location of the theatre is a corner lot 40 by 150 feet and the building will be of fireproof construction and will cost when completed close to $75,000. The theatre will have four four-foot aisles and will be equipped in a thoroughly modern manner. The theatre will be completed so as to begin business by January 1.

New Accessories Firm Formed

The West Penn Theatre Supply Company is the latest addition to the accessories houses in Pittsburgh. The office is located in the Cameraphone Building and the company is composed of C. S. Kirk, formerly with the E. E. Fulton Company, of Chicago, one of the largest motion picture supply houses in the West and W. F. Heck, of this city. The latter has had no experience in the business, but is a hustler and will doubtless make good.

The firm will handle all of the Fullco specialties, including oils, disinfectants, snipes, easels as well as machines, screens, chairs, booths—in fact everything a theatre needs.

Sid Lenchner, of the Silverman Film Agency, visited a small town theatre in West Virginia this week where a phonograph, and a cheap one at that, furnished all of the music. The proprietor of the theatre was pleased with the results obtained by the machine and boastingly said he changed the record each week. Some enterprise that.

Alexander Parke, who has made his headquarters in the Cameraphone Building in Fifth avenue, and who is booking "Smashing the Vice Trust." "The Drug Terror" and "The Master Cracksman" in this territory, has tried a novel stunt for increasing business.

For several days in advance of the showing of his pictures at any theatre he runs a short strip of film showing some of the pictures in action on the screen and at the same time announcing the date at which it will be shown in the theatre. In this way he gives the fans a good idea as to what the complete picture will be when shown on the screen and it is proving most effective as a business-getter.

Departure in Features

For the first time in history of the Bijou Theatre in the East Liberty section of Pittsburgh a big special feature was put on for three days. The feature was "Smashing the Vice Trust" and the result of the three days showing was exceptionally good. The theatre is one of the finest in that section and has a seating capacity of 300. It has been in existence for six years, and last week was the first time the theatre has swerved from its policy of running a straight licensed program.

The Feature Film and Calcium Light Company has taken the agency for the Cosmograph, the latest machine for the private projection of pictures. It is a very compact and light machine, being made entirely of aluminum, the total weight with the case being twenty-seven pounds.

The light for the machine is obtained by attaching a plug to the ordinary socket and one-fourth-inch carbons are used. The machine is driven by a motor and a rewinding attachment is also included. It is a combination motion picture machine and a stereoptican and is most complete in every detail. The company has sold a number of them to private individuals in this section.

Ideal Theatre Changes Hands

The Ideal Theatre, at 610 Ohio street, North Side, Pittsburgh, has changed hands and will be opened for business under the new management in the latter part of this month. George Schueler is the proprietor and has selected for the manager of the theatre Charley Bennett, a well-known theatrical man. The seating capacity of the house is 200 and motion pictures and up-to-date vaudeville will be shown.

George Knox, proprietor of the Garden Theatre at Johnstown, rented the Majestic Theatre in the Flood City three days last week and ran "Atlantis," one of Weiland's big features at ten cents admission. It is the first time that the higher price has been charged and yet Knox had them standing in the back of the house with a large crowd outside trying to get in. It is the first time in the history of the theatre.

George Myers, manager of the Renovo Theatre, at Renovo, Pa., was injured last week while working in the Pennsylvania railroad shops. He was struck on the head by a large angle iron and rendered unconscious. He was rushed to the local hospital but was able to be out the next day.

The Lyric Theatre at Dubois, Pa., has closed. It will not be opened until the first of October, as it was found by the management that the fans of that section did not care for motion pictures when they could go to the cool spots at the Dubois Park. While the theatre is closed it will be renovated and a number of improvements made.

Frank Painter has rented the Orpheum Theatre at Ridgway, Pa., and will shortly open the theatre after making a number of improvements. Weiland's service will be used.

Thomas Bowers, who formerly ran the Avenue Theatre at McKeesport, Pa., is now conducting a theatre at Ellwood City, Pa. He reports that business is showing a decided increase.

George Bates took about 1,000 feet of film at the H. J. Heinz Company outing at Conneaut Lake. There were about 10,000 persons at the picnic and the pictures will be shown this fall at the Pittsburgh exposition. Views were taken of the arrival and departure of the crowds, boating, bathing and other features at the outing.

Cameraphone Work Progressing

Work on the addition to the East Liberty Cameraphone is progressing rapidly. The brick work is rapidly being completed and the theatre will close in about ten days and remain closed for two weeks while the other improvements are being made to the interior.

Albert Cook, representing the Ludwig Hommel Company, has just returned to the city from a trip through Ohio. He stated that he secured several contracts for theatre equipment in the Buckeye state.

Fred J. Herrington and Austin Bowers, of the Exhibitors Display Company, were in New York several days this week on business for their firm. They report that they were successful in their mission.

Friedberg, of the Alhambra Theatre, in East Liberty, is dealing in large figures lately. He has been running "The Million Dollar Mystery" and has been making big money from it, and now has signed to run "A Million Bid." The theatre was recently remodeled and he has been making money right along at his theatre during the hot weather. Friedberg has one of the most popular theatres in the East Liberty section of Pittsburgh.

On account of the success with which the play "Atlantic" met in this section the Weiland Film Company has purchased another copy covering Ohio, Michigan and Kentucky rights. Cresson Smith left Tuesday on a tour of the Buckeye state to book the play in every place possible. The play was well received in this city and has made big returns to all of the managers who have booked it.

Another House Changes Ownership

The Cameraphone Theatre, in Fifth avenue, which formerly was under the management of W. C. Beatty, has changed hands. Ira Aronson is now the manager of the theatre. The name of the firm purchasing it has not been made public.

The theatre is to undergo a complete change, both outside and in. An artist from the East has had charge of the re-decorating of the theatre and many lights and practically a new front has been added to the place. Inside a new ventilating system is being installed and also a new heating system at the same time. The management has installed three Simplex machines in the booth and a new curtain of the very latest kind is to be added. General Film Company service is being used in the theatre.

G. L. McCoy, Jr.

New Haven Newspaper Espouses Films

"Times-Leader" Now Publishes Weekly Page of Motion Picture News, and Will Be Supported by Elm City Exhibitors

Special to The Motion Picture News

New Haven, Conn., Aug. 13.

REALIZING before its competitors the fact that motion pictures have become "the thing" in this city, the New Haven "Times-Leader," a leading Connecticut evening newspaper, has established itself as New Haven's "film journal" by inaugurating a weekly picture page as a feature.

It entered the field by commencing in serial form the story "Trey o' Hearts," written by Louis Joseph Vance, and filmed as a fifteen-instalment serial by the Universal Film Manufacturing Company.

The "Times-Leader" will devote a page each week to the pictures, lending what aid it can to exhibitors and at the same time providing live news and some entertainment for its readers. In return it receives the support of most of the exhibitors in the city.

Amster Spiro, New Haven correspondent to The Motion Picture News, will be in charge of the new film page.

BOOKS RETURN ENGAGEMENT

Special to The Motion Picture News

Washington, D. C., Aug. 13.

"One Wonderful Night" has made its initial appearance in the National Capital, and from box-office receipts and attending crowds it seems that a fair proportion of the 10,000,000 people that the Essanay company has been saying were waiting for this picture must live in Washington.

Harry Crandall, of Crandall's Theatre, had this drama first and he held it for two days. On both days there were filled houses, even at the morning performances. In the evening the crowd was constantly out to the curb, while the theatre was filled to the capacity of fire regulations. And be it remembered that Crandall's has a seating capacity of 500.

Guy Barrett, the house manager, makes the announcement that on the first day "One Wonderful Night" played to 4,000 in round numbers, and on the second day to 3,500 patrons. This theatre has already booked this photoplay for a return engagement this month.

POSTPONE "SILVER KING"

While speculation is rife as to the probable effect on the motion picture industry of the gigantic war now raging through all of Europe, the Famous Players Film Company has already experienced one unusual result of the tremendous conflict, which has compelled this concern to postpone its production of "The Silver King," preparations for which have for some time commanded the interest of the trade.

Guy Standing, whose selection for the leading role of the world-famed drama was recently announced, is the captain of a noted English regiment, and when the announcement that England had joined the wholesale war was officially confirmed, Standing sailed last week on the "Lusitania" for England.

SHOW LASKY FEATURE ON LAWN

The first showing of "What's His Name?" another Jesse L. Lasky production, with Max Figman and Lolita Robertson in the leading roles, was given on the lawn of the Lasky studios, Hollywood, August 1, at which four hundred persons were present.

Lanterns had been stretched about the lawn following the showing of the picture. Mr. Lasky invited the members of the Lasky forces who were present to join him on a roof garden at Los Angeles the following day. Frank Garbutt, president of the Bosworth Company, entertained Mr. Lasky aboard his yacht for a two-day trip to the Catalena Island.

The Lasky Company and the Bosworth Company are affiliated with the Paramount Pictures Corporation.

The Carbon and Projection Light

By W. C. Kunzmann

Their Importance in Motion Pictures—The Manufacture of Carbons a Complicated Process Depending Upon Exacting Conditions for Making a Perfect Product—For Use in Film Theatres They Are Composed of Selected Lamp Black, Tar and Pitch Subjected to High Pressure

DURING the past twelve months there has been very noticeable improvement in projection. Audiences are becoming more and more critical in perfect projection of pictures. Screens have been greatly improved, machine manufacturers have kept pace with the general advances, motor generator sets have been perfected, carbon manufacturers have raised the excellence of their products, and the operator himself is not being left behind in the procession of events.

To-day the average theatre shows one hundred per cent better lighted screens than it did two years ago. All this has been greatly helped by the hearty co-operation and harmony which has taken place between those drectly interested in the picture industry in the past four years.

By careful study on the part of the machine manufacturer and the operator, the flicker has been largely reduced and on many screens practically entirely eliminated.

The author of this article is an authority on carbon manufacture and is also a practical motion picture operator and theatre manager of experience. In the following article Mr. Kunzmann tells what strides have been made in perfecting a projector carbon and gives many valuable suggestions to the picture operators of the country.

To perfect an American motion picture projector carbon the National Carbon Company, of Cleveland, began more than five years ago to develop this branch of their business. The company employs a staff of chemists and experts in carbon making, but to arrive at the practical result of making a carbon that would meet the needs of the business the company went to the picture theatre to select the superintendent of this branch, and engaged Mr. Kunzmann for the important position.

Importance of the Carbon

Being deeply interested in trying to bring the screen results produced from a small 12-inch stick, known as a projector carbon, which is always in charge of the fellow termed the operator, and in order to bring the projector light emitted from these carbons to a higher plane, it is hoped that there will exist in the future between the motion picture operator and manufacturer for the good, welfare and elevation of better projection, the heartiest co-operation, which is the foundation stone of success.

Very few people realize what importance the operator, who is caged away in the far end of the picture theatre, and the carbons, are to the picture industry, which help to furnish them amusement.

It must be borne in mind that the success of a picture theatre is either made or marred by the operator, who is engaged to supply the brain power, or thinking part, to the apparatus under his charge. The successful operator must progress with the entire business, keeping up to date with all new devices and appliances along his line which are being invented and placed upon the market constantly.

The control of projecting machines and appliances requires skill and knowledge, which can only be gained by years of study and experience. Slowly but surely the profession of operating is being raised to a higher level, and it naturally follows that the men themselves are gradually being raised to a higher plane. This process invariably follows in the train of increased knowledge, coupled with increased respect and responsibility.

Must Give High Candle Power

Perfection in projection can never be obtained, but with the present inclination to study, and the present avenues of knowledge, there is no reason why practical perfection cannot be attained within a comparatively short period.

The subject of carbons, now to be taken up, is one of the greatest importance, since it involves the matter of light, the very foundation stone of projection. In many ways the projector carbon holds a unique position among manufactured articles. It is a product that must be made in enormous quantities, which must be sold at a low price, and from which is demanded high quality, absolute uniformity, and continuous satisfaction. Every projector carbon is burned under the watchful eye of the operator, and the owner's business really depends on the behavior of the carbon he uses, as well as on the picture he shows.

The most important requirement of a projector carbon is that it must give high candle power. This high illuminating power must be accompanied by a good quality of nearly white light, and by steadiness. Flickering should be down to a minimum; arc breaking should be low; also, points should not needle, or spindle as we term it, excessively.

Projector carbons in general, as about 65 amperes A.C., at a normal length arc, 35 volts, will throw from 4.5 to 5.00 foot candles the standard of illumination, at a distance of 67 feet from the objective lens in the mechanism.

Measuring the Light Rays

In our laboratory series of tests are carried out daily by numerous technical and scientific men who make a study of, and read the light emitted from projector carbons, together with other qualities this carbon must have, to produce perfect results on the screen. All competing brands are tested for comparison.

In general, carbons used for motion picture work are made of the most select materials of lamp black, tar, and pitch, and various other ingredients, forced under high pressure into various sizes, by means of dies, then cut in proper lengths and subjected to a bake with very fine regulation of temperature.

The quality of a motion picture carbon can only be detected by the operator when he has same in use, as to judge a carbon by its outer appearance or fracture, is beyond anyone but an expect who has had years of experience along these lines.

In manufacturing projector carbons, the lamp black and dry flour materials are first milled, and at the same time during the milling process are purified, and metallic particles removed by action of powerful electro magnets. After obtaining the very cleanest grade of flour materials, these, together with the binder necessary, consisting of tars, oils, or pitches, are then mixed thoroughly and uniformly in specially designed carbon mixers, to form a carbon mass suitable for forcing carbons.

Pressed into Shape Like Dough

It is the policy of the National Carbon Company, engaged in the manufacturing of carbon products, to carry out the above methods in such a way that the mixes are always uniform throughout a given batch of material. When the materials are uniformly and thoroughly mixed, they are then worked to insure absolute uniformity. After

being thoroughly worked, the mass is taken to a high pressure hydraulic press and formed into blocks according to the size necessary to fit in the forcing machines used. These blocks are then placed into a high pressure hydraulic jumbo, as it is termed in carbon making. This material is then forced through steel dies, according to the various sizes of carbons wanted. If it is to be a cored carbon, steel needles of various sizes are placed in the center opening of these various types of dies used.

These specially designed forcing jumbos will squirt the carbon mass through these dies and pins at a very high pressure.

In cases where the manufacturer's name or grade of carbon is to be put on outer shell surface, a very costly instrument, called a marker of steel letters, is run over the carbon rod as it leaves the forcing jumbo.

The carbons, after being forced, are placed on racks and allowed to cool before handling for cutting into proper lengths for baking. To insure absolute straightness, correct size and perfect green stock, the cut green carbons are looked over and sorted by a trained force of inspectors. The carbons, after passing inspection, are then turend over to the furnace baking department.

The Baking Process

Green carbons are carefully packed in specially constructed high temperature furnaces, which must be carefully controlled at various points of a bake. Pyrometric cones and high temperature reading instruments are used for taking temperatures throughout the bake. After a bake is completed, each furnace is sampled of the various sizes of carbons which it may contain. These samples are again inspected, then sent to the laboratory to be tested, before any carbons are placed into stock.

A furnace of carbons, after receiving the laboratory O. K., are then cut into stock lengths, sorted for straightness, examined for imperfections, and then pointed.

Those carbons which are to be cored, are filled with a mixture of high-grade materials and water glass, which is forced into this core center by means of coring machines. The composition of the core material is an important matter as the arc regulation of burning is governed by this. The carbons, after coring, are thoroughly and uniformly dried, then refinished and pointed, inspected and placed into stock.

Laboratory Tests

Projector carbons are used in general in motion picture machines, stereopticon and spot-light work. Under stereopticon are included the uses in the so-called magic lantern and projector microscope.

Motion pictures and stereopticon may be classified under the head of projector work. The principle of projection is to cast an image of an object upon a screen in a satisfactory manner, as regards the appearance, distinctness and size. Appearance and distinctness involve the question of focusing and intensity of light.

Involved in projection, from the motion picture standpoint, are the arc, condensing lenses, image or object, objective lenses, and the screen. It is essential in projection that the centers of all contrivances involved are in line with the optical axis.

To obtain the best efficiency in projection work, the maximum number of light rays for a given position of focus should strike the condensing lenses.

The formation of the source of light, namely the crater or craters, depending whether alternating or direct current is used, should face or open out toward the condensers.

High Current for Motion Pictures

The high current used in motion picture work is necessitated by the thickness and somewhat opaque condition of films and also because some of the light is obstructed by the aperture plate.

The length of throw and size of picture on the screen are important factors in determining the amount of current to use to get the most satisfactory screen illumination.

A high alternating current is necessary because of the low efficiency. It has been the experience of our laboratory, and myslf, that the correct arc length to be maintained on A. C. to obtain best operating conditions, should be approximately ⅛-inch. To avoid a double source of light and ghost effects, a short arc is necessary.

On direct current there is but one source of light to consider, which is the incandescent tip of the positive carbon, therefore a long arc, about ¼-inch, is necessary, to avoid obstruction of light by the negative tip.

The Formation of Craters

The formation of craters is an important item. It is directly dependent on the setting of the carbons, as well as on their manipulation. It has been found that after years of experimenting and experience in our laboratory, that a trim consisting of a vertical lower carbon, which is set slightly forward of the upper, which is trimmed at a 33 to 45 degree angle, is the best. This combination has been approved and adopted by our carbon-testing laboratory for both direct and alternating currents, as giving good crater formation, candle power, and minimum arc traveling trouble.

Poor crater formation results from improper setting and faulty manipulation of the carbons. Too hasty feeding at the starting of a trim is a bad procedure. Freezing carbons should be avoided entirely, as craters are quickly destroyed and light drops considerably.

It has been found by careful study that the light from an alternating current arc is subjected to a slight flicker. Although direct current is somewhat more expensive, its light efficiency at a given comparative amperage to A. C. color on screen, and methods of handling, are so superior to alternating current for motion picture work, that in several years, no doubt, the largest percentage of shows will be using direct current, either supplied them from central stations, or generated by their own outfits.

Maximum "needling" or spindling is reached when the carbon has carried its maximum current for a given set of conditions. The higher current, the greater the needling. Hard carbons burn longer and needle less than soft carbons. A ⅝-inch projector carbon will safely carry 60 amperes A. C.; above that, needling takes place.

Arc Hissing and Flicker

Hissing of the arc, especially on D. C., and flickering, are caused by faulty operations. Hissing is a function of the length of arc, current and voltage. It occurs with any length of arc if the current be increased beyond what the arc can carry. There is a critical amperage for a fixed length of arc. A hissing arc can be made silent by lengthening the arc which decreases the amperage

On alternating current, hissing sets in with an arc of the usual normal length, at about 45 amperes A. C. and increases with the current. Hissing and flickering are generally noticeable when the arc is not centered on the core or cores.

Arc breaking or chasing as it is termed, is objectionable if too many of these occur during the operation of a reel of pictures. The effect of this is momentary dimming of the light on the screen.

The cleanliness of a carbon during burning is followed up and recorded by what we term droppings. These droppings are somewhat related to spindling, and it has been found in general practice that a carbon which is overheated by carrying too high current, has excessive drop-

(*Continued on page 52*)

AMONG BUFFALO EXHIBITORS

Demand for Feature Films Promises to Tax the Supply this Fall, is Prediction—Strand and Allendale Do Smashing Business With High Grade Multiples—Marlowe Reports Excellent Patronage—Other News of the Theatres

Special to The Motion Picture News

Buffalo, N. Y., Aug. 13.

"I DON'T know where they are all going to get their films this fall and winter," said Edward Hayes, of the special feature department of General Film Company, the other day. "The local theatres have their hands full now getting their shows, and in the fall there will be at least ten new theatres opening in Buffalo. Half of that number are large houses, requiring big features."

If the General Film Company has not enough features to meet the situation in Buffalo, it looks as though there is going to be a lot of business placed in the open market by Buffalo exhibitors. Among the new and large houses about to open in Buffalo are Shea's Hippodrome, the Regent, the Palace, the Ellen Terry, the New Victoria and the Sun.

The new Academy theatre, M. B. Schlessinger, manager, has opened its vaudeville and picture season. The Academy has been showing pictures exclusively all summer and reported fair business. It seems that vaudeville goes better than the films at this theatre, as this is the fifth successful season.

Manager William G. Kaliska, of the Allendale Theatre, presented "The Greyhound" at that theatre on Monday and Tuesday, August 10-11, and broke all records for the year, financially. Other Allendale attractions coming are "Dan," "The Jungle" and "The Wolf." The Allendale has been playing better attractions since it changed hands about two months ago.

THE new Elmwood Theatre four-manual organ will be ready for the initial recital by Bertram A. Forbes, former organist of the Central Park Presbyterian Church, on Sunday, August 23.

Francis Bushman in "One Wonderful Night" brought some real "wonderful nights" to Buffalo theatre managers. On Monday evening at the Strand, when this feature was first shown to Buffalonians, all records for the year were broken, while at the Elmwood two nights later, the crowd was lined up around the corner, a sight not seen since the opening night. Both houses did phenomenal business.

William Sherry, former manager of the Lyric Theatre, will manage Shea's new Hippodrome Theatre, the largest house in this city devoted to vaudeville and pictures, which will open the last week in August. Shea's Hippodrome will book all the Paramount features in Buffalo.

Annette Kellerman in "Neptune's Daughter" will be shown for two weeks at the Majestic Theatre, commencing Sunday, August 16. The Majestic Theatre is a legitimate house and earlier in the season "lost out" on the Kleine productions. With "Neptune's Daughter" they hope to do a big business, as Annette is always popular in Buffalo.

Another legitimate house now showing pictures is the Teck, which in advance of the regular season is showing Rainey's new Animal Hunt. The next attraction in pictures will be the Hippodrome feature, "America." The regular season of Shubert attractions at the Teck opens on Monday, August 24.

MANAGER WILLIAM LEYSER, of the Marlowe Theatre, reports good business so far this month. Mr. Leyser is contemplating putting out a house bulletin later in the month. It is whispered that Mr. Leyser may manage the new Ellen Terry.

The Globe Theatre, at the corner of Ferry and Main streets, S. S. Webster, manager, has been bought by Jersey City capital. The transaction took place last week, but the names of the new owners have not yet been announced.

The new Lyric Theatre will open with stock on Monday, August 24, with Clifford Stork and Mabel Brownell and their permanent company. The Lyric has been a picture house for the past two years, but has not been a success financially. It is hoped that stock theatricals may solve this problem.

The announcement that Henry W. Marcus will direct the orchestra at the new Regent Theatre has been a surprise to many Buffalonians, although a pleasant one, as Mr. Marcus is one of Buffalo's foremost musicians and was for many years director of Shea's orchestra. It was thought that he had retired from that profession however, when he assumed management of the Academy and later the Lyric. The Regent will open on August 31. This theatre is a Mark-Brock house.

MANAGER JOHN R. OSHEI, of the Teck Theatre, booked all the All-Star attractions for the new Ellen Terry when Harry Bryan, of the latter company, was in town recently. Oshei is principal stockholder in this theatre.

John Stevens, of the Stevens Attractions, with offices in the Chapin Block, reports fair business for the summer months. This exchange does business exclusively on a percentage basis and is featuring "Through the Clouds" and "Jess" at present. This house is preparing for a large fall business when they will take over a long list of attractions.

Edward Hayes, of the special feature department of the General Film Company, gave a private exhibition of "My Friend from India" and "The Secret of the Ring," Edison and Kleine features respectively, at the Elmwood Theatre. Those exhibitors present voted both excellent films, especially the Kleine feature, which is a remarkable bit of photography.

Lubin's new feature, "The Wolf," is at the Strand this week, followed by Mary Pickford in "The Eagle's Mate." Manager Harold Edel is busy at present with preparations for the opening of the Regent in Syracuse on Saturday, August 29.

There are going to be some interesting situations in Buffalo this fall, upon the opening of the ten or more new theatres, all of which, of course, expect to do good business.

Charles B. Taylor.

"S. R. O." IN SPITE OF HEAT.

Special to The Motion Picture News

Russellville, Ky., Aug. 12.

Through all the hot summer days the Dixie Theatre, showing motion pictures, of which Arthur Mitchell is manager, has been showing to capacity business. In answer to the demand for feature films this theatre has been showing high class features of from two to five reels on at least two days out of each week.

The hit-or-miss programs so common a short time ago, made up of a number of reels on any old subjects, have failed to get the desired patronage and have forced the use of the feature films.

EDESON LEAVES HOLLYWOOD

Special to The Motion Picture News

Los Angeles, Aug. 10.

Robert Edeson, who has been at Hollywood for the past two months taking part in the production of "The Call of the North" and "Where the Trail Divides," from the stories by Stewart Edward White, left this week for his summer home at Sag Harbor, New York, where he will spend a short vacation and return to New York City.

SPECIAL YACHT FOR UNIVERSALITES

Consternation swept through the offices of the Universal Film Manufacturing Company when it was learned that Mrs. Carl Laemmle, wife of President Laemmle, was in the heart of the war zone in Germany during the mobilization of troops on the German frontier.

Mr. Laemmle has been scouring the country in order to secure a yacht of sufficient dimensions to undertake the trans-Atlantic voyage and bring his family to him. No expense is to be spared in accomplishing this mission, and as several other Universalites are on the continent, it is proposed to remove them all to this country, provided a suitable sea-going yacht can be secured.

Mrs. J. C. Graham, wife of the general manager of the Universal Film Manufacturing Company, is now in Southampton, but owing to the fact that the English have also suspended operations, she will have to remain there until the Universal boat arrives.

BIG MEN BEHIND RENFAX

The Renfax Company has increased its capital to $425,000 from $90,000. The officers are: Arthur M. Hess, president; DeWitt Fox, vice-president, and Harold L. Lewis, secretary.

The directors and members of executive board are: John H. Flagler, until recently president of Riker-Hegeman chain of drug stores; Eugene Meyer, Jr., of Eugene Meyer, Jr., and Company, 14 Wall street, bankers, interested in the Maxwell Motors Company.

The Renfax Company has already made eighty subjects, and is releasing and producing four new pictures every week.

PEACE PLEA IN FILM

"Lay Down Your Arms," the Great Northern Film Company's war production, an adaptation of Baroness Von Suttner's novel, is a timely attraction on account of the European conflict. The locale of the story is in Austria, Germany and Denmark.

The picture, completed just before the present war began, is not calculated to arouse the patriotism of an audience, but on the contrary, it tends to make one abhor war, by picturing the manifold horrors that the call to arms brings upon a warring nation. The photoplay, therefore, like the novel on which it is based, is a powerful plea for universal peace.

TRAVERS TURNS DIRECTOR

Richard Travers, of the Essanay dramatic company, has had another word added to his title. He is no longer an actor; he is an actor-producer.

His first picture, "An Old-Fashioned Girl," has proven more than popular.

Three New Stars in the Lasky Firmament

Company Arranges for Charles Richman to Appear in "The Man from Home"—Charles Cherry and Theodore Roberts Also Signed

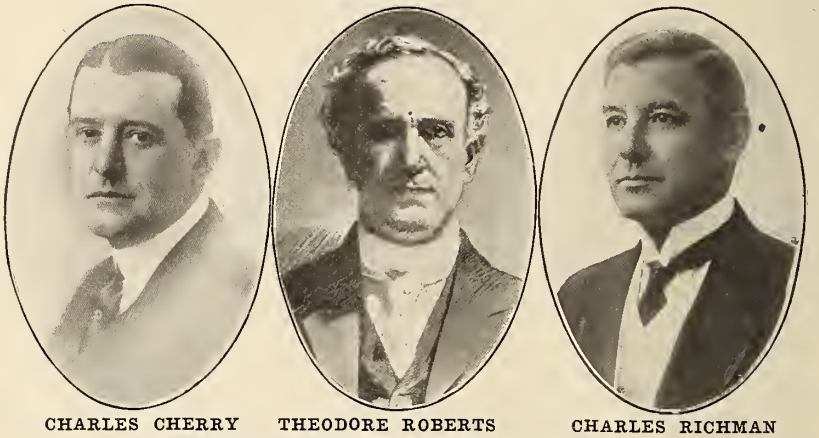
THREE new stars in the Lasky fold are announced in Charles Richman, Theodore Roberts and Charles Cherry.

Mr. Richman's latest appearance was as star of Jack Lait's success, "Help Wanted," which ran for six months at Maxine Elliott's Theatre and in which Mr. Richman was called upon to portray on extremely difficult role. Mr. Richman will appear in "The Man from Home" for the Lasky concern. "The Man from Home," with William Hodge in the leading role, played at the Astor Theatre for two years.

Theodore Roberts, one of the leading character actors of the day, will appear for the Lasky people in the picturization of George Barr McCutcheon's book, "The Rose in the Ring," which, as a motion picture, will be known as "The Ring-Master."

Charles Cherry, most recently seen in Daniel Frohman's "Seven Sisters" and the Shuberts' "Girls," will be seen in a picture to be released by Lasky in December and undoubtedly in other screen productions.

This trio of stars added to those already under engagement with the Lasky Feature Play Company, gives that firm sufficient stars to carry them over a period of two years with the necessity of repetition of stars a scant possibility.



CHARLES CHERRY THEODORE ROBERTS CHARLES RICHMAN
LASKY'S LATEST "CAPTURES" FOR THE SCREEN

Arranges for Control of Big Foreign Output

Albert Amato, Just Home from Six Months' European Trip, Gets Option on Product of New Combine Formed in Italy

ALBERT AMATO, vice-president of the Picture Playhouse Film Company, has just returned from Italy and the Continent, on the "Lorraine," where he has been for six months, securing contracts for the Picture Playhouse Film Company with the big continental producing companies, and has brought with him a feature film that he purchased for over $75,000, it is said. The manufacturers spent over $200,000 in producing this film and have sold some of the European rights for $175,000, it is claimed.

Of course, the trade situation in Europe is now in chaos, but when he left, the big companies, both producing and distributing, were all combined under a few heads. He was fortunate in securing an option on the entire output of a new manufacturing combination that will be announced soon, and it is said that the Picture Playhouse Film Company will control in future every expensive big feature that is produced abroad. Pasquali & Company, of Italy, has sold eighty copies of "The Silent Bell" in Spain and France and have disposed of forty-three copies of "Lupin" in England alone.

Mr. Amato made several advantageous contracts with foreign distributors in England and France for handling the Picture Playhouse Film Company's American productions, and several films are now awaiting the resumption of trade relations to be shipped to the other side.

Pasquali & Company have opened a new big studio in Rome, taking over the Celio Company, a subsidiary of the Cines Company, thus doubling their producing power, because of the big demand for Pasquali films throughout Europe.

The
Motion Picture News

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Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages 72, 74, 76, 78
For Buyers Guide see Page 67

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Vol. X August 22, 1914 No. 7

The Screen vs. The Politician

AGAIN the courts—this time in the state of Pennsylvania—have declared their views upon state censorship of motion pictures.

Again the exhibitor and the manufacturer have lost.

And again the crying need for organization is demonstrated *unanswerably* by the course of events.

* * *

AND yet again, it must be admitted, the exhibitor and the manufacturer are found *essentially unprepared* to combat and crush the censorship menace which has asserted itself with new emphasis.

* * *

FOUR months ago the Federal judges for the district of Northern Ohio declared the censorship law of that state constitutional.

Little more than a month ago the national convention at Dayton went on record as *against all forms of censorship from without*, statutory, or non-statutory.

* * *

AND now comes the Pennsylvania decision, echoing the Ohio verdict with respect to the constitutionality of the censorship law.

Double proof, in other words, that it is idle for the exhibitor to look to the courts to undo what the politicians have done.

Not that the courts are remiss, but that the makers of the law have wrought too cunningly, is the reason for the defeat at the bar of justice.

THERE is one other course to follow.

Compel the repeal of existing censorship laws. Prevent the passage of pending statutes. Let every exhibitor *rally to his state league banner* and lend his state organization the strength to fight oppressive legislation *to some purpose.*

* * *

BUT remember, organization is the *sole* solution. The politician lives by organization. He fears organization—*because he knows what organization will accomplish.* He can only be beaten by organization. And an exhibitors' organization can be made one of the most formidable in existence, an organization that every politician will hasten to court and fear to offend.

* * *

WHY? For this reason among others:

The motion picture screen is one of the most potent forces in the modern community.

Strangely enough, almost everyone knows this better than the average exhibitor.

And the screen's maximum power can be—in fact, has been—made *more* telling in a political campaign than anywhere else.

* * *

THE appeal of the screen is as direct as its range is vast.

The "best seller" may number its readers by hundreds of thousands. The screen can reckon its patrons by millions.

The motion picture screens of the exhibitors of any given community, it is safe to say, *reach several times as many persons every day as all the newspapers of that community combined.*

* * *

IMAGINE, for a moment, this power expressed in dollars and cents.

A politician can make a successful fight in a campaign and defy his adversaries to defeat him, though they put a million dollars into action against him.

* * *

BUT if fifty motion picture exhibitors in his political parish were blazoning his record on their screens and turning the light of their projection machines on his policies before their audiences night after night, his defeat would be as certain as that to-morrow succeeds to-day.

The politician knows this.

It has already come to pass in more than one instance.

* * *

EQUIPPED as they are, why should the exhibitors of the country allow the politicians to raid them for their private ends, or make them targets for their vote-getting measures?

Shall it be "Hands off!" or "Hands up!"?

It is for the exhibitors to say.

UNITE! CO-OPERATE! JOIN YOUR STATE LEAGUES!

How Washington Exhibitors Advertise

Clever Publicity and Good Films Draw Out the People—Crandall's Distributes 9x5 Heralds Full of Information Pertaining to the Coming Attractions—Parkway Photo Theatre Tells Patrons of Free Dancing and Ladies' Orchestra—Moore's Garden Uses Striking Lobby Frames

Special to The Motion Picture News

Washington, D. C., Aug. 13.

SEVERAL of the Washington theatres are issuing weekly programs which are not only a convenience to patrons but have proved of excellent popularity value.

Strange as it may seem these all are issued by houses that advertise in the local papers, which goes to show that these managers appreciate the adage "it pays to advertise." Crandall's Theatre in the downtown amusement district issues a neat 9x5 sheet which itemizes by days the attractions of the week, calling attention to the manufacturer of the film as well as the players featured.

On the reverse side is reading matter of some film artist. Just at present the re-issues of "Little Mary" are being popularized in this manner.

Standard Park, in the resident section of the north end of Washington, distributes a four-sheet folder, the front of which emphasizes the quality of the park and its advantages together with a picture of its manager, R. H. Wood.

Show Neighborhood Advertising

The other pages designate the films and special attractions of each evening. The program also contains several neat advertisements of neighborhood establishments, showing that Standard Park has the good will of its nearby merchants.

It is by such means that a motion picture theatre and its program may become of service to a community. Mr. Wood has established a slogan which leads off this folder:

"Join the crowd and go to Standard Park."

Handsome Program of the Parkway

A truly artistic program is that offered by the Parkway Photo Theatre, which is printed on buff highly glazed paper with an illuminated border. It lists the daily features for the week together with such additional films as will be included.

Announcements of the special advantages of the Parkway are made, such as free dancing before and after the pictures, the ladies' orchestra, and the capacity and comfort of the playhouse. Manager W. F. Thomas, who has been connected with the management and booking of theatrical attractions, appeals to his patrons in a dignified manner.

Moore's Garden has another means of telling the public the daily offerings of this theatre, in addition to the poster and photographs displayed in the lobby. Near the entrance, on an easel, is placed the daily program of the show, while near at hand other attractions are designated by the day or date.

Electric Program Near Screen

The Virginia and some other theatres make use of the electric program placed beside the screen, which announces by displaying over an electric light the name of the attraction on the screen. This is the same device in use in most of the vaudeville houses.

The program is arranged on the board in the order of appearance and it assists one in knowing what is coming next and how long the show will continue. Such a board is especially advantageous when the name of the film does not appear on the leaders, as was frequently the case in the past; but on all American produced films now the title of the play as well as the trade-mark of the manufacturer may be found on the leaders, which is very satisfying to the speculators.

Handbills form a frequent means of advertising a special performance in the resident section, and managers using this form of announcement declare that it is very effective. Some theatres make a general statement of "a comedy every evening," "a daily Vitagraph," or they may announce films by certain companies or popular screen favorites as appearing on special days each week.

Increased Daily Advertising

All of the foregoing just goes to show that the manager has come to realize that he must advertise the pictures in some other way than by merely putting posters before his show. The daily or Sunday local papers are patronized more now by the motion picture manager, and the public looks to them for film attractions as they do the legitimate stage. The public has likewise grown discriminating and particular, and it is not satisfied to merely go to the motion picture theatre and take any films that are offered.

Through the wide circulation of literature of the photoplay industry, the patrons of the pictures have their favorites and demand some previous information as to what they shall see or when a certain film or player will appear.

And all this points to the fact that the photoplay is no longer an idle entertainer or passing fancy, but a serious form of amusement and education.

"Little Gray Lady" a Hit

The appearance of "The Little Gray Lady" caused little less than a stampede at Moore's Garden Theatre. The fact that the author, Channing Pollock, was a one time newspaper man here, that the play has been seen frequently in Washington in the legitimate circuit and that the plot is laid in the national capital among treasury employees, and officials, all contributed to popularize the film production. The appearance of Jane Gray was also an attraction.

The film version proved a more enjoyable presentation than it had been thought possible to offer, though the omitting of the humor as seen in the stage production was regretted by many. "The Little Gray Lady" was given a private exhibition to the press and officials of the city through the courtesy of the Famous Players in the exhibition room of the Eclectic Film Exchange.

Carlyle Blackwell in "The Spitfire" also proved a big drawing card at Moore's Garden recently. As this story appeared in serial in the Sunday section of a local paper the public was anxious to see it on the screen. While the work of Mr. Blackwell and his associates is worthy of high praise as well as the mounting of the photoplay, the plot of "The Spitfire" is too involved for the best exponent of a screen production.

The Empress Changes Program

Julian M. Solomon, Jr., Philadelphia correspondent of The Motion Picture News, found time to make a short visit to Washington while encamped with the National Guard of Pennsylvania in Virginia, not many miles below the National Capital. The local correspondent had the pleasure of giving him a peep into the motion picture theatres here.

After having used the Universal service for more than five years, with three first-runs daily, the Empress has changed to the Mutual. This house has always had the distinction of using an all first-run program, which at present consists of a multi-reel feature and two additional films.

Theodore Franklin.

"THE CALL OF THE NORTH"

(Lasky—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

UNDOUBTEDLY there are many desirable things in plays acted on the regular stage that photo dramas can never have. To see people in real flesh and blood is something, and to hear the human voice in varying degrees of pleasurable tones is more. Yet it is equally certain that the photoplay has some advantages over the stage play that compensate to a large extent for the lack of dialogue. So fine is the art of making pictures nowadays, that it doesn't make much difference whether we see the players actually before us or only on the screen.

Take the play, "The Call of the North," in which Robert Edeson created the leading male role several years ago. It is now made into a photodrama with the same actor starring. True, we do not have borne in upon our ears the vigorous and terse, the tender and soft, or the humorous and witty speeches, but we do see beautiful and picturesque landscapes which the most artistic stage manager could never hope to approach, with all the devices of illusion at his command. Perhaps the acting caught on the film is just a shade the better because there was not the trying monotony of appearing night after night in the same parts. Furthermore, without the strict and narrow limitations of the stage, we are given more of Stewart Edward White's story, "Conjuror's House," upon which both productions were based. Everyone of the many who devoured this stirring, robust tale of the Great North will appreciate the great advantage that this gives the picture.



VIRGINIA AND THE FACTOR FIND RAND WOUNDED

But coming to the picture proper, aside from the clear-cut, finished acting of Robert Edeson, and the splendid support which he gets from the other members of the cast, the most noteworthy feature is the scenery. Whether the pictures were taken in the North, we do not know; they were certainly taken in a land of noble grandeur, a land that Nature has touched with a lavish hand and colored with the richness and gorgeousness of an old painting. Some of the pictures with a canoe silently creeping over the calm unruffled surface of a lake, or shooting the turbulent rapids of river, remind one of paintings by Frederic Remington. No higher compliment could be paid the director for his choice of the settings, nor the photographer for his skill in exceeding our expectations of what the camera should be able to do. Indeed, the settings and the photography are surpassingly beautiful.

Theodore Roberts has the part of Galen Albert, the Factor. The dominant character of this iron-willed monarch of the North does not suffer in his capable hands. Florence Dagmar plays Elodie, his wife, whom he suspects of falseness, and she essentially gentle and womanly. Virginia, the Factor's daughter, is impersonated with all her girlishness and pioneer fire and impulsiveness by Winifred Kingston. Rand, the modern Iago, who plays upon the Factor's jealous nature and turns his suspicions upon his young wife, is in the hands of Horace B. Carpenter. The villiany and the treachery of the man is somewhat redeemed by his dying confession and keeps him from being the thorough villian that Iago is. Mr.



THE FACTOR'S INDIANS CAPTURE NED

Carpenter plays the part with due emphasis on the motives that underlie the actions.

All the other persons are entirely adequate, especially Jode Deane as Picard, the half-breed, Vera McGary as Julie, and Milton Brown as Me-en-gan. These players by the naturalness and the understanding with which they interpret the Indian and the half-breed character must have lived among them in the Canadian woods.

MANAGERS OFFER THEATRES FOR CHURCH SERVICES

Special to The Motion Picture News

Sardis, Miss., Aug. 12.

MANAGERS of the motion picture theatres of this city need not fear for the co-operation of the church people in the future.

A few days ago the Presbyterians of the city advertised the coming of a noted minister for a meeting, but on his arrival it was found that the seating capacity of the church was far short. Managers of the Christine and Amuse-U theatres then stepped into the breach and offered to supply the seats.

The theatres had to remain closed on that evening as the result, but any trace of enmity on the part of the church element to the motion picture house has disappeared and the local managers have made a splendid investment.

WARNER'S INVADES NORTHWEST

Special to The Motion Picture News.

Spokane, Wash., Aug. 10.

WARNER'S Features is planning on a general development of the Spokane territory during the coming fall and winter. As a starter a new Warner office has been opened in this city to cover the territory in eastern Washington, Idaho and Montana, commonly known as "The Inland Empire."

The office has been placed in charge of J. W. Dumont, who, until recently, was a big-time vaudeville player, appearing with Mrs. Dumont in a sketch called "When Betsy and I Were Out." The Best Theatre here plays Warner's bookings exclusively.

"THE LITTLEST REBEL"

(Photoplay Productions—Six Reels)
REVIEWED BY WILLIAM RESSMAN ANDREWS

HERE is a picture which will make a strong appeal to women, although it is a "war" film, filled with the spirit of battle and sudden death. The heart of a little child whose winsome face and tender ways pervades the scenes, sheds its purity over the actions of rough brutal natures and influences the iron will of a great commander.

The picture breathes the very life of the "old South," and



THE CAPTURE OF CAPTAIN CAREY

the perilous days following the beginning of the war between the states. It opens with the pastoral quiet of plantation existence, and shows the content of a well-to-do planter at peace with the world and happy in the bosom of his family.

The plot is developed with due regard to the demands of unity in scenario construction. With admirable art the producers have managed to gain the attention of the spectator at the beginning without resorting to the immediate introduction of scenes depicting violent action. In the majority of war pictures battles and skirmishes are shown on the screen in the first reel to hold the interest, when as a matter of fact, they should have been reserved until later for a proper development of the story.

Not so here, however. The cavalry charges, artillery duels and other high tension episodes are held back to produce a grand climax near the end of the picture. The audience feels in witnessing them in "The Littlest Rebel" as if they come as a natural sequence of previous incidents. The impression is not created that they are extraneous excrescences, useful only for the purpose of hiding the lack of real plot.

The photography shows a conscientious desire to produce each scene with clearness and distinctness of outline. A novel feature of many blue and yellow lighting effects was produced by a diminishing focus which made it look as if the scenes were viewed through an oval gradually contracting until nothing is seen but a pin point of illumination.

The director displayed his appreciation of the effectiveness of distance on the spectator in selecting for the battle scenes ground which permitted the camera to catch the range of unusually long perspectives. One could see down the gentle slopes of low hills for miles and take in all at once the operations of a numerous troop galloping at headlong speed, amid a terrific artillery fire. No more striking battle scenes are found in a film now being shown anywhere, and they have been staged with such consummate realism that a slight effort of the imagination is sufficient to create the thrilling illusion of witnessing actual engagements between armed forces.

Herbert Carey, a planter, becomes dissatisfied with two of his overseers, Joe and Jim Dudley, and discharges them. War is declared, shortly after, and Carey joins the Southern army while the Dudleys, whose deadly hatred he has incurred, enter the ranks of the Northern forces.

Carey, who proves in time to be one of the ablest scouts on the Confederate side, is finally captured by the aid of his enemies, the Dudley brothers, and on information furnished by them, is sentenced to be shot. Little Virgie, whose sweet childish manner is irresistible, touches the heart of General Grant and obtains the prisoner's release.

An able cast headed by E. K. Lincoln as Captain Carey, interpret the parts intrusted to it with an intellectual appreciation of the demands of the plot.

"THE BETTER MAN"

(Famous Players—Four Reels)
REVIEWED BY J. BURROUGHS NOELL

REV. CYRUS TOWNSEND BRADY has made an eloquent appeal for more spirituality in the ministry in this contrasted picture of two types in the church. One is the vigorous, virile, unselfish worker in a slum parish who devotes his whole heart and soul to the welfare of his poor parishioners; the other is the minister of a fashionable chapel, and his entire thought is for his own advancement to the bishopric.

William Courtleigh is cast for the Rev. Mark Stebbing, the poor, struggling, wholesome, kindhearted rector of St. Osmund's. His delineation impresses one with the sincerity and earnestness that lay behind this rough, uncouth preacher and social worker, and made him idolized by the poor people.

Rev. Lionel Barmore is of exactly opposite temperament, although the two men are friends and both love the same



THE DEATHBED OF THE BISHOP

girl. He is affable and pleasant without the open-souled generosity of Stebbing, and courtly and polished in his manners.

His tastes are scholarly and on the whole he is as much an aristocrat as the other man is a democrat.

This strong contrast is brought out fully by Arthur Hoopes who acts opposite to Mr. Courtleigh. Margaret Wharton, the beautiful daughter of the great traction magnate, General Henry Wharton is portrayed by Alice Claire Elliott. Her conception of the petted but courageous and unselfish girl is thoroughly characteristic. Robert Broderick gives a fine picture of a masterful captain of finance, without forgetting the tenderness of such natures toward daughters.

The picture strikes the spectator as a daring and earnest protest against conditions as they are found in many of our churches. Dr. Brady is himself a clergyman, and is in position to know whereof he speaks. For this reason, aside from the story value that the picture contains, nearly every audience, including even those persons who do not bother their heads about sociological questions, will find much to think about and carry away from the theatre.

"BRANSFORD IN ARCADIA"

(Eclair-Universal—Three Reels)

REVIEWED BY PETER MILNE

THIS picture is adapted from the story which ran in the "Saturday Evening Post," written by Eugene Manlove Rhodes. That the picture is the finished product of a competent producer as well as author is quite plain. The picture the greater part of which has been enacted in the West, contains rapid action calculated to keep the interest at the highest point. There is little padding.

The latter part is supposed to transpire in the East, which affords a change not wholly unwelcome from the previous scenes. The photography throughout is of the best variety. The film is tinted appropriately in places. Some excellent scenes of the characteristic riding that used to mark the "wild and woolly" have been filmed.

The story is of an absorbing nature and will entertain the many who are lovers of the rapid drama of the West. The plot is not at all obvious at the start and one is kept guessing as to the final outcome. This concealment of course is permissible, but at times a little too much is left to the imagination in regard to specific scenes.

Bransford is a plain cowboy and falls in love with Elinor. She is beloved by an unscrupulous banker, who after seeing that he has no chance against Bransford robs his own bank and casts the blame on him. Much transpires before the Westerner is exonerated. Later he goes East where Elinor lives and the two are married. J. W. Johnston and Edna Payne are the principals.

"NORTHERN LIGHTS"

(Life Photo—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

WE have heard much of the psychological novel, but the motion picture that attempts to portray the development of a character is exceptional. The fact that this picture shows the effect upon a man's character of prenatal influences that mark him a coward, makes it notable, especially when the part is impersonated by an actor who feels and understands the character.

This pitiful figure is well drawn and finely impersonated up to a certain point, and until then it is entirely convincing, and we deeply sympathize with the poor fellow who



THE INDIANS PREPARE FOR THE ATTACK

has to go through life bearing the burden of such a terrible handicap. All the anguish and the mental torture that the scorn and reviling of others bring him, all the bitter pangs and cruel suffering of conscience that his own realization of his weakness forces upon him, are admirably conceived by Harry Spingler, who has the part of Wallace Gray, and no one can help feeling the utmost compassion for the unfortunate one, so true and real is the impersonation. But it seems an error to have this man throw off the trait over which he has already been represented as having absolutely no control, and achieve honor and redemption by performing a most valiant deed. The psychology of this appears all the falser, when it is remembered that he has the identical motive as the basis of this act that he had before when he joined the army to prove that he was not a coward and thus win the girl he loves, and instead of fighting when the enemies made an attack, he turned and ran, a base deserter.

But the story is full of human interest and will not fail to be received appreciatively. There are several strong climaxes, as the meeting of the surgeon, married to the girl whom Gray loves, and his first wife supposed to be dead. The dramatic possibility of this scene is enhanced



DR. SHERWOOD RECOGNIZES HIS FIRST WIFE

by having the audience know the secret of the relations of these three persons, whereas only two of the persons know. The dramatic irony heightens the interest and the suspense.

The morphine incident is not made as clear as it should be. We are puzzled when we see the young woman taking the opiate and we don't know just what to make of it. If she is addicted to morphine, the fact should have come out before we see her husband changing the morphine for poison, otherwise we are baffled and find no reason why she should take up the morphine bottle. These scenes, it is announced, are being radically altered, however.

The cast is extremely well-balanced, although there is not the opportunity for emotionalism in the other characters that falls to the impersonator of Wallace Gray. William H. Tucker gives the impression of unscrupulous power to Dr. Sherwood. Iva Shepard and Kathryn La Salle are charming and girlishly sweet as the two orphan sisters, Florence and Dorothy Dunbar. William F. Sorrell makes a generous and high-minded Indian of Swiftwood. Anna Laughlin is abundantly able to take care of the trying part of the wife who, as it were, comes to life, and Harry Knowles makes a stoical and firm father, Captain Gray, who puts duty ahead of all other calls.

"THE TAVERN OF TRAGEDY"

(Majestic—Two Reels)

REVIEWED BY PETER MILNE

DONALD CRISP, Dorothy Gish and F. A. Turner in any picture will make it a pleasure to see, even if it contains a hackneyed story, but in a picture that is quite new, these three certainly excel. The acting, the photography, the mysterious atmosphere that is apparent throughout the picture hold the interest.

The keeper of an old inn is informer for both Union and Confederate armies during the Civil War. A Northern spy stops at his tavern, and the innkeeper learns that there is a reward out for his capture. He plans to make him prisoner, but the Northerner is warned by the old man's stepdaughter and the two escape together.

"THE $5,000,000 COUNTERFEITING PLOT"

(Dramascope—Six Reels)
REVIEWED BY PETER MILNE

"THE $5,000,000 Counterfeiting Plot" which is known in the official circles in Washington as "The Philadelphia-Lancaster Counterfeiting Mystery," which William J. Burns, the greatest of all detectives, succeeded in penetrating, is the absorbing topic of these six reels. Mr. Burns himself appears in his original role of detective,



BURNS ATTACKS THE COUNTERFEITERS' DEN

and throughout the picture one is enlightened on the system that he and his associates use in tracking criminals. His methods are so simple and clear that it seems as if anyone would be able to do the same thing. Mr. Burns, in a short speech at the New York Theatre, New York, where the picture received its first public showing, informed the public that anyone could do it, if he put a little time and trouble on the matter, but Mr. Burns is modest.

Naturally a picture, no matter how novel, and no matter who appears in the leading role, would not be complete without its love story. John Walton, one of Burns' aides, meets the chief counterfeiter's daughter, and falls in love with her. Later Burns procures the man's pardon for the sake of his daughter and the young detective. This is the only part of the picture which is not absolutely authentic.

An extra finale scene shows Sir Arthur Conan Doyle, the creator of Sherlock Holmes, congratulating Mr. Burns on his many successful cases.

That the picture will be a success is almost a foregone conclusion. With such a well-known man appearing in the leading role all doubt of its success is dispelled. But as with most pictures of great length, it is a little tiring toward the end. The production is a detailed reproduction of the famous case, but there is a little too much detail, and some scenes could be left out without harming the story, but those who wish to see how the great detective works will surely be well pleased with it as it stands.

"THE EUROPEAN ARMIES IN ACTION"

(Kleine—Four Reels)
REVIEWED BY PETER MILNE

WE hear so much about the respective sizes of each European army, and of late so many accounts of the battles of the various belligerents, that there is a universal desire to see the types of men that are the foundation of the powers of Europe, their methods of warfare, maneuver, charges, their guns in action, etc. George Kleine has given the public just such a picture. The armies of the French, English, Germans, Belgians, Austrians and Hungarians, Swiss, Montenegrins and Italians are all brought before the eyes of the public.

Some of the large battleships which have already taken part in the war are also shown. An interesting picture is the manufacturing of thirteen-inch guns in the Armstrong Works of Italy.

A series of scenes which are most entertaining are those taken from a French dirigible while she is soaring over Paris. A number of points of interest are shown, but the picture is given to convey the idea of how utterly unprotected modern cities are from modern methods of warfare.

The photography in the print shown is not up to the usual Kleine standard.

"THE AVENGING CONSCIENCE"

(Griffith-Mutual—Six Reels)
REVIEWED BY PETER MILNE

TO D. W. Griffith, one of the foremost film producers, goes the honor of being the first man to attempt to picturize a story of Edgar Allan Poe. It is well that the task was allotted to Griffith, as a less competent director would not have done so well. The greatest praise that can be accorded the picture is to say that Mr. Griffith has succeeded.

"The Avenging Conscience" is an adaptation from Poe's story, "The Tell-Tale Heart." But it is not only in the adaptation from this story that the beauty of the picture lies. It is the spirit and the atmosphere that pervades the entire production. Anyone who is acquainted with Poe will see his somewhat gruesome imagination in every foot of the film; those who are not will realize that the story is the work of a master craftsman.

The picture would count for little if the cast were not well fitted for their parts. Henry B. Walthall gives an excellent characterization of the nephew, who, submitting to



ANNABEL LEE, THE NEPHEW'S SWEETHEART

the workings of his disordered mind, believes that he has killed his uncle, a character impersonated by Spottiswoode Aitken. Blanche Sweet as the nephew's sweetheart is excellent. The Italian and the detective are played by Gorge Siegemann and Ralph Lewis respectively. Although these are the main characters, a number of Reliance and Majestic stars appear, among whom are Mae Marsh and Robert Harron.

The double exposure work that appears throughout the picture is of the best sort. The photography and lighting is excellent. So technically the picture is perfect.

A young man who has been brought up in the care of his watchful uncle from babyhood very naturally falls in love. His uncle, thinking only of the literary career he had planned for him, accuses the woman of pursuing his nephew with unfeminine boldness. She leaves him in sorrow. The young man's brain, much affected by this occurrence, begins to conjure evil thoughts. Still in his mind he kills his uncle and hides the body, then is hunted down by a detective. In desperation he hangs himself and his sweetheart meets her death. Then—he awakes.

Live News of the Week

J. A. Allen, district west coast manager for Warner's Features, spent last week at the Los Angeles exchange, while on his bi-monthly tour of inspection. He went to Los Angeles from Seattle, and reported good summer business along the coast.

The next release of the Famous Players Film Company will be a domestic drama of American life by Professor William Addison Hervey,



VIRGINIA PEARSON

of Columbia University, entitled "Aftermath."

Virginia Pearson and Owen Moore will play the leads.

"Aftermath" is a modern drama of error and atonement. Ruth Morgan and Allan Buchannan, two unfortunate victims of evil and despair, are both drawn to the river's brink, seeking merciful oblivion.

The production is in four reels.

Monday, August 3, was moving day at the 1,800-acre ranch occupied for the past two years by Universal City, and all the buildings were razed and taken in sections to the new 450-acre zoo at the end of Cahuenga Pass, fifteen miles north of Los Angeles. Previous to this time all the animals had been transported to this property and installed in the new concrete cages and barns.

It is the hope of Manager Isadore Bernstein, of the West Coast studios, that all buildings will be completed by January, so that the producing companies can do their work there beginning with the new year.

Bessie Barriscale, a new member of the Jesse Lasky producing companies, will play opposite Eddie Abeles, who takes the title role in "Bobbie Burnit," work on which was commenced last week under the direction of Oscar Apfel. In "Bobbie Burnit," Billie Elmer, the original pugilist-actor, has been cast for the part of Biff Bates; Theodore Roberts, the political boss; Howard Hickman, the confidential clerk, and Sidney Dean, the department store manager.

Alfred Tennyson's "Break, Break, Break" is being put out in pictures by the American Film Company under direction of Sydney Ayres. Vivian Rich and Wm. Garwood play the leads, supported by Jack Richardson, Louise Lester, Harry Von Meter and other popular Flying A stars.

Gertrude McCoy, the leading lady of the Edison company, has taken prominent parts in the "Witness to



GERTRUDE McCOY

the Will" and "Peg o' the Movies," but is at her best in such dramas as "The Impersonator," and "The Man in the Street."

Owing to the scarcity and restriction on films of foreign make due to the European situation, Pathé Frères have been obliged to discontinue their Daily News service. They will return to their old policy of issuing two reels of news each week, released on Wednesday and Saturday. Pictures of the European armies, maneuvres and rulers, and any other obtainable news will be furnished in these reels. This policy will continue until the war is over, when the daily service will be resumed.

Tom Moore, president of the Moore Amusement Company operating a number of motion picture houses in Washington, D. C., has just



TOM MOORE

returned to the capital from the north, where he visited many of the important film markets to arrange for bookings. He called upon the studios, the producers, the manufacturers, exhibitors, exchanges, photoplayers, music houses, and supply dealers, and he is not finished yet, as there are a few others he wishes to see. It is Mr. Moore's intention, as in the past, to give to Washington the cream of filmdom and the best way to do it, he declares, is to get on the grounds first and pay your big money for it. He promises the national capital some surprises in new productions as well as in theatre innovations for the winter season.

Guy W. Green and H. A. East, of the Nebraska Feature Company, Lincoln, Neb., will be in New York late in August for the purpose of looking over states right releases and buying features for use in its territory.

"Neptune's Daughter," with Annette Kellermann disporting in Bermuda waters as a mermaid on the screens begins its fourteenth week at the Fine Arts Theatre, Chicago, Aug. 16, breaking all Chicago records for motion picture engagements. It will continue until October.

With the expiration of the present lease on the studio at Yonkers, New York, which the All Star Feature Corporation have been occupying for many months past, it is announced that their new studio at Fort Lee is to be taken over by the company on or about August 15. The interior sets for "Shore Acres" and the production of "The World," in which William Faversham is to star and make his initial appearance in motion pictures, will be the first made there.

A description of the many advantages together with plans, etc., will be given in a later issue.

D'Annunzio's "Cabiria" moves from the Knickerbocker Theatre to the Globe Theatre, New York, on Monday, August 17, to continue for a further period its remarkable engagement. The previous plans at the Knickerbocker made its remaining beyond August 16 impossible, and C. B. Dillingham placed his theatre at the disposal of the masterpiece to continue its long run and to remain in New York when the regular season is inaugurated.

The Allen Feature Film Corporation, of Providence, R. I., has purchased the rights of "The Toll of Mammon" from the Excelsior Feature Film Company for the New England States. Ten territories were sold within the last four weeks.

Harry Handworth and William A. Williams, president and vice-president, respectively, of the Excelsior Feature Film Company, Inc., have returned to the studio at Lake Placid, N. Y., after a short business trip to New York.

The Rudolph Wurlitzer Company installed a style "H" motion picture orchestra in the Archer Theatre, 2008 West Thirty-fifth street, Chicago, Ill., on August 5. William Weeks is the proprietor of the house, which has a seating capacity of 1,000.

James B. Kelly, the traveling representative of the Consolidated Film and Supply Company, Dallas, Tex., was recently in New York City, combining business with pleasure. On his return to Texas he will begin a whirlwind campaign with "The Trey o' Hearts," and "Neptune's Daughter."

The Universal Film Company has secured the film right of the "Terrance O'Rourke" stories, written by Louis Joseph Vance, the author of the "Trey o' Hearts" series. J. Warren Kerrigan will be featured in these pictures, and work on them will be started immediately under the direction of Jaques Jaccard. Vera Sisson and George Periolat will assist Mr. Kerrigan.

Gertrude Selby, vaudeville star, is the newest addition to the Universal forces. She will play leads in the L. K. O. comedy company, of which Henry Pathe Lehrman is director. Miss Selby has never been seen in pictures, but her charming work upon the stage constitutes a handsome recommendation as to the manner in which she will conduct herself before the camera.

She is eighteen years old and has been on the stage for the past three years. After two seasons in musical stock when she played leads, she was with Gus Edwards for a season and following the engagement she toured this country in vaudeville, playing single.



GERTRUDE SELBY

Gertrude Selby is the possessor of all the faculties and physical requisites which make for success in the comedy field of motion pictures.

The Picture Playhouse Film Company has absorbed the business of the National Feature Film Company at 1126 Vine street, Philadelphia, Pa., and has retained Simon Libros, the president and manager of the former company, as manager of the Philadelphia exchange.

As fast as the management can handle the business arrangements it will open offices in all the principal cities, including Canada where the company is now completing arrangements for its exchange in Montreal.

C. A. Pressey, Robert H. Lucas, a well-known Louisville attorney, and Fred Sheldon, formerly connected with Warner's Features in Louisville, have just organized the S. and P. Film Supply Company in that city, which opens for business at once. The concern is incorporated with a capital stock of $15,000, divided into one hundred shares of $15 each. The offices are on Green street, between Fourth avenue and Fifth street, Louisville.

Under the direction of George Terwilliger, the Lubin Company will open a studio at Newport, R. I., in the fall. The productions of the company will be featured. Ormi Hawley, Edgar Jones, Louise Huff, Earl Metcalfe, Kempton Greene, Herbert Fortier, Arthur Mathews and Eleanor Barry are the principals of this company.

The board of directors of the Precision Machine Company has appointed Joseph E. Graf acting general manager in charge of all departments.

The William A. Brady Picture Plays Corporation has recently moved into its new studios at Fort Lee, N. J. It is one of the largest and most fully equipped motion picture plants in the country.

It is the concern's plan to release one picture each month at the start. Many of Mr. Brady's Broadway successes will be produced, and if possible the original stars and companies will enact them.

Harry Pollard, of the Beauty Company, has started work on a one-reel comedy, "Susie's New Shoes," in which Margarita Fischer, as the young wife, meets with serious complications in her shopping tour, accusing the innocent Mrs. Casey of stealing her purse. The real culprit is her own husband. How matters were finally cleared up is told in this very clever and humorous photoplay.

A dinner of sumptuous proportions was tendered to Octavia Handworth recently by the management of the Stevens House, Lake Placid's largest hotel. Some five hundred guests sat down to the tables, among whom were many prominent New York society people.

The Liberty Motion Picture Company, located at Germantown, Philadelphia, has in its stock company a number of well-known professionals. Some of the most prominent are: Frances Cummings, Edward B. La Renz, Charles T. Danforth, E. B. Tilton, Katherine Bjorling, Robert Ingrahm, Elizabeth Bjorling, Frank McEllen, Joseph J. Kelly, Irene Kingsland and Jack Shultz. N. E. Milligan, producer for the Liberty Company, is at present engaged in a number of Western and Canadian multiple reel photoplays.

Will E. Sheerer, character man of the Eclair stock company, has had a ripe experience in the field of theatrical work, and before his entrance into pictures was known both in this country and abroad as a "good actor." Four years ago he



secured an engagement with the Edison Company, and after a brief experience at that plant appeared in Vitagraph films. Following this he played character leads for Bison, Nestor, Reliance and Crystal, and from the latter company was taken over by Eclair.

A keen interest is displayed at every performance at the Strand Theatre when the European Army and Navy pictures are shown. The German Emperor reviewing his troops in sham battle, different branches of the German and French army, German naval pictures taken at Kiel and the funeral of the Grand Duke and Duchess of Austria are shown on the screen.

Charles Richman, late star of "Help Wanted," will appear in the Lasky production of "The Man From Home." Mr. Richman will be supported by a specially selected cast. Work will be begun immediately.

Bessie Learn, the leading ingenue of the Edison Company, who has been traveling through Europe for the past two months is experiencing great difficulty in booking passage back to America on account of the present state of European affairs.

Francis Ford, director of the extra Bison Universal Company, and Grace Cunard, his leading woman, have returned from their vacation in the East.

Work on "The Rose of the Rancho" with an all-Belasco cast and Bessie Bariscale playing the part of Juanita, is progressing rapidly at the Lasky studios.

Director J. W. Kelley and cameraman Angel are among the latest arrivals at the Eclair Western studio, Tucson, Arizona.

C. Jay Williams, for the past four years director of comedies for the Edison Company, is the latest recruit to the staff of Universal directors.

He knew nothing of pictures until four years ago when a friend, a fellow



C. JAY WILLIAMS

actor, induced him to pose for the part of Beethoven in an Edison play, "Beethoven's Moonlight Sonata." He scored an immediate success and was engaged to appear in several other productions of the same company.

Will E. Ellis, formerly scenario editor for the Colorado Motion Picture Company, is now located at the Eclair Western studio at Tucson, Arizona, in the same capacity.

James Harris, animal impersonator, is at present appearing as the dog Tige in the "Buster Brown" comedies of the Edison Company. Mr. Harris scored a hit in "Alice in Wonderland" on the legitimate stage as the 'Kicking Broncho and for five years headed many a vaudeville bill in his side-splitting sketch "The Laughing Horse."

Dustin Farnum in "The Virginian" will be the first Lasky release through the Paramount Pictures Corporation.

George A. Lessey has signed with the Universal to direct Imp features with King Baggot in the leads. Mr. Lessey has been an Edison director for the past two years, and during that time he has attracted widespread attention by his marked ability to handle strong dramatic stories.

Prior to Mr. Lessey becoming a director, he was a leading man for the Edison for a year. During the first year that he was a director he produced fifty thousand feet of negative, every foot of which proved successful.

Webster Cullison, managing director of the Eclair Western studio, located at Tucson, Arizona, is in New York on business connected with the organization of two new companies.

Bernard Lowenthal, treasurer and general manager of the Life Photo Film Company, is especially gifted



BERNARD LOWENTHAL

with qualities which enable him to choose good selling feature scenarios, actors to suit the leads, and secure the best markets for his productions.

Maurice Lobel, traveling representative for the World Film Corporation, is always springing something new. The latest feature he brings to our attention is his baby girl, which he had on exhibition for the first time shortly after midnight, July 31.

THE CARBON AND PROJECTION LIGHT

(*Continued from page* 40)

pings. During carbon testing it is our laboratory's practice to measure the value of droppings of every carbon tested and compute them to the basis of cubic centimeters of droppings per inch. Heavy droppings are generally encountered on very high alternating current.

The Life of Carbons

The life of a given grade of carbon naturally depends on the current used. For example, a trim of carbons which are consumed at the rate of two inches per hour at 55 amperes A. C., will burn at a rate of three inches per hour at 65 amperes.

In concluding, herewith are given a few useful pointers which help to eliminate some of the operator's troubles which sometimes occur during burning operation of the carbon arc.

Carbons should always be securely clamped in the holders, as there is always some expansion after carbons start to burn. Carbon holders should be kept clean and should be gone over at least three times a week. By carrying out the above suggestion you insure good contact in holders, longer carbon life, less spindling, and droppings, and no heating of carbon holders.

A fan or overhead draft should not play upon the arc direct. This increases condenser breakage and requires constant manipulation of the arc to obtain steady burning. This is an extremely important point to observe and is never neglected by the best operator.

The setting of carbons during each and every trim should be given proper care and attention. At various times trouble is experienced because of the use of improper trims. Never overload your carbon with current. The trims necessary depend on the nature and amount of current.

Trims on Direct Currents

For alternating current we advocate the use of cored carbons exclusively, the same size upper and lower. The 5/8-inch projector carbon has been the standard for A. C. work when the amperage ranges from 35 to 60. Above 60 a 3/4-inch carbon is recommended.

On direct current various trims can be used, and it has been found that it is important to pair these as uppers and lowers according to amperage used, to obtain best light, efficiency, and operating conditions.

Above 20 amperes and up to 50 a 5/8-inch cored positive carbon is in general use, while for the negative lowers 7/16-inch cored or solid, 1/2, 9/16 and 5/8 cored or solid are employed. If the arc is properly handled, the use of a solid lower on D. C. results in better crater formation, increases in screen illumination, also burning quality is improved.

Projector carbons are made from 7/32 of an inch in diameter to one inch, the former taking about 4 to 6 amperes of current, while the latter will carry 100 amperes.

But no matter how good the carbon may be, if it is carelessly set in the machine, or at the wrong angle, the results must be unsatisfactory. The manufacturers of these particular carbons have experts constantly at work, experimenting and studying how to get the best results with the use of their product and they have formulated a few brief general directions.

Initiative of the Operator

Much depends on the individual wishes of the particular operator and he must find out for himself the means to get what he desires. These directions are not intended to take care of any but the most ordinary cases. But if they are followed wisely, a steady, brilliant white arc will be obtained that is unequaled for picture projection.

In setting carbons for direct current the all-important feature is to get on the upper cored carbon a well-defined crater directly facing the condenser lens. Any setting that will secure and maintain this position is satisfactory, and the followng is but a suggestion founded upon general experience.

On direct current both carbons should slant backward at an angle of about thirty degrees. For starting, the carbons should be exactly centered—that is, so that a line through the center of one carbon would pass through the center of the other. The distance between the two carbons varies from 3/16 to 5/16 inches, depending wholly upon the varying strength of the current, and must be determined by each operator.

Noting the Formation of the Crater

When the carbons are thus adjusted, the current should be turned on and the formation of the crater upon the upper current should be noted. If in this position the crater faces downward the lower carbon should be slightly advanced.

Should the lower carbon be too far advanced, a "shirt" will form on the back of the lower carbon and the point of the lower will come between the crater and the lens. If, on the contrary, the lower carbon is too far back, the crater will face downward or even backward.

The one position to be sought is that in which the crater directly faces the lens and the lower tip of the carbon does not come between the crater and the lens.

On alternating current the two carbons of the same diameter are placed at the same angle, thirty degrees, as for direct current. The carbons should be in perfect line and slightly closer together than for direct current. If the carbons, however, are set too closely together, the craters will face each other and a large part of the light will be lost. When perfectly adjusted a crater will form on both upper and lower carbons, and should face the condenser as squarely as possible.

The Big Carbons and Cartons

Though the Charles L. Kiewert Company, of Milwaukee, Wis., are justly proud of their Bio carbon and its excellent light and noiseless properties, still they are just a bit prouder of the carton or box in which the carbons are put up.

According to this company the Bio package is the first package ever put out which not only keeps the carbons clean, being practically dust proof, but is also damp proof, giving the operator no chance to complain of soft carbons as long as he keeps the package closed. This carbon, say the Kiewert people, comes closer to giving a calcium effect than most other carbons.

Though a poor operator can get an extremely poor light from even the best carbons, according to Mr. George Kiewert, the manager can do much by making sure that the operator is using the right size carbons in his machine. Mr. Kiewert also advises against all attempts to treat the carbons, such as immersing them in a salt solution, etc., as most of these stunts tend to deteriorate the carbon in place of improving it.

Though theatre audiences are, as a majority, totally ignorant of the effect of good carbons on the picture they see, they do know when the light on the screen is poor and will not bother with a house that shows poorly lighted pictures.

THE REISINGER-"ELECTRA" CARBONS

TO every operator of a motion picture machine the question of carbons is a vital one, since success or failure depends entirely upon the light-giving quality of the carbons used.

The carbons imported by the firm of Hugo Reisinger and Company, and which are sold under the trade name of Electra, have always given the greatest satisfaction wherever used because they are made from the highest grade raw material. This product is manufactured within the factory, thus insuring a steady, uniform level of excellence in the output. The greatest care is taken to produce a carbon of accurate diameter and perfect straightness.

SPECIAL FILM REVIEWS

"The Fable of the Coming Champion that Was Delayed." (Essanay. Wed., July 29.)—This is another of George Ade's Fables, and to say that it is as good as the others is about as high praise as can be bestowed. It makes a delicious piece of fun.

The championship bout ought to be a battle royal, but that is just what it is not, and that is where the fun comes in. It turns out to be a very mild and tame affair, and the would-be champion goes back in mortification of spirit, but with greater wisdom, to his grocery duties. The moral is: "In many professions many are called, but few chosen."

"The Mother Heart." (Selig. Two reels. Wed., July 29.)—This picture is a burning denunciation of modern conditions in the society life of our cities, developing a theme that must appeal to all with singular force and directness. The sham and artificiality of so-called high life is revolting to a young girl, brought up in its midst but with a yearning for simple love and motherhood.

The feeling of revulsion becomes so strong that she leaves home, and finds what she desires in the heart of an earnest young shepherd who lives close to nature on the Western plains caring for his flocks.

"The Lure of the Car Wheels." (Lubin. Two reels. Wed., July 29.)—The wanderlust is so strong in the hobo that he puts up with almost anything to live his nomadic life. But the sight of a pretty girl overcomes all this in the young tramp in this picture; he settles down, reads law, and becomes successful, being elected mayor.

The girl engages herself to him, but all the time she loves another. He learns this and takes to the road again, boarding a box-car at the wedding hour and leaving the bride waiting at the church. The manipulation of the vision of the car wheels that comes to the ex-tramp and lawyer every now and then is exceptionally skillful on the part of the photographer.

"The Gunman." (Reliance. Two reels. Sat., Aug. 1.)—An absorbing drama adapted from the story by George Patullo. The locale is the West, the action exciting, and the photography perfect. Sam DeGrasse is excellent as the gunman.

The rest of the cast consists of Eugene Pallet, Miriam Cooper and F. E. Turner. The foreman of the ranch, who is a cattle thief on the side, employs a gunman to apprehend the thief, and informs him that he has suspicions of one of the cowboys. But the gunman finds out the truth, makes the foreman give his consent to his daughter's marriage to the cowboy, and all ends well.

"Moonshine Molly." (Majestic. Two reels. Sunday, Aug. 2.)—Robert Harron, Mae Marsh, and Wallace Reid make this picture. Due to their excellent interpretation of the leading parts, it cannot help but meet with success, although the story is somewhat poor. A revenue officer, disguised as a school teacher, meets Molly, the sweetheart of Jud, a moonshiner. He learns the man's identity and he is captured, but later is rescued by his followers. Because he sees that Jud and Molly love each other he lets the boy go.

"The Property Man." (Keystone. Two reels. Saturday, Aug. 1.)—The wonderful and mirth-provoking Charles Chaplain appears in this comedy. His work is excellent. As a property man he is not so good, from the business standpoint, but before the picture is half over the whole house will be in tears from laughter. The whole show goes wrong, due to his flirtatious, neglectful and idiotic ways. The picture ends in a free-for-all hose fight. Mack Sennett appears in a minor part.

"In Temptation's Toils." (Kleine-Celio. Two reels. Tuesday, July 28.)—Francesca Bertini, who by this time is well known to motion picture goers, as she recently appeared in "Pierrot the Prodigal," which ran at the Candler Theatre, New York, appears in this story of great human interest.

It tells how a woman, unwillingly spurned by a man who once loved her, plans revenge, but love conquers and with its triumph comes the woman's redemption. Albert Collins and Emilio Ghione support Miss Bertini. The picture is marked throughout by its artistic scenes, both interiors and exteriors. The photography is excellent.

"This Is the Life." (Eclectic Film Company.)—This comedy, the idea of which is taken from the popular song, makes rattling good fun. There is plenty of movement that keeps the audience guessing just what is going to happen next, and what does happen would bring a laugh from the most sullen misanthrope. The chickens that Uncle finds in the city causes him considerably more trouble than those on his farm.

He gets in the wrong hotel room when he returns through the fire-escape after a midnight escapade, but the explanations to his wife are satisfactory, and the couple go back to their chicken farm without any serious dent in their domestic tranquility.



IN THE DAYS OF "THE DEADWOOD"
Scene from "Salomy Jane" (California Motion Picture Corporation)

Weights and Measures." (Victor. Two reels. Mon., Aug. 17.)—When one sees a Victor with J. Warren Kerrigan and Vera Sisson playing the leads he expects to see something better than the ordinary. His expectations will be fulfilled if he is lucky enough to see this picture. It teems with interest from start to finish, and does not contain a slow moment.

The dishonest mayor of a Western city tries to "get something on" the district attorney, and employs a young girl to implicate the hero. But she falls in love with him, and after surmounting numerous difficulties they are married.

"The Madman's Ward." (Victor. Two reels. Fri., July 31.)—A drama which gets away from the conventional lines of the usual release. Florence Lawrence, Charles Craig, William O'Neill and C. J. Brownell make up the cast, no others appearing. The scenes, which takes place on an island, are picturesque. The subtitles are in verse.

The mad fisherman cares for a child that he found, the sole survivor of a wreck. Only one other fisherman is allowed to see her. One day a stranger comes to the island and the old man in a rage shoots at him but hits the girl. Seeing what he has done, he throws himself over a cliff.

"Firelight." (Eclair-Universal. Two reels. Wed., Aug. 5.)—The action is a little slow but the plot is absorbing, the photography excellent, and the acting of the best. The picture will appeal to the older people of all classes and will doubtless bring tears to many eyes. The popular pair, O. A. C. Lund and Barabara Tennant, play the leading parts.

Money and power constitute the ambition of the married man. Both he has, but desires more. His wife, sitting by the fire with him, recalls a number of bygone scenes, and finally the death of their child. A strike had been pending in the man's factories, but through the counseling of his wife he gives in to his employees' demands and afterwards devotes more time to his wife and home.

"Buddy's Downfall." (Vitagraph. Wed., July 22.)—Every man who remembers his change from short to long trousers will appreciate Buddy's experiences. Buddy has just reached that important period in a boy's life when he is striving toward man's estate and trying, too, to make a deep impression on his feminine acquaintances. Long trousers, he considered his greatest means of conquest. But they are hidden from him, and imagine his discomfiture when he must sally forth to keep an engagement without them.



"REMEMBER YOUR CHILD!"
Scene from "Firelight" (Eclair-Universal—Two Reels—August 5)

"The Seventh Prelude." (Essanay. Two reels. Friday, July 31.)—The mysterious murder of an old millionaire, who was a fine musician, has baffled every effort of the detectives to discover a clue. Every night the daughter hears Chopin's Seventh Prelude just as her father played it, and is being slowly driven into hysteria. Her fiance and his chum undertake to unravel the mystery and they unearth the fact that the uncle of the girl, who has been made her guardian, has placed a talking machine in the house to play this music and drive her out of her mind so that he may manage her fortune. This leads to his arrest for the murder, and later to his confession.

The mystery is admirably concealed until the end, and the spectator may or may not suspect that the uncle is the guilty person. At any rate, his interest in the unraveling of the plot is keen, especially when the whole thing is made so real by the good acting of the principals.

"The Brand of Bars." (U. S. Film Corp. Three reels. Aug. 9.)—A sensational and exciting melodrama of the West, which will be appreciated fully by the lovers of this sort of picture.

Lawrence Peyton and Natalie De Lonton appear in the leading parts. Several hot battles between Indians and cowboys are staged, ending with a scrimmage between the United States troops and Indians. A reformed convict goes West, where after hard work, he becomes foreman of the ranch. All is going well when an old cellmate turns up and tells his employer of his past. But the heroism of the man against tremendous odds and popular opinion proves his worth and win for him the hand of the ranch owner's daughter. The photography of the print shown is poor.

"The Man with a Future." (Lubin. Two reels. Wednesday, Aug. 5.)—Scenario writers should bear in mind that it is a very unusual person indeed that can shift from one environment to another totally different and still be perfectly at home. This film presents a woman brought up among crooks, who then marries a lawyer and moves in an absolutely changed sphere of life without her husband's suspecting for a moment what her antecedents are.

But if we can just get this fact out of our minds, the picture is an absorbing drama, with several fine climaxes where the woman is confronted by the associate of her father. The scene in the courtroom when she saves her father and exposing her own past, is intensely dramatic.

"A Woman Laughs." (Selig. Two reels. Mon., July 20.)—This picture presents a story of the complicated love affairs caused by an adventurous flirt. But the complications are not always quite clear, sometimes almost too intricate for the spectator to grasp the point of the story. Kathlyn Williams plays the coquette, and endeavors, with fair success, to make her heartless laughter over her conquests seem plausible and realistic. Charles Clary, Edwin Wallock and Harry Lonsdale give satisfactory support.

"MILITARY TRAINED DOGS OF BELGIUM"

(Pathe—Split Reel)

REVIEWED BY PETER MILNE

AT present the interest of the whole world is centered on Belgium and the heroic defense that that country is making at Liege, and the immense amount of trouble that they are causing the Germans. Nothing could be more appropriate at this time than a picture dealing with that country, and this one which shows the good use that the Belgians put their dogs to in the ways of war will be received well wherever shown.

The dogs are attached to small machine guns mounted on bicycle wheels, and, with the aid of the soldiers, can draw them through narrow paths, where a horse could not gain access. The Belgian soldiers are shown on maneuvers, and no one will find it unentertaining to witness their methods of warfare, which we are lucky to see at the present time.

Views in Dakar, the principal town in French West Africa, start this reel.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Eighth Episode)

REVIEWED BY PETER MILNE

UP to this episode the conspirators have directed all their attacks on Florence Hargreaves, the daughter of the vanished millionaire, and always they have been refuted by the faithful Jim, who, although only a reporter, seems to possess as much time and money as he desires. Now there is a new turn to affairs and the conspirators, realizing that Jim is a great obstacle in their path, center their forces on him.

They lure him from the newspaper office with the promise of a big scoop. On a desolate street they substitute a pasteboard cover for the customary iron disc which covers a manhole. The rest is easy, Jim steps out of his cab, walks on the trap, likewise into it, and falls into the sewer. Next he is seen floating out of the sewer in another part of the city. He is picked up by two men and returns home.

The most dastardly plans of the male conspirators having gone awry, it now remains for one of the weaker sex, the



JIM IS TRAPPED BY THE CONSPIRATORS

countess, to take matters into her hands. She promises to be successful in her attempt to separate the two. By well-laid plans the lovers are brought to her home as Florence enters, the countess pretends to faint, and falls into Jim's arms; thus the title of this episode, "The Wiles of a Woman."

Florence thinks Jim false and demands an explanation, and the bewildered Jim is wondering what needs explaining when the second reel closes.

Here is a new situation indeed. The conspirators have for a time been successful. What will be the outcome of the next issue? And how long will the two lovers remain estranged? are questions that loom up in the minds of the spectator and seem almost unfathomable, besides causing the next installment to be awaited for with undiminished interest.

"THE VALLEY OF THE MOON"

(Bosworth, Inc.—Six Reels)

REVIEWED BY J. BURROUGHS NOELL

IT must be admitted that Jack London's stories are admirable for reproduction in motion pictures. We have seen "John Barleycorn" and "The Sea Wolf," and now we have "The Valley of the Moon." It makes a splendid picture, and does not, as is so often the case, lose by being thrown upon the screen. Mainly this is because Jack London writes red-blooded, stirring tales, with plenty of action on every page, and this is just the kind of story that can be told in films.

All of the great host of readers of "The Valley of the Moon" will not miss anything to speak of when they see the pictures, and those who have not so far had the good



IN THE VALLEY OF THE MOON

fortune and pleasure to read the book, will get the same enjoyment in probably much less time, a special desideratum in this age of hurry and haste.

Mystle Stedman is picked for the difficult and trying part of Saxon, and she achieves a distinct triumph. There is no chance to miss that fact that she is descended from pioneer stock, of the men and women who braved the dangers and hardships of the plains. She puts just enough fire and impetuosity into the part, without destroying her innate and deep-seated gentleness and affection. Jack Conway is Billy Roberts, the pugilist-turned-teamster, and although without the enormous physique of Jack London's hero, he is a big, raw-boned, muscular man, and succeeds in conveying an impression of abundant endurance and latent strength.

There is something very real about every scene. The players have made the sincerity and force of the characters stand out above all else. When it becomes necessary to show strikers and strike-breakers in an angry clash, there is a mob riot that is unlike the makeshift affairs so often palmed off, and it seems that we are actually viewing violence and destruction of life and limb.

The wandering spirit is strong in the veins of this strong-bodied pair, and when it seems that everything is against them in the city and their happiness can never come to them there, the call of the country beats strong and they set out to find happiness in the great valleys and mountains of the West. The spot that will satisfy them must be so perfect, that it hardly lies on this earth, but in a Valley of the Moon. They find it hemmed in by lofty mountains, and its name is Sonoma, which is Indian for the Valley of the Moon. Here they stop, with peace and content and happiness in their hearts. Every man who has felt the drudgery of the city has had the same longing, but without the daring to face about and obey the call, he has not won this freedom and supreme happiness.

"THE TREY O' HEARTS"

(oGld Seal—Fourth Chapter)
REVIEWED BY PETER MILNE

HOWEVER much the third part of this serial fell below the high mark set by its predecessors, this part amply makes up for it. Water is again the scene of action, and it is almost safe to say that the public is provided with a spectacle in this instalment that it has never seen before and will not see again for some time to come.

That scene is a large sailing vessel coming toward another, in which Alan Law, both the sisters and their parties are sailing. The spectator is shown this large vessel approaching slowly but never erring from its course, which leads it right into the other. It is seen to tear its way through the side of this ship, and then slowly back out.



THE RESCUE OF JUDITH

Very naturally the other boat sinks, and all the occupants take to the water where they renew their desperate fight which the collision interrupted. It is no easy matter to swim around in the water for fifteen minutes with one's clothes on, but when it comes to fighting, pushing each other under, and even using fists, the actors that play the principal parts are deserving of great praise. After quite a time in the water they manage to get into boats which floated off the lost ship.

Alan, Rose and the captain are aboard a small rowboat while the other party takes possession of a motorboat and is giving chase to the other when the picture closes, leaving one to guess at the outcome of the chase; but also leaving a lasting impression in his mind of the realistic collision which he has just seen. The whole scene is over in less time than it takes to tell it, but the trouble it caused the producer and the company was plentiful.

Two boats were bought especially for the purpose at considerable cost, and after the water had been cleared of the "innocent bystander" with the greatest of pains the police interfered, and it was only after much persuasion that they let the thing proceed.

This instalment is called "The Dead Reckoning" and will be realesed on the 23rd of August.

"SHANNON OF THE SIXTH"

(Kalem—Five Reels)
REVIEWED BY PETER MILNE

THIS picture will appeal to those who love a true-blue war drama produced well with wonderful scenery, clear photography and a well-laid love story running throughout the entire play. Two large battle scenes are shown in a great amount of space, but they are well worth it; they are so realistic that one can hardly realize that he is witnessing a sham battle rehearsed for the camera. It is obvious that a great amount of time and trouble was spent.

The picture is adapted from Edward E. Kidder's famous drama of the same name. The time is the half-way mark of the nineteenth century, when England had all she could do to suppress the obstinate natives of India. Their numerous outbreaks form the nucleus of the picture, and their suppression brings about the two furious engagements so vividly depicted on the screen.

The love story that runs through the film is tender though unconventional and differs from the average. The only fault is that there is not enough of this story to hold the continuous attention of the spectator. It is not apparent enough to connect the numerous scrimmages and battle scenes that crowd the film.

"THE PERILS OF PAULINE"

(Eclectic—Eleventh Episode)
REVIEWED BY J. BURROUGHS NOELL

A BOLD and intrepid young lady is Pauline, and the more we see of her the more impressed are we by her pluck and daring. At the same time it must be confessed that she needs a chaperone to watch after her and to keep her out of danger, rather than this guardian, who will stoop to any scheme to get her out of the way. The chaperone might prevent her playing into his dastardly hands and risking her precious life when there is no earthly reason for doing so, except to afford us exciting entertainment, and what more potent reason could there be? Perhaps a chaperone might handicap Miss Pauline's efforts in this direction, and as she succeeds so well in holding us in suspense, we ought not to complain.

With plotting and counter-plotting, scheming and rescheming, this episode holds the spectator breathless in his anxiety to know whether the young lady will escape the wicked net that Owen is drawing around her. We know that she is rushing madly and blindly into the mouths of roaring lions. Will Harry save her? He does his best, but a plunge down a precipice in her automobile keeps her from being devoured by the ferocious beasts.



OWEN REVEALS HARRY'S COUNTER PLOT

This is so interesting, that in a few words it must be told how it comes about. Pauline is all eagerness to get to the wedding of a friend. Owen, the monstrous rascal, has become desperate in his efforts to get rid of her and get her money, so he hires a lion-trainer to let loose his beasts near Pauline when she arrives at the wedding.

Harry learns of the wicked plot and gets her automobile and chauffeur out of the way so that she cannot go. But the gardener is an ex-racer, so never at a loss what to do in an emergency, she persuades him to drive her in another car. He goes too fast, loses control and dashes over an embankment. Harry, always on the spot at the right moment, having followed in a taxi-cab, rushes on the scene and pulls her from under the wreckage, apparently none the worse for her roll over the cliff. She gets up, and with that never-say-quit spirit of hers, is ready and determined to continue on to the wedding.

"THE GILDED KID"

(Edison—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

SO many of the comedies enacted before the camera depend solely for their effect upon horseplay, upon beating and knocking over and kicking and general free-for-all fights and rough-house. It is not so strange either that a great part are of this character when the effect upon the average audience is noticed. But there is another kind of audience, in the minority perhaps, that does not get much amusement out of this rough and tumble sort of thing; rather it appreciates a comedy based upon a clever idea and worked out without bodily harm to any of the persons concerned.

Such a comedy is this latest written by Mark Swan and produced by J. E. Williams. The whole plot hinges on a wager made by a youthful spendthrift and his rival for the hand of a pretty girl. The spendthrift had been helped out of so many scrapes with money by his wealthy father that he had become known to all the policemen, and the bet was that he could get arrested inside of three days, the loser to remain away from the sweetheart for six months. Arthur Housman as the Gilded Kid is delightful in the way he takes each successive turn-down from the police. At last he takes another prisoner's place, but, of course, this prisoner never comes back, and in a cell the poor fellow is left while his rival walks off with the girl.

"LAY DOWN YOUR ARMS"

(Great Northern—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

BARONESS BERTHA VON SUTTNER was a noble advocate of peace and used her pen, her talents, and her fortune in opposition to war. In her novel, "Lay Down Your Arms," she pictured with horrible realism the disastrous effects of war upon family, city, and nation, and made it an eloquent plea for the abandonment of this barbarous method of settling disputes between nations. An adaptation of this novel upon the screen by the Great Northern Film Company comes with almost prophetic timeliness at the moment when all of Europe is plunged in war.

War is pictured in these four reels, but with such undeniable



CONVOYING THE WOUNDED TO HOSPITAL

reality that there is no danger that any martial feelings will be aroused in audiences that might lead to outbreaks. It is not the pomp and circumstance, the pageantry and the splendor of war, as it appears on dress parade; but the hard, terrible, overwhelming reality of battles and mangled bodies of horses and men, of distress in business, of disease that follows in war's wake.

The production must have required enormous outlay to present with so much vividness these battles, in which great numbers of men are engaged, shells hurled, and houses and churches destroyed. It is evident that the pictures are not mere illusions produced by the trickery and skill of the photographer, but are pictures of actual scenes. Before this background of war and its horrors there is an appealing story of love and family life, into which war bursts with heart-rending cruelty. No more pathetic scene could be enacted than the burial by the aged count of his daughter Rose, who has been carried off by the cholera brought from the battlefield and camp. Martha, the other sister, has married a young officer. Tilling, although her sentiments are strongly opposed to warfare. Her entreaties finally prevail with him to give up military life, but not until after tragedy has come into the family. Each of the principal players, Augusta Blad as Martha, Fritz Petersen as Rose, Philip Bech as the Count, and Olaf Fonse as Tilling, prove themselves fully equal to the trying task of interpreting this sad but powerful story.

"THE LAST VOLUNTEER"

(Eclectic—Five Reels)

REVIEWED BY PETER MILNE

A BONA FIDE war drama, not professing to be connected in any way with the present struggle, will meet with great success at the present time, simply because



THE DEATH OF RAOLPH

"war" is on the tongue of almost every person in the world and every person knows that actual pictures of the present war are unobtainable. But this picture deals with an imaginary situation in Europe which precipitated war, and the spectator is given such a vivid idea of the horrors of warfare that he can readily imagine the present case in Europe.

The battle scenes are most realistic, even an aeroplane is seen dropping bombs on the opposing forces with deadly results, and through the whole picture runs a beautiful love story, just strong enough to knit the political controversies and battle scenes together, and never for an instant allowing one's interest to falter.

Still another essential in favor of the success of the production is its able cast. Irving Cummings takes the part of Prince Ludwig, head of the province of Saxe-Tholberg. Eleanor Woodruff as Katrina, the innkeeper's daughter, makes a charming heroine. Paul Panzer, the well-known heavy of "The Perils of Pauline" is excellent as the ambassador of Austrania. Robert Broderick, E. C. Hoyt, Mary Gray, Harold Crane and A. H. Barstar complete the cast.

Ludwig, in his wanderings about the palace grounds, meets and falls in love with Katrina, but he is unable to marry her as a political marriage is necessary to avert war. Katrina's brother is thought to have killed the Austranian ambassador while the other is attempting to procure plans. The Austranians demands his execution. Katrina confesses that she committed the crime. This causes the war. When it develops that the Austranian sharp shooters are killing all those who attempt to signal another division of the army, Katrina rushes out and raises the signals, but is killed in so doing. This heroism wins the war, but the prince causes the nation to mourn.

"Virginian" First Lasky-Paramount Release



FUN WITH THE DRUMMER
Scene from "The Virginian" (Lasky-Paramount Feature)

THE first release of the Jesse L. Lasky Feature Play Company, through the newly-formed Paramount Pictures Corporation, will be Owen Wister and Kirk La Shelle's thrilling Western tale, "The Virginian," with Dustin Farnum in the title role.

"The Virginian" in five parts and four hundred scenes, is looked upon by the Lasky people as their best production to date. Certainly from the magnificent opportunities afforded by the book, a most interesting visualization has been made a possibility.

Many of the scenes in "The Virginian" were laid in the Calistoga, California country. A cast of three hundred players, including James Neil, Winifred Kingston, J. W. Johnston and Cecilia De Mille, daughter of Cecil B. De Mille, Lasky's director general.

"The Virginian" will be released September 7. A special matinee will be given to the reviewers early next week.

Good Lobby Display Draws Crowds

Wyanoak Reproductions of Mary Pickford Recently Shown in Numerous Theatres Attracts General Attention for Its Artistry

THE successful houses throughout the country are dressing their lobbies artistically, and with an attractiveness that will permit only the display of the highest class of subjects, in suitable frames, and proper designs that will attract the attention of those who enjoy pictorial views and who do not feel abashed at standing to look over those that the manager or owner displays for their benefit as an advertising medium.

There recently was displayed at a number of houses throughout the United States a hand-colored reproduction of Mary Pickford. Instantly it was favorably commented upon by the press, and the rush on the publishers was so great that they could hardly fill the demands.

This artistic piece of work was furnished by the Wyanoak Publishing Company, New York, and the firm expressed surprise at the numerous demands, in view of the tendency to use the display which had marked the business up to the present time.

The motion picture exhibitor had come to the realization that his lobby was one of the heart beats of his success, and adjusted himself to the conditions that the progress of the industry demanded.

A FORD DETROIT WEEKLY

The Ford Automobile Company, of Detroit, is putting out a Ford Detroit Weekly which embraces 1,000 feet of film pictures taken at Belle Isle, on the streets and around Detroit. Twice in the film the Ford automobile appears either in a street scene or in a picture of some portion of the big plant. Three Detroit theatres are now running the picture, The Empire, 191 Woodward avenue, the Amus-U, River Rouge and the Grande, Delray. The picture is then sent throughout the state. The Ford company has installed equipment for making the pictures at a cost of about $20,000.

CELEBRATING IRELAND ON THE SCREEN

WALTER McNAMARA, president of the company bearing his name, who recently returned from Ireland, where he took pictures for a drama to be entitled "Ireland a Nation," has had a varied career. He has been an engineer on a power schooner, built Otis elevators, was an editor, a politician, a pantomime comedian with Wilkie Bard, and founded the Fabian Society.

Mr. McNamara was born at Lismore, County Waterford, Ireland, but has spent most of his life in this country. He has been in the motion picture field only eighteen months but during that period he has won a reputation as a man with original ideas who works with a purpose.



WALTER McNAMARA

Mr. McNamara entered the film field by writing scenarios for the Universal Company. He created some of the biggest sellers of the company. Later he was commissioned to write dramas featuring King Baggott. One of them, "Officer 175," made quite a hit wherever shown. His production, "Traffic In Souls," made his reputation.

His latest production, manufactured for his own company, "Ireland a Nation," will be released shortly.

SCREENING A FUTURITY

The Walter Miller Feature Film Corporation, with offices at 110 West Fortieth street, New York City, is now producing a four-reel feature entitled "The Futurity Winner," introducing Marvelous Miller, one of the greatest jockies in the world.

For the feature race of the picture Mr. Miller uses the horse Colin, the winner of so many races on the Metropolitan tracks. The picture, which will be ready for release about the middle of September, is staged by Edwin Middleton, formerly with the Biograph Company.

The Operator's Exchange

SIX PASS ROCHESTER TESTS

Special to THE MOTION PICTURE NEWS.

Rochester, N. Y., August 13.

The third and last test for motion picture operators was held on July 28 by the local commission which issues licenses to operators. Twenty candidates tried the test, and of that number but six passed. That brings the number of licensed operators in Rochester up to seventy-four.

It is said that there is a scarcity of operators here, and that several men are holding down two jobs apiece, working their allotted hours in two different houses, or working two shifts in one house.

There will be no more examinations for motion picture operators for several months, so that those who failed to take the test on the first three examinations, or who took the test and failed, will have to wait some time before having another opportunity. Fire Marshal E. O. Wheeler is in charge of the examinations.

The Rochester branch of the International Alliance of Theatrical Stage Employees, No. 253, is growing rapidly. This branch is for motion picture machine operators. It was formed but a short time ago, but already has forty-five members.

As but seventy-four licenses have been granted by the local examining board, and as fourteen of those were issued to managers of theatres who qualified as operators, it will be seen that there are but fifteen licensed operators in the city who have not joined the union. Of those fifteen, six have signified their intention of joining by making application for cards.

Every union operator in the city has succeeded in obtaining a license.

The union meets on the fourth Sunday of each month.

ARTHUR R. TUCKER.

MANHATTAN MEANDERINGS

Brother Cecil Wood has temporarily severed his connection with the Atsco Company and left for the road with "Cabiria" for a southern tour, which, it is rumored, will extend over a period of fifty weeks.

Motor equipped Simplex machines with aluminum bases will be used, and with Brother Wood on the job, perfect projection is assured.

Several first-class operators have filed their names with me for positions, and any exhibitor desiring the services of an experienced operator, and willing to pay for said services at a rate commensurate with their ability, may communicate with me, and I will furnish the names and addreses of several really good men.

Brother Joe Abrams, who is well known through his connection with the Nicholas Power Company, is now the proud father of twins, who arrived during the past week.

Brother Van Orsdale has been very conspicuous lately, through the daily trip that he takes up and down Broadway in an automobile. This managing is pretty soft at that, eh Van?

Brother Cowan, of Local No. 182, called at the office of the Atsco Company during the last week, and needless to say he was welcome.

Brother Cowan is a live wire and is welcome at all times in the office of any up-to-date company.

I understand that Brothers Teddy Greenberg and Henry Wanamaker have organized as the World's Famous Film Corporation and will devote all their efforts to pictures of the feature type.

At the regular election of officers of Local No. 249, the following were elected for the ensuing term:

President, J. J. Schaefer; vice-president, H. R. Kaughlman; corresponding and financial secretary, W. E. Kennamer; busines agent, Jas. H. Croshy; guard, A. J. Warren.

The date and time of meeting was also changed to the second and fourth Sunday of each month, at 10:00 a.m.

Brother V. O. Gittus has returned from the road, arriving Sunday, after playing "Neptune's Daughter" for the last twelve weeks, three of which were played in Philadelphia and nine in Pittsburgh.

Brother Tom Costello left for Buffalo on Friday evening, to play one of Shubert's latest productions, known as "America." I am given to understand that this is a very massive production, taken from their great Hippodrome spectacle of last season, and that it will register a hit is a foregone conclusion.

Brother Chas. Siler was also engaged to go to Montreal with another company of this same production, but the date was cancelled. This cancellation is thought to be due to the fact that Canada may become involved in the discussion now attracting the attention of the entire world and prevailing in Europe.

Speaking of the European situation: What are we going to do for carbons if this condition exists for the next six months

This is a good opportunity for the American manufacturer of carbons to improve the quality of his product and corral the market before the German manufacturer recovers his footing.

An Error and An Improvement

In an issue of recent date, I stated that there were no practical operators on any of the examining boards of the different cities throughout the state of New York, with the exception of Rochester.

Since that time it has been called to my attention that I made an error in that statement, as the city of New York has a practical operator on the examining board in the person of T. J. Coghlin, who at one time was employed as a demonstrator by the old Cameraphone Company.

Since the advent of Mr. Coghlin's appointment, or detail, to the board, I am given to understand that only about one in sixty who have been examined within the last few weeks have succeeded in obtaining the so ardently sought certificate.

If you will remember, at the opening of the school, which was inaugurated by the Y. M. C. A. on May 1, it was stated by Mr. Wynkoop, the electrical engineer in charge of the electrical inspection department, who attended this opening, that about 11 per cent of the applicants for licenses were passing the examination at that time.

I maintain that the examination, as conducted even now, has a whole lot of room for improvement, for the questions pertain almost entirely to the electrical connections and the fire hazard.

Fires have a habit of occurring while the film is passing through the mechanism of the machine, and insofar as I can ascertain, no questions are asked as to this, the most important part of any projector.

The present up-to-date projector is practically fireproof, anyhow, but at the moment of this writing none are FOOL-PROOF, and this examination is to eliminate the careless and incompetent. Such being the case, will someone kindly inform me why, in these days of automatic shutters, and other safety devices, we have more fires than we ever did in the days when we ran the film into bags, and magazines were unknown.

I repeat, that I am very glad to hear that there is a PRACTICAL OPERATOR on the Examining Board of the License Bureau, and hope that there will be a noticeable improvement in the class of projection resulting from this fact in the very near future.

W. D. Chaney.

PHILADELPHIA GLEANINGS

Brother Orville Harvey, of Local No. 307, died at his home on Saturday night, July 25, after an illness that lasted for several years. Harvey was one of the organizers of the Philadelphia operators and was active at all times, having served on more committees than any other man in the local. He was always ready to help any fellow operator at all times. His death was a severe blow to his many friends. Local No. 307 sent a floral design to the family which was a very pretty reproduction of the I. A. T. S. E. emblem. It stood six feet high and three feet wide.

Brother P. K. Johnson has just returned from the road, having been out with Lyman H. Howe nineteen weeks.

Why did the operators object to clause B? They don't have to pay the extra $5, and if they get it they can thank the committee—if they get it.

Have you played the new game of pool yet? Block pool. How is it played? Nobody knows. Oh, I almost forgot; there is ONE that knows the game. Brother Koff, of the Local, knows. He invented the game, and he says it is great. It ought to be. He is the only one that can play it as yet, but there will be a grand demonstration of the famous game of KOFF'S BLOCK POOL at the rooms of Local No. 307 on Wednesday night, August 12, given by Brother Koff himself. The boys of 307 will all be there but Koff.

The photoplay "Evangeline" is now in its third big week at the Garrick Theatre and still going big. The projection is in charge of Phil "Quo Vadis" Quigley.

Brother George Bothwell, of Local No. 306, was in town last week with his little Simplex and attended the meeting of No. 307. George was formerly a Philadelphia boy and was quite at home with the boys of No. 307. George has developed into somewhat of an orator.

Pete Marx is now in charge of the projection room at the Leader Theatre, taking the position left open by the death of the late Orville Harvey.

W. W. Evans, of the Calehuff Supply Company, will shortly go on his vacation, and Walt says that he is looking for a place to rest, and wants to get about fifty miles from a picture show. You might as well try to get away from seeing a Ford motor car, Walt.

E. L. Caster, who now is connected with the United Features, was formerly a motion picture operator. Strange to say, Caster never worked in a theatre, but he ran a picture machine with carnivals and circuses for many years and can tell the operators of to-day many good stories of the trials and troubles of a gas man. He says you operators have it soft now alongside the jobs he held during his experiences with a circus.

Lou Krouse, the busy business agent of Local No. 307, I. A. T. S. E., deserves a great deal of credit for the way he has handled the situation in the town here, and has not only added more operators to his list of friends, but he has got the support of the majority of the exhibitors in the town, and has proven himself the right man in the right place.

John Hughes, of the Owl Theatre, has greatly improved his projection at the theatre by the installation of a Power No. 6A. John deserves the machine, as he has had a Power No. 5 for two years and has not lost a show in that time.

The operators in the town are looking for that ball team. Where is it? We were promised it a long time ago, but as yet there has never been anything done in the way of getting the thing going.

Robert Taylor, the chief operator (whatever that means) of the Family Theatre, has invented an attachment for a pool table which makes the game very simple. Taylor won't let it out, but we will get it yet, and when we do we will tell you all about it. Until then we will have to wait.

In and Out of Los Angeles Studios

Special to THE MOTION PICTURE NEWS
Los Angeles, August 10.

Wilford Lucus, Miss Cleo Madison, George Larkin and other members of the "Trey o' Hearts" company, were at San Pedro last week, making the exteriors for the sixth series of the Gold Seal serial, which will be given the title of "The Crack of Doom."

Francelia Billington, Billie West, Sam DeGrass and Gene Palette, under the direction of Jack Adolfe, are producing a two-reel picture, "Through the Dark," for the Reliance release.

Pauline Bush is playing opposite Joe King in a story of an artist's life, being directed by Joseph DeGrasse, at the Universal Hollywood studio. Carman Phillips and Lon Chaney have prominent parts in this one-reel release.

Grace Canard is being featured in a milady Raffles picture, produced by Frances Forde. This will appear under the title of "The Mysterious Hand," on the Universal program.

A Joker Burlesque

Allen Curtis and his company of fun-makers are staging—for the camera's eye—"In the Clutches of the Villain," which is not nearly so had as it sounds. It is a comedy for the Joker hrand, in which everyhody works but mother.

An order for twenty-four monkeys was placed last week hy Supt. James Barnes of the Universal Zoo, with a New York importer, and it is expected the animals will arrive soon hy express.

Dorothy Gish is to be star in a Majestic suhject directed by W. C. Cabanne. The title of this is "Granny," and portrays the sacrifices of a poverty-stricken girl in order that she may secure a home for her aged grandmother.

How an outlaw is reformed through the influence of the sister is told in a picture produced at the Majestic studio this week hy Jack O'Brien. The title of this production is "Sierra Jim's Reformation," and is replete with thrilling Western scenes. R. A. Walsh, Wallace Reid, Gertrude McLynn, Eagle Eye, Dark Cloud and Fred Burns appear in the cast.

Cabanne Prepares Big Feature

Wm. Christy Cahanne, is at work on another psychological three-reel feature to be released under the title "For Those Unborn." Blanche Sweet is being featured, and among the prominent ones in the cast are W. A. Lawrence and Frank Bennett.

The picture will tell the story of the sacrifices of a woman who secretly learns she is a victim of the white plague, and gives up her beloved husband and happy home rather than transmit her disease to children.

Charles Chaplin, according to members of the Keystone laugh creators, has at last discovered his best work—the impersonation of women. This week he produced a picture under the name of "The Face on The Bar Room Floor," in which he did the 1920 flirt act, playing opposite to Charley Murray.

F. I. Beebe, formerly of the San Diego *Sun*, is the new puhlicity man of the Universal west coast studio, having succeeded Elliott Clawson, who resigned to accept a similar position with another company.

Players Ride Lumber Chutes

Henry McRea and company of 101 Bison players are home from Hume, California, where they filmed the exteriors for a two-reel picture to be released under the title of "Lure of the Lumher Jack." Some of the players rode lumher down the flumes where the current had a speed of sixty-five miles an hour and excellent pictures were made.

An expose of fictional graft in the building of the great Los Angeles aqueduct, costing $30,000,000, is soon to be made by motion pictures. The scenario for the two-reel suhject is now completed, having been written hy Robert Rinehart, formerly editor of the *Municipal News*, of Los Angeles, and the picture was filmed last week under the direction of Leon Kent, of the Western Lubin studio, with Velma Whitman taking the part of the heroine and saving her friend, the contractor, from death.

The members of Mr. Kent's Lubin company are at Dead Man's Canyon, north of Los Angeles, where most of the exteriors will be made ahout the great siphon. Many scenes will show the construction of the remarkahle water supply tuhe, which have not heen used in pictures.

Arthur Allardt, who has been with the Flying A company at Santa Barbara, is here spending a two weeks' vacation. Mr. Allardt formerly played with Thanhouser, Majestic and Universal companies, and finds many former acquaintances now in Los Angeles.

"Damaged Goods" in Films

His most recent work was with the Richard Bennett company that played here in "Damaged Goods," at the Mason, which is now at the American studio, where the play is being filmed under the direction of Thomas Ricketts. A new translation for the motion picture version was made and the motion picture presentation will have a numher of additional characters not used by the road company.

Art Gibson, of the Sterling comedy company, was shot in the hand a few days ago, the wad of the blank cartridge penetrating to between the bones of the palm. The injured member was dressed at the Universal hospital.

Anna Little, leading woman of the Universal special feature company, appeared before the camera for the first time in the role of a society woman, playing the title role in the two-reel picture, "Caroline," which is a comedy, the first in which Miss Little has ever played. In the ahsence of Otis Turner, who directs this company, now on his annual vacation, William Worthington, who plays leads and character parts, is directing the production, and taking the part of an American railroad magnate.

Herbert Rawlinson will portray the part of Prince John of Balzovia; Frank Loyd, the valet of the Prince; Helen Wright, Mrs. Carson, a socially amhitious woman; Miss Little, Caroline, her daughter; Laura Oakley, Mrs. Asterholdt; and Beatrice Van, Gay Asterholdt.

Expensive Settings

One of the coming releases of the Lubin company, filmed at the Glendale studio, will be the four-reel subject, "Menace of the Real," a psychological story, in which Cleo Ridgely plays the leading part.

For elahorate settings, Lorimer Johnson, director at the studio of the recently organized Santa Barbara Motion Picture Company, at Santa Barbara, has the advantage of other producers. The company is composed of wealthy men of Santa Barhara, and when Johnson wants a big scene he invites the wives of the company memhers to come to the studio and bring their silverware, cut glass, art collections, and costly bric-a-brac. In a five-reel feature now heing produced, "The Envoy Extraordinary," a story of 1916, in a recently made scene the setting was valued at between $25,000 and $30,000, and many of Santa Barbara's leading society women took part in the ball filmed.

George H. Melford, managing director of the Kalem Glendale studio, has just completed a two-reel comedy in which Douglas Gerrard, the romantic Irish actor, the star of many of Mr. Melford's productions, plays the character part of an eccentric Jew.

The title of the film is "Mickie Flinn's Escape," and one of the leading characters was a large Dane. Among those who took part in the comedy are James Horn, Will West, Cleo Ridgely, Paul Hurst and Marin Sais. Mr. Melford held a bachelor party last week, at Bear Lake, he and six of the men of the company being there to make a picture and enjoy a few days of fishing.

Effect of Pictures on Juveniles

Donald Crisp is producing a picture now which exemplifies the good of motion pictures on boys. In this particular one is shown how the screen hero became an example for a cowardly boy, who later hecomes heroic himself. Paul Willis and Mary Alden are playing prominent parts in this production.

Arthur Mackley was the sheriff again last week. This time in the film "Every Man Has His Price," in which he is playing the lead in addition to directing. The sheriff accepts a hribe for release of a prisoner, and returns it to the party who had been swindled.

Thomas Persons, resident manager of the Selig Zoo, Edendale studio, and the company producing Western drama at Glendale, arrived home last week from a husiness trip to New York and Chicago. He will now give practically all of his attention to the remodeling of the Zoo and the preparation for the puhlic opening about September 1.

In celebration of the sixth wedding anniversary of Mr. and Mrs. Roscoe Arbuckle, Wednesday evening, August 5, Mr. and Mrs. Charley Murray entertained at dinner, at the Brentwood apartments.

Detective Writes Bank Script

Director Eddie Dillon recently had the script prepared for No. 6 of the "Bill" series, in which Tammany Young is featured, and the negative was completed last week. Mr. Dillon is anxious to know just how this series is taking, but refuses to judge the merit of the offering by the demands made at the local film exchange.

"Since the Fourth of July I have little faith in exhihitors," the Komic producer said. "The day before the Fourth some theatre owner phoned to the film exchange while I was there and asked for a patriotic picture for the Fourth. He was told there were no new offerings that the exchange would recommend. 'Well, how about that Majestic picture, "The Battle of The Sexes," the theatre man asked, and then I left to keep from laughing."

Irene Hunt and Vester Pegg, the champion rider, were featured last week in a two-reel railroad story, "In the Nick of Time," from the story of that title appearing in the *Railroad Men's Magazine*, produced hy Fred Kelsey, of the Reliance-Majestic studio. The principal character part is being taken hy Richard Cummings, the versatile performer, who is known from coast to coast for his excellent vaudeville productions.

During the moments that Jack Adolfi, director at Reliance, was not kept husy answering questions relating to his native land, Germany, he produced a two-reel picture recently, "The Bank Burglar's Fate," from a scenario by a famous detective, employed by a hankers' association. In this Sam DeGrasse played the role of detective, Gene Paulette, the thug, and Billie West was the heroine.

Elliott Joins Lubin

Fourteen years on the leading stages of London, three consecutive years as lead at the Royal Theatre, Drury Lane—an engagement which secured a pension of 350 pounds per year for life—nom'nated for membership in the Lambs Cluh of New York, hy John Drew, and for the past year under the management of Daniel Frohman as lead, is the theatrical record of the most recent stage star, Frank Elliott, who has affiliated with the motion picture-producing industry at Los Angeles. Mr. Elliott came to the west coast at the termination of his Frohman engagement on Orpheum time, and closed at Los Angeles, when he became interested in the film drama and its great possihilities.

Mr. Elliott has contracted with Capt. Wilhert Me'ville, managing director of the Western Lubin studio in South Pasadena, for a number of small productions consisting of one reel, with the view of hecoming acquainted with the technique of the photo drama preparatory to opening a studio and manufacturing plant of his own in the future.

"My experience, which has been very meagre," Mr. Elliott said, in speaking of his plans, "has taught me that American manufacturers do not take sufficient time for preparation and filming pictures to secure the best results. At the Royal Theatre more than one year was spent with "The Whip" hefore a puhlic performance was given, and I helieve if such painstaking producing is accorded pictures the results will be far more satisfactory.

"But please bear in mind that, in the language of the western American, I am a tenderfoot. I came to California to learn of the making of motion pictures, as figures show that fully 70 per cent of the negative film made in the United States come from in and about Los Angeles, and so far my trip has

(*Continued on page* 66)

Fifteen Years in a Film Man's Life

Harry R. Raver Began His Career With 50-foot Subjects in 1899—Now He Is Handling World's Biggest Pictures

A MAN whose career in the motion picture industry is well worth studying is Harry R. Raver, who has worked himself to a commanding position by sheer brains and persistency. Mr. Raver is the man who brought "Cabiria," the Itala Film Torino masterpiece, into America. He is founder, president and active head of the All Star Feature Corporation; secretary and treasurer of the Itala Film Company of America, a New York corporation; secretary and treasurer of the Itala Film Company of America, a Delaware corporation, and secretary and treasurer of the Exclusive Supply Corporation.



HARRY R. RAVER

He was one of the first men to handle the short-length subjects, fifty feet each, made in 1899. Now he is handling "Cabiria," which is 11,500 feet long, and the greatest production in the history of motion pictures.

Fifteen years of experience serve as an avenue of approach to Mr. Raver's present position. Back in 1899 he was associated with Bostock's Zoo at the Philadelphia Exposition. At that time films came in fifty-foot subjects and were all single scenes, either topical material or some simple incident. But Mr. Raver saw the enormous future of the motion picture and decided to get in the field. So he bought a projection machine and some films.

Mr. Raver went on tour through the West, playing at all the "opera-houses" in smaller cities and the towns. At that time there were no permanent theatres devoted to motion pictures. Later other subjects were added, among them "McKinley's Funeral," but they were all short pictures, with no special pretensions to artistry.

When "The Great Train Robbery" came out, in 1904, Raver and Darnaby operated this and "The Alps," an electrical show, under canvas. "The Great Train Robbery" alone took in more than $30,000 in twenty-eight weeks that year, or something more than $1,000 a week. When one remembers that this sum was taken in for a thousand-foot picture ten years ago, it will easily be seen that there were real showmen in those days.

This showing rather justified Mr. Raver's confidence in the motion picture industry.

For some time Mr. Raver managed moving picture theatres for William H. Swanson, in Chicago. Later he managed Swanson's exchange in Omaha, and then ran other offices, one in Washington, D. C., and one in Baltimore.

In those days the trade conditions in the motion picture business were constantly changing and more perilous than they have ever been before or since. So when the Eclair Company of France wished to invade America, it wanted an unusually capable man for the position of general manager, and for that place Harry Raver was selected.

Raver's business ability won him quick recognition, and when the Motion Pictures Sales and Distributing Company was formed he was a director in that organization.

STERLING HAS NEW FILM IN PREPARATION

The Sterling Camera and Film Company announce that they have in preparation another multiple-reel feature to follow "The Land of the Lost," but of an entirely different character from that picture or "Over Niagara Falls."

Negotiations by mail and cable are coming in daily for the Australian, South American and Canadian rights for "The Land of the Lost."

NOTED PLAYERS MOVE

On account of the great increase of business of the Noted Players' Film Exchange, which is handling "The Greyhound," the offices of the company will be moved from 1482 Broadway to 130 West Forty-sixth street, New York City, where it will handle this and other large features.



JULIUS KLEIN

Julius Klein, the New York City manager, and Jerome Lewis, the New York State manager, are conducting the business, and they cordially invite every exhibitor to visit them in their new quarters and get acquainted with them.

LESLIE WINS "POSTAGE STAMP" SUIT

There was brought to an abrupt close, in the Supreme Court, on August 6, a very curious suit instituted against "Arthur Leslie and another." According to the papers in the case, the plaintiff in the suit was Lillian Walker, of the Vitagraph players. Neither Mr. Leslie nor Miss Walker knew of the suit until called into court.

It appeared that Leslie had included the portrait of Lillian Walker in a series of stamp portraits of photoplay stars.

Miss Walker declared that one Pakas, of the Pakas Company, Inc., had brought to her some papers and after stating that it would involve her in no litigation or expense, had induced her to sign them. She had not read the papers, her affidavit related, and had no intention of suing Mr. Leslie. Furthermore, she stated, she had given the defendant full authority to the use of her photograph and its reproduction, and had never given to the Pakas Company any exclusive right to its use.

COMING "A GREAT MISTAKE"
RENOWNED PLAYERS FEATURE FILM CO., 220 West 42nd Street NEW YORK

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Reporter on the Case." (Selig. Wed., Aug. 5.)—Reporter Jimmie solves a murder mystery and saves a woman from the false charge that has been made against her on circumstantial evidence. Eugenie Besserer appears as the woman, and, of course, Guy Oliver is the reporter.

"The Second Sight." (Vitagraph. Wed., Aug. 5.)—Poor Ponsonby in his hurry loses his glasses, and with them goes his temper. Everything goes wrong then, but several circumstances, among them a "bear" escape, bring him to his senses and his good temper returns.

"The Fable of the Busy Business Boy and the Droppers In." (Essanay. Wed., Aug. 5.)—George Ade has a plentiful supply of funny situations to draw on for his "Fables," and there is no diminution in their effectiveness. Each one is novel and fresh and entirely different from the others. Here is another, so what need more be said.

"When War Threatens." (Kleine-Cines. Two reels. Tues., Aug. 4.)—When the nation is on the verge of war, a young officer of the navy foils a dangerous hand of spies, and because of his heroism, wins the hand of the admiral's daughter. No actual battle scenes appear, but the picture holds the attention from heginning to end. The photography is excellent.

"Slippery Slim's Dilemma." (Essanay. Thurs., Aug. 6.)—They give poor Slim the smallpox by painting spots on his face while he sleeps, and then he is quarantined so that he cannot see Sophie. The irresistible effect of his serenading makes this destardly plot necessary. Victor Potel is laughable in his character of modern troubadour.

"The Man and the Master." (Biograph. Thurs., Aug. 6.)—Contrasting the home life of two families, one rich and the other poor, this picture is worth while. The poor family receives our sympathy, but the other is brought to kindness after much suffering has been inflicted.

"Memories of Men's Souls." (Vitagraph. Thurs., Aug. 6.)—Van Dyke Brooke and Clara Talmadge are cast in this beautiful story of love that went wrong through a mistake. The guardian of the girl prevented her marrying the man she loved, and after many years she is a widow, but her dream of happiness is shattered by learning that the man she loves is the head of a family.

"A Daughter of Eve." (Lubin. Two reels. Aug. 6.)—A rural drama in which the credulity of a farmer is played upon by a slick promoter, but a young lawyer prevents disastrous consequences and wins the farmer's daughter. Some merriment is afforded by bucolic constables in pursuit of the promoter.

"The Locked House." (Vitagraph. Fri., Aug. 7.)—John Bunny has become the mayor of Smithtown, and he fears that assassins are trying to make away with his important person. Detectives guard his precious life, but his wife takes these for conspirators. Very amusing and laughable entertainment.

"A Siren of the Desert." (Lubin. Fri., Aug. 7.)—She lures a young miner from his sweetheart, to whom he has plighted his troth. Thus two hearts are broken when she refuses to marry him and sets out in obedience to the call of the desert. Superbly acted by Lillian Wilson as the siren and Paul Parr Smith as the young miner.

"The Skull and the Crown." (Selig. Fri., Aug. 7.)—A James Oliver Curwood comedy of the complications that arise when a young man and a young woman play insane unknown to each other, the one pretending to be Hamlet and the other the Queen of Navarre. The joke ends by their falling madly in love with each other.

"Simple Charity." (Biograph. Fri., Aug. 7.)—A re-issue of an old Mary Pickford film. It is a hitter but unjust arraignment of organized charity and its red tape, which allowed a destitute family to suffer and the father to die of want while conducting an investigation into the merits of the case. If one such case may happen out of the thousands that are dealt with——but the picture is not fair.

"Broncho Billy's Fatal Joke." (Essanay. Sat., Aug. 8.)—Broncho Billy shoots gold into the old prospector's claim and the shock kills him. This popular hero then proved his metal hy giving up his own claim to the prospector's daughter instead of selling it for $100,000. Of course it came back to him later, for we see him already falling in love with the girl. Very touching little play.

"Carmelita's Revenge." (Selig. Sat., Aug. 8.)—Instead of revenge it is kindness that Carmelita bestows upon Jack, who had jilted her for his first sweetheart. The situation that leads to this change in the Mexican beauty is well drawn and almost, if not quite, convincing.

"The House on the Hill." (Vitagraph. Two reels. Sat., Aug. 8.)—This picture portrays the awful tragedy and the anguish that burns in parents' hearts when they realize that their children are selfish and ungrateful. The lesson is finely brought out.

"They Would Bandits Be." (Biograph. Split reel. Sat., Aug. 8.)—A rollicking Western farce that will please the children and make merry the grown-ups. Three mollycoddles see the success that a bandit has with a buxom shrew whom they all love, so they decide to follow his example and be "bad men," with what disastrous consequences only the picture can show. On the same reel with "The Deadly Cheroot."

"The Deadly Cheroot." (Biograph. Split reel. Sat., Aug. 8.)—With "They Would Bandits Be." This burlesque farce makes a reel of more fun than the Biograph company has sent out in a long while. There is one long laugh while the cheroot-maker is trying to keep the iceman from lighting the cigar that is loaded with explosive.

"Love and Flames." (Lubin. Sat., Aug. 8.)—One would think by this title that there was a burning love story waiting to be seen, but the flames, alas! are not the flames of love. They are the flames of the loved one's dear home, which Baconrine's crack fire department cannot extinguish. Their efforts and the pestering lovemaking of Percy Montmorency make right much mirth.

"Through Life's Window." (Vitagraph. Mon., Aug. 10.)—One of those heart-interest dramas that are strong if well acted hut flat if the players do not put life into the parts. With Maurice Costello, Marie Weirman and Charles Eldridge in the cast, one may be sure that the full beauty and dramatic power of a story of a husband's voluntary sacrifice of his position for another man will be realized.

"The Condemning Hand." (Biograph. Mon., Aug. 10.)—A commonplace theme treated with conviction by a capable cast. A young man leaves prison but cannot leave behind the supposition in the minds of others that he is guilty of a theft that he did not commit. He runs away, and his mother has to stand trial. At the moment when he has returned to take the blame, a confession comes from the real culprit.

"Willie." (Selig. Two reels. Mon., Aug. 10.)—A detailed picture of how a mollycoddle is changed into a man by the taunts and pranks of the cowboys, and when his spirit is at last aroused he turns in and thrashes every one of them. He is then acceptable to the father of the girl he loves and returns to marry. Punctuated with many laughable situations. Wheeler Oakman is Willie.

"Stopping the Limited." (Essanay. Tues., Aug. 11.)—Dan gets the best of father-in-law and marries the daughter. He is not only forgiven but is presented with a check to huy a decent automobile. It all turns out thus happily, because the runaway couple is the means of Bangore becoming a stop for the limited, which father desired so earnestly.

"He Wanted Work." (Lubin. Split reel. Tues., Aug. 11.)—A comedy in which John and Matty Edwards again prove their abilities as funmakers. John tries to get work, but the unions object to his color. Thereupon he fools them all by disguising himself, but, alas for him, a hose disturbs the whitewash. On the same reel with "The Cook Next Door."

"The Cook Next Door." (Lubin. Split reel. Tues., Aug. 11.)—A cook inherits a fortune and goes to live in a fashionable section. She gets even with the snohs who are her neighbors by heing more of a cook in manners than she ever was. She then surprises them all by attending a party and acting as a most genteel young lady, and fascinates the district heau, and yet refuses to marry him. It is shown on the same reel with "He Wanted Work."

"David Garrick." (Vitagraph. Two reels. Tues., Aug. 11.)—A costume drama of a love affair in the life of the "Little Mimic." Clara Kimball Young is a charming and beautiful Ada Ingot and James Young plays the great actor in such a way as to make his characterization real. The atmosphere of the eighteenth century has heen caught with accuracy by both director and players.

"The Jungle Samaritan." (Selig. Tues., Aug. 11.)—There is a most exciting scene in this picture of a man's barehanded struggle with a leopard in the jungle. He finally overcomes the beast and then tames it into friendship. The story built around this incident is of a young fellow who becomes a wanderer from home and is lost in the jungle. When he returns he finds, just as he is about to go away again, that his secret love is reciprocated.

"Andy Learns to Swim." (Edison. Wed., Aug. 12.)—Andy is a splendid little comedian and he makes a fine picture out of any one that he appears in. This time, by stealing off and learning to swim against his mother's orders, he gets in heaps of trouble, but all this is forgotten when he saves a little maid from drowning, and is given the due acclaim of a hero.

"In Lieu of Damages." (Edison. Sat., Aug. 22.)—A welcome picture that shows the hardships enforced upon the survivors of workingmen who have met with accidents during their work. A hard-pressing paymaster buys off the widow's rights to damages for a mere pittance. The picture will awaken the sympathies of all audiences by its pathos and will hold by its dramatic qualities.

"All for a Tooth." (Edison. Mon., Aug., 10.)—Mrs. C. J. Williams, William Wadsworth and Yale Benner play the leading parts. There seems to be no connection between a number of events that are shown in this comedy. The wife of a country farmer has a false tooth and the loss of it combined with reading a book causes the husband to have an awful dream.

"A Tale of Old Tucson." (Edison. Tues., Aug. 11.)—An exciting picture and one that will bear comparison with the best. Mabel Trunnelle, Herbert Prior and John Sturgeon appear in the leading roles. The old American living in Mexico must either pay his debt to the Mexican with money or with his daughter. Fortunately he is saved from the latter road by a gambler who proves that the Mexican is a swindler. The old man dies, the gambler reforms and marries the girl.

"While the Tide Was Rising." (Edison. Sat., Aug. 15.)—A three-cornered story of the villain, the hero, and the girl, which is given excitement and novelty by the imprisonment of the girl with the tide gradually rising to overwhelm her. Just when it seems almost certain that she will perish, the gallant young fisherman-hero rushes in and saves her.

"Old Man Higgenbotham's Daughter." (Kalem. Tues., Aug. 11.)—Old man Higgenhotham is such a temperance crank that he drives his daughter away from home when she marries a fellow whom he once saw drinking a glass of beer. The young couple and their bahy, two years later, set out to visit their parents, accidents happen, they get separated, and the old folks rescue the bahy. The hahy naturally heals all hreaches in the family.

"The Storm at Sea." (Kalem. Tues., Aug. 18.)—The cameraman has outdone himself in a reproduction of the flashes of lightning, the downpour of rain, and the tossing of the angry hillows during a terrific storm at sea. This makes the picture stand out ahove the average. The story concerns the three-cornered love affair of a young fisherman and two sisters, and is interpreted hy those admirable players, Helen Lindroth, Alice Hollister and Harry Williams.

"Sherlock Bonehead." (Kalem. Fri., Aug. 21.)—Another of the never tiring Marshal Nielan comedies, with Ruth Roland and John E. Brennan contrihuting to the fun. It is all a merry chase after a smuggler, and the young man from the city, disguised as a detective, captures him and falls into the arms of his sweetheart, to the disgust of the Cbief of Police and Sleuth Sherlock.

"The Forbidden Trail." (George Kleine. Tues., Aug. 11.)—From the simple life of tbe convent Frances enters society and marries a grizzled old sea captain. She meets youth and the inevitable bappens. The eloping couple are discovered and hoth pay tbe penalty, their lives. It has many strong situations. The photography is good and the story strong.

"The Adventure of the Pickpocket." (Edison. Mon., Aug. 17.)—Another comical experience of Octavius, the amateur detective, is the suhject of this reel. It was filmed at Coney Island, the crowds that collected while the picture was being taken add greatly to its effectiveness. Octavius captures Chicago Nell, a notorious pickpocket, entirely hy mistake, as usual.

"The Old Fire Horse." (Edison. Wed., Aug. 19.)—Mark Swan has taken what would not seem the least hit comic to the average person, an ex-fire horse, and around this charging steed—when a bell rings—has woven a first-rate comedy. The borse doesn't put out a fire, but prevents a disastrous elopement.

UNIVERSAL PROGRAM

"Universal Ike Jr.'s Honeymoon." (Universal Ike. Tues., Aug. 18.)—This comedy shows the adventures of Ike, his sweetheart, her parents and the sheriff on board a train. Some of them are funny and others a little vulgar. As a whole it will please.

"Universal Ike in the Dangers of a Great City." (Universal Ike. Tues., Aug. 11.)—There is a lot of chasing and falling down in this picture. The finale, in which Ike's would-he mother-in-law hreaks the prison bars and beats up the whole force is the best part of this reel.

"On the High Seas." (Imp. Two reels. Thurs., Aug. 20.)—All the scenes take place on a schooner in this entertaining drama. The son of the wealthy ship owner is made to work on board one of his father's ships. Besides making a man of himself, he reveals the true character of the villainous mate, but not until the latter has killed the captain. The son marries the captain's daughter. Alexander Gaden and Dorothy Phillips appear in the leading roles.

"The Divorcee." (Powers. Fri., Aug. 21.)—Edna Maison plays the lead. The wife tiring of her husband's indifference and drinking habits is divorced. Later he tries to marry her again as he knows she has inherited a large sum of money. She refuses him. Later she gets a position as maid. A young man falls in love with her and marries her. Bound to cause all to "sit up and take notice."

"A Romance of Hawaii." (101 Bison. Two reels. Sat., Aug. 22.)—A drama which intermixes industrial and educational inserts in a very clever manner. It is, like its predecessors in this series, an interesting picture. William Clifford, Sherman Bainbridge and Marie Walcamp are the principals. The plot is melodramatic and rapid in action. Scenes in the sugar mills and fields as well as along the fishing banks are introduced.

"The Diamond Nippers." (Joker. Sat., Aug. 22.)—A real sidesplitter with Max Asher, Boh Vernon, Louise Fazenda and William Franey in the leading parts. The scenes are laid at the seashore and a great part of the action takes place in the water. Two country gentlemen and their wives are the victims of the "diamond nippers," but they finally capture them and hand them over to the police.

"Pass Key, No. 2." (Joker. Wed., Aug. 19.)—A real sidesplitter with Ernest Sbields and Bess Meredythe. Two lovers and their sweethearts attend a dance and at some time throughout the evening, each of the four is jealous of the other three. Returning home they find a drunkard disporting himself in their rooms. Much laughter was produced by this picture.

"The Hedge Between." (Rex. Sun., Aug. 16.)—An excellent drama produced hy Rohert Leonard, and acted by Mr. Leonard and Ella Hall. Pretty scenes and fine acting mark the picture. The young girl wbo has grown up in the company of her conservative father and governess meets her next door neighbor and one day elopes witb him.

"A Bowl of Roses." (Rex. Aug., Thurs., Aug. 20.)—To the happily married man every rose in the bowl bring memories of former love affairs. After the spectator has seen into bis mind the man's wife appears. Robert Leonard and Ella Hall play the leads.

"The Miracle." (Eclair-Universal. Sun., Aug. 16.)—The story of this picture is far from clear. The photography and scenes are the strong points of this photoplay.

"Vivian's Best Fellow." (Crystal. Tues., Aug. 18.)—There is not enough connection hetween the events of this comedy to awaken past interest. Vivian elopes with a city man, marries, and later returns home. Quite a few laughs are produced. Vivian Prescott plays the principal part.

"The Slavey's Romance." (Victor. Fri., Aug. 21.)—This is the story of a young inventor who, when he was on the point of being swindled, was aided in the nick of time by his admirer, the servant in his hoarding house. Margaret Prussing and Harris Gordon play the leads in this drama, whicb is somewhat inferior.

"Memories of Years Ago." (Frontier. Sun., Aug. 16.)—An old man visits the scene of his hoyhood, which recalls memories of days gone hy, the time when he was in love with a pretty girl who refused him and accepted another who turned out to he a drunkard and later lost his life. Not knowing any of the faces he sees he starts to return. In the hotel be meets the woman, now old and grey, a physical and mental wreck due to the effects of liquor. This is a tragic yet absorbing picture. Arthur Allardt, Dolly Larkin and Walter Rogers play the leads.

"Universal Boy Series, No. 3." (Imp. Thurs., Aug. 13.)—In this picture Matty Roubert, the Universal Boy, joins the boy scouts who visit Washington to offer their services to the United States in case of war. He talks with Secretary Garrison. Later a sham battle is fought by the scouts, which will interest the children.

"Honor of the Humble." (Victor. Two reels. Fri., Aug. 14.)—This picture contains a fine story, hut the ending is, for some unknown reason, put on in a weak way. Florence Lawrence, William O'Neil and Matt Moore are the principals. The scenes were taken on the Palisades, New Jersey. The Count is in love with his gamekeeper's daughter, but he thinks that he doesn't love her. In the finale he is made to see his mistake and all ends well. Several stirring hand encounters occur.

"A Strong Affair." (Sterling. Mon., Aug. 10.)—Bitter batred causes the rejected lover to place limberger cheese in his rival's shoe. The results, although a little vulgar, are quite funny. A side-splitting mix-up with the police and the townsfolk ends the picture. No stars appear.

"At Three O'clock." (Sterling. Thurs., Aug. 13.)—At three o'clock, Sterling, who is unsuccessful in love, has made a date with a professional assassin to die. But his girl relents and loves him again. And then they incur numerous hardships in escaping from the assassin and his associates. This p.cture is a laugh throughout.

"Some Crooks." (Crystal. Split reel. Tues., Aug. 11.)—On the same reel with "Willie's Disguise." A numher of crooks start to fighting among themselves while robhing a house. There is not enough connection hetween events to cause mucb interest. Vivian Prescott plays the lead.

"Willie's Disguise." (Crystal. Split reel. Tues., Aug. 11.)—On the same reel with "Some Crooks." Willie disguises himself as his father and upsets his parent's love affairs. Quite a few laughs result from tbis half-reel.

"Out of the Depths." (Rex. Sun., Sept. .)—A picture that is different and one that all will enjoy. Rupert Julian and Elsie Jane Wilson lead a large cast. An Italian who ruined the sister of a countryman in Italy is pursued to America, where he is put out of the way before he does more barm.

"Kid Regan's Hands." (Rex. Two reels. Thurs., Sept. 24.)—Herbert Rawlinson, Anna Little and Frank Floyd are the principals. A charitable and lovahle prize fighter is a rare thing, but there is one in this picture, and hecause of his kindheartedness he wins a girl. The producer evidently knew something of the prize ring, as these scenes are realistic.

MUTUAL PROGRAM

"The Winning of Denise." (Kay-Bee. Two reels. Fri., Aug. 21.)—Jean, the agent of a large fur company meets and falls in love with Denise, the daughter of Pierre, the owner of a rival fur company. He forhids their marriage until Jean saves Pierre's furs from a robher. After this Jean goes into partnership with both Denise and Pierre. There are many snow scenes which lend northern atmosphere to the picture. A realistic fight occurs between Jean and the robher.

"The Robbery at Pine Creek." (Broncho. Two reels. Wed., Aug. 19.)—Through the efforts of a clever detective the innocent man accused of murder is exonerated and the guilty one apprehended. The methods of the detective are absorhing to behold. The action takes place in the northwest. The plot is well developed but might be condensed.

"The New York Girl." (Keystone. Two reels. Thurs., Aug. 6.)—A rollicking comedy with Mabel Normand and Mack Sennett leading the cast. It does not contain as much slapstick work as is usual in this brand, most of the laughs resulting from the idiotic facial expression of the comedians. The New York girl flirts with the proprietor of the country hotel, but throws him over in the end for her city beau.

"Recreation." (Keystone. Split reel. Thurs., Aug. 13.)—On the same reel with "Tbe Yosemite." Charles Chaplain appears in bis characteristic, kicking, brick throwing and flirting role in this half-reel, which keeps one in a continual laugh.

"The Yosemite." (Keystone. Split reel. Thurs., Aug. 13.)—On the same reel with "Recreation." The bigh mountain peaks and heautiful waterfalls of this valley form a most enjoyable scenic.

"The Face on the Bar Room Floor." (Keystone. Mon., Aug. 10.)—Only a reel and not a hit too long. This picture is a burlesque on the tragic story of the broken down man, who, in this case was once a famed artist, hut who lost his wife hecause of another man. Tbe narrator recites this tale in the bar room, and afterward draws his wife's face on the floor. The sub titles of this sidesplitting picture are written in poetry.

"A Coat's Tale." (Keystone. Sat., Aug. 15.)—Two coats, the owner of one, a burglar and a tailor, are the suhjects around which this amusing comedy is woven. An uproarious chase puts an end to the picture.

"Ethel's Teacher." (Komic. Sun., Aug. 9.)—The lover masquerades as a feminine teacher in order to be near his sweetheart. While on the heach it becomes known that be is a man, and a chase follows, ending with a free-for-all fight. This is not as good as most Komics.

(*Continued on page* 64.)

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INTERESTING FILM REVIEWS

(*Continued from page* 63.)

"The Butterfly." (American. Wed., Aug. 12.)—A pleasing offering with Winifred Greenwood, Ed. Coxen, Charlotte Burton and George Field in the leading parts. Both the serious and the gay sisters are in love with the same man. The latter wins him. Later when the wife becomes tired of domestic life, it is her sister that prevents a separation and causes a reconciliation.

"Our Mutual Girl." No. 30. (Reliance. Mon., Aug. 10.)—Margaret meets Daniel Frohman, who tests her dramatic ability. On her birthday Mrs. Knickerbocker presents her with some rare jewels from Tiffany's. A burglar puts a dog in her home who steals the jewels and brings them to his master, who waits outside in the street. Kid Joseph happens along and seems to recognize the burglar. He bears a marked resemblance to Dunbar, but we are not told his identity.

"The Sheriff's Prisoner." (Reliance. Wed., July 29.)—The outlaw who has killed the young woman's husband settles his core by submitting to a blood transfusion operation to save the woman's life. This so weakens the outlaw that he dies. Eugene Pallet plays the lead in this pretty drama.

"Suzanna's New Suit." (Beauty. Tues., Aug. 11.)—Margarita Fischer and Harry Pollard as wife and husband again. Wife starts home to mother when hubby won't buy her a new dress, but instead of home she goes to a bargain sale. Her husband thinks she has been killed in a wreck, but the two are united in the finale. A light comedy that will amuse.

"Her Duty." (Princess. Fri., Aug. 7.)—An inferior offering that has not much to recommend it, and rather poorly played. Due to the plotting of her employer's daughter the stenographer is dismissed. The other woman then persuades her to give up her sweetheart to her, with the promise that she will aid her invalid mother. This she does. Muriel Ostriche and Boyd Marshall play the leads. Both have done better.

"The Guiding Hand." (Thanhouser. Two reels. Tues., Aug. 4.)—An exceptionally clever story by Philip Lonergran, but hardly worthy of two reels. Mignon Anderson as a blind girl is not as good as some would be. Morris Foster, Arthur Bauer and Carey Hasting complete the cast. The blind niece of the rich family is the means of bringing about the happiness which has long been lacking. She is cured of her affliction and is married to the son of the house.

"Stronger Than Death." (Thanhouser. Two reels. Tues., Aug. 11.)—This picture is not clearly produced. Mignon Anderson and Harry Benham are the principals. The son, to save his father from ruin, consents to marry the daughter of his creditor. At the wedding the image of his true love rises before him and he succumbs. News that the girl of his heart has died causes his death.

"So Shines a Good Deed." (Reliance. Wed., Aug. 12.)—A striking and well-developed story of a criminal who gives himself up to the law to save his sister's husband. Vester Pegg is the principal actor. There is not enough depth to the drama to cause it to be extraordinary.

NEWS WEEKLIES

Hearst-Seilg News Pictorial, No. 46. (Selig. Thurs., Aug. 6.)—This series jumps from one side of the Atlantic to the other and gives a marked contrast in the scenes presented. Society and society's amusements at our fashionable watering places are first shown; then we are carried across the water to the seat of war and see the Servians getting ready for the defense of their land.

Hearst-Selig News Pictorial, No. 46. Beginning with scenes at home, such as the motor-boat races on Lake George, the swimming contest in Indianapolis, and the race for the Astor cup between the "Resolute" and the "Vanitie," this series as was inevitable, ends with war scenes. The Servians getting ready to resist Austria are photographed: first the officers inspecting ammunition and preparing the guns mounted on muleback for service, and then the cavalry in battle array.

(*Continued on page* 74.)

COURSE OF LECTURES AT LASKY STUDIO

SAMUEL GOLDFISH, head of the Jesse L. Lasky Feature Play Company, Inc., recently hit upon an idea, which so appealed to the various heads of the Hollywood Studio that the plan was adopted at once, and from all reports has proved to be as valuable as it is novel.

The projection room at the Lasky studios is large enough to accommodate four hundred people. "Why not use it for other purposes" thought Mr. Goldfish, and forthwith suggested to Cecil B. DeMille, that a course of lectures to the artists of the Lasky Company could not but be of a material benefit; consequently, Richard Walton Tully lectured the Lasky players on the "Art of Pantomime."

Wilfred Buckland spoke to the assembled players on "Emotion by Suggestion"; Cecil B. DeMille talked on "Creation and Originating," and Mr. Lasky, who is at present visiting the coast studios, talked to the artists on the "Importance of Make-up."

Lectures will be given by various members of the executive staff on Chemistry, Photography, Toning and other subjects of importance.

So impressed were the directors at the studios, with the scene, that a wire of congratulations was sent Mr. Goldfish, telling him of the success of his plan and the system of tri-weekly lectures was adopted as a permanent feature.

ALLEN M. DAVEY MARRIED

The marriage of Allen M. Davey to Margaret M. Bronaugh in Los Angeles, Cal., on June 30, has just been announced.

Mr. Davey is a photographic expert in the Universal plant at Hollywood, and is rated as one of the finest camera men in the business. He is a brother-in-law of David Horsley, president of the Centaur Film Company, and was born and brought up in Bayonne, N. J.

GABY NOW ACTING FOR FAMOUS PLAYERS

Gaby Deslys, the celebrated variety star with a reputation in two continents, who was engaged by President Adolph Zukor, of the Famous Players, just before she departed for Paris a few weeks ago, has already begun work for that company at its London studio.

A special play has been written around the star, and will undoubtedly show off her abilities to the best possible advantage. It deals with a chorus girl who becomes a famous actress and the rage of Paris in a day.

This is why it is called "Her Triumph." It goes without saying that Gaby can fulfill every requirement of the part. Harry Pilcer, her dancing partner, will appear in support.

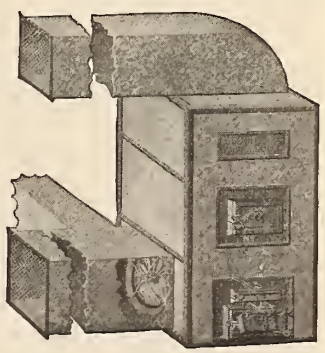
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In and Out of Los Angeles Studios

(*Continued from page 60*)

been very productive of good. This is the ideal place for picture-making."

"Turned Back" is the vehicle Francelia Billington, of the Majestic company, is being featured in by Director Jack Adolfi. A burglar in attempting to rob a house makes a prisoner of a physician who has just been called to treat the burglar's sick infant. Sam DeGrasse and Eugene Pallette also appear in the cast.

Stevenson Revett, an English actor who came to this country from Australia, following the close of the Louis Waller "Blue Bird" company in Sydney, has accepted a position with the Balboa Feature Film company, where he will be under the direction of William H. Taylor.

Winfield R. Sheehan, general manager of the Box Office Attractions Company, of New York City, arrived in Los Angeles for a stay of a few days with officers of the Balboa Feature Films Company at Long Beach. The entire output of the Balboa studio is sold through the Box Office Company.

In sliding down a fire hose from a second story window, Miss Irene Hunt, Reliance company star, playing lead in a sob sister picture, "For the Last Edition," being filmed under the direction of Fred A. Kelsey, received a row of blisters across the inside of each hand. The actress was playing the part of a reporter who had been imprisoned in a room in order that a story would not appear in the city edition of the paper. There was but one way in which she could escape—via the fire hose—and she made a realistic scene, even if it did cost her blisters.

William H. Taylor, who played the role of Capt. Alvarez in the Vitagraph six-reel production of that title, has completed his first subject for the Balboa Feature Films, at Long Beach studio, consisting of four reels.

The picture has been projected at the studio and General Manager H. M. Horkheimer was so well pleased with Mr. Taylor's work that he wrote him a letter that night in which he stated the production was the best the company had so far produced, and closed with a statement concerning a material increase in salary for the director-actor.

Mr. Taylor, in addition to directing the production, played the lead, and was very ably supported by Miss Neva Delorez Gerber, who played opposite. The first prints of the picture will be shipped to the Box Office Attractions Company, the Balboa Company's selling agent, within a few days.

"The Magic Cloak of Oz" is the second subject to be taken up by the Oz Film Company, which is producing the J. Frank Baum fairy tales in motion pictures. In this James Crosby, who has charge of the photography, will introduce some very novel effects, which will require stop work, blocking out and triple printing combined.

In the absence of Mack Sennett, now in New York City for a month, O. H. Thompson is acting as business manager of the Keystone plant and Roscoe Arbuckle is director-general.

Roscoe Arbuckle made everybody on the Los Angeles downtown streets sit up and take notice one day this week when he staged a regular Dockstader minstrel parade with a band of twenty-six, and sixty in the march. The picture will be used in one of the early Keystone releases, "Queen of the Ebony Club." Arbuckle was "the queen" of the parade, and as a big, fat and shiny mammy he was some attraction.

Thomas Nash, president and general manager of the Nash Animal Picture Company, is in New York City, arranging with his representative, Stanley Twist, of World Tower building, for distribution of the company's latest productions, "The Mysterious Man of the Jungles" and "Unto the Darkness," the former three reels and the latter four.

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Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

SCREENS
Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 110 W. 40th St., New York.
Mirror Screen Co., Inc., Shelbyville, Ind.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columbia Metal Box Co., 226-228 E. 144th St., New York.

TICKETS—ROLL AND COUPON
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

THEATRE LOBBY FRAMES AND FIXTURES
Eagle Frame Co., 506 N. Carpenter St., Chicago, Ill.
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

VENTILATION, COOLING AND HEATING
Typhoon Fan Co., 1544 Broadway, N. Y.

HEARD IN THE LOBBIES

Two of the largest houses in Rochester, N. Y., "swapped" services recently. The change was not intended to be a swap, but when one of the houses gave up a service, the other promptly took it, and dropped its own service, which was just as promptly assumed by the other. The houses involved are the Victoria and the Colonial. The Victoria, managed by John J. Farran, had the General service. In fact the house had used that service ever since it opened, and the fact that Manager Farran made up his mind to drop it came as a surprise. He had a slight disagreement over his inability to secure a certain film when he wanted it, which brought the trouble to a focus.

He took over the Universal service, and the Colonial subscribed to the General. Everybody seems satisfied with the arrangement.

"At the End of a Perfect Day" is another of the two act Flying A subjects on the order of "In the Firelight" and "In the Moonlight." It will be released on Monday, August 3.

Andy Clark, who figures so prominently in the Edison "Andy" series, has discarded his baseball uniform for a bathing suit. But the change is only temporary, until the picture finishes "Andy Learns How to Swim."

Sally Crute, the Edison leading lady, may be found on any Sunday or holiday in her fisherwoman's garb at Sound Beach on Long Island Sound. A mess of forty flounders in one day is no mean catch for a beginner.

Colonel W. F. Pascoe has given up the management of the Carlisle Opera House, Carlisle, Pa. Frank Hilt, former manager, will probably act again in that capacity.

Society at Frankfort, Ky., is taking full advantage of the motion picture as a means of entertainment, and theatre parties, which began to come into vogue here only a short time ago, are now frequently resorted to by some hostess who wishes to give an especially delightful entertainment.

One of the most recent of these motion picture theatre parties was that given by Lucy Pattie Zeigler in honor of her cousins, of Richmond, Va.

Paramount Pictures

What Men Who Know Are Saying

B. F. KEITH, PRESIDENT
E. F. ALBEE, GENERAL MANAGER

J. J. MURDOCK, EXECUTIVE MANAGER
S. K. HOOGDON, BOOKING MANAGER

F. F. PROCTOR, VICE PRESIDENT
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UNITED BOOKING OFFICES OF AMERICA

(AGENCY)

PALACE THEATRE BUILDING, BROADWAY & 47TH ST.

CABLE ADDRESS "HOODKEITH"
TELEPHONE: 3710 BRYANT

NEW YORK CITY.

August 6, 1914.

B. F. KEITH'S THEATRE.....Boston, Mass.
B. F. KEITH'S PALACE THEATRE.....New York City
B. F. KEITH'S COLONIAL THEATRE.....New York City
B. F. KEITH'S ALHAMBRA THEATRE.....New York City
B. F. KEITH'S BRONX THEATRE.....New York City
B. F. KEITH'S UNION SQUARE THEATRE.....New York City
B. F. KEITH'S ORPHEUM THEATRE.....Brooklyn, N. Y.
B. F. KEITH'S BUSHWICK THEATRE.....Brooklyn, N. Y.
B. F. KEITH'S GREENPOINT THEATRE.....Brooklyn, N. Y.
B. F. KEITH'S NOVELTY THEATRE.....Brooklyn, N. Y.
B. F. KEITH'S CRESCENT THEATRE.....Brooklyn, N. Y.
B. F. KEITH'S HARLEM OPERA HOUSE.....New York City
B. F. KEITH'S NEW THEATRE.....Philadelphia, Pa.
B. F. KEITH'S ALLEGHENY THEATRE.....Philadelphia, Pa.
B. F. KEITH'S CHESTNUT ST. OPERA HOUSE.....Phila., Pa.
B. F. KEITH'S THEATRE.....Washington, D. C.
B. F. KEITH'S GARDEN PIER THEATRE.....Atlantic City, N. J.
B. F. KEITH'S HIPPODROME.....Cleveland, Ohio
B. F. KEITH'S PROSPECT THEATRE.....Cleveland, Ohio
B. F. KEITH'S THEATRE.....Columbus, Ohio
B. F. KEITH'S THEATRE.....Toledo, Ohio
B. F. KEITH'S COLUMBIA THEATRE.....Cincinnati, Ohio
B. F. KEITH'S THEATRE.....Louisville, Ky.
B. F. KEITH'S GRAND OPERA HOUSE.....Indianapolis, Ind.
B. F. KEITH'S BIJOU THEATRE.....Boston, Mass.
B. F. KEITH'S NEW THEATRE.....Portland, Me.
B. F. KEITH'S THEATRE.....Lowell, Mass.
B. F. KEITH'S NEW THEATRE.....Manchester, N. H.
B. F. KEITH'S THEATRE.....Jersey City, N. J.
B. F. KEITH'S THEATRE, E. F. Albee, Prop.,Providence, R. I.
B. F. KEITH'S THEATRE, E. F. Albee, Prop.,Pawtucket, R. I.
HAMMERSTEIN'S VICTORIA THEATRE.....New York City
HAMMERSTEIN'S PARADISE ROOF GARDEN.....New York City
NIXON'S GRAND OPERA HOUSE.....Philadelphia, Pa.
NIXON'S THEATRE.....Philadelphia, Pa.
COLONIAL THEATRE.....Philadelphia, Pa.
KEYSTONE THEATRE.....Philadelphia, Pa.
NEW BROADWAY THEATRE.....Philadelphia, Pa.
WM. PENN THEATRE.....Philadelphia, Pa.
F. F. PROCTOR'S THEATRE.....Newark, N. J.
F. F. PROCTOR'S THEATRE.....Troy, N. Y.
F. F. PROCTOR'S THEATRE.....Albany, N. Y.
F. F. PROCTOR'S THEATRE.....Elizabeth, N. J.
F. F. PROCTOR'S FIFTH AVENUE THEATRE.....New York City
F. F. PROCTOR'S 23D ST. THEATRE.....New York City
F. F. PROCTOR'S 58TH ST. THEATRE.....New York City
F. F. PROCTOR'S 125TH ST. THEATRE.....New York City
HARRT DAVIS' GRAND OPERA HOUSE.....Pittsburgh, Pa.
THE GRAND THEATRE.....Syracuse, N. Y.
KERNAN'S MARYLAND THEATRE.....Baltimore, Md.
SHEA'S THEATRE.....Buffalo, N. Y.
SHEA'S THEATRE.....Toronto, Ont., Can.
TEMPLE THEATRE.....Detroit, Mich.
TEMPLE THEATRE.....Rochester, N. Y.
S. Z. POLI'S THEATRE.....Worcester, Mass.
S. Z. POLI'S THEATRE.....Springfield, Mass.
S. Z. POLI'S THEATRE.....Hartford, Conn.
S. Z. POLI'S THEATRE.....New Haven, Conn.
S. Z. POLI'S THEATRE.....Bridgeport, Conn.
S. Z. POLI'S THEATRE.....Waterbury, Conn.
S. Z. POLI'S THEATRE.....Wilkesbarre, Pa.
S. Z. POLI'S THEATRE.....Scranton, Pa.
MAJESTIC THEATRE.....Paterson, N. J.
TRENT THEATRE.....Trenton, N. J.
NEW BROADWAY THEATRE.....Camden, N. J.
MAJESTIC THEATRE.....London, Ont., Can.
TEMPLE THEATRE.....Hamilton, Ont., Can.
ORPHEUM THEATRE.....Montreal, Que., Can.
DOMINION THEATRE.....Ottawa, Ont., Can.
AUDITORIUM THEATRE.....Quebec, Can.
HENDERSON'S MUSIC HALL.....Coney Island, N. Y.
BRIGHTON BEACH MUSIC HALL.....Brighton Beach, N. Y.
NEW BRIGHTON THEATRE.....Brighton Beach, N. Y.
MORRISON'S MUSIC HALL.....Rockaway Beach, N. Y.
SHUBERT THEATRE.....Utica, N. Y.
ORPHEUM THEATRE.....Reading, Pa.
ORPHEUM THEATRE.....Allentown, Pa.
ORPHEUM THEATRE.....Easton, Pa.
ORPHEUM THEATRE.....N. Harrisburg, Pa.
ORPHEUM THEATRE.....Altoona, Pa.
COLONIAL THEATRE.....Richmond, Va.
LYRIC THEATRE.....Richmond, Va.
COLONIAL THEATRE.....Norfolk, Va.
MAJESTIC THEATRE.....Johnstown, Pa.
DOCKSTADER'S BARRICK THEATRE.....Wilmington, Del.
HUDSON THEATRE.....Union Hill, N. J.
FORSYTH THEATRE.....Atlanta, Ga.
GRAND OPERA HOUSE.....Atlanta, Ga.
LYRIC THEATRE.....Birmingham, Ala.
BIJOU THEATRE.....Knoxville, Tenn.
COLONIAL THEATRE.....Lancaster, Pa.
COLONIAL THEATRE.....Erie, Pa.
SAVOY THEATRE.....Atlantic City, N. J.

New York City.

The Wm. L. Sherry Feature Film Co., Inc.
New York City.

Gentlemen:-

In selecting the policy of films and the particular style of entertainment to be presented at my new HIPPODROME THEATRE, in Buffalo, (which will undoubtedly mark a new epoch in New York State theatres, inasmuch as it has a seating capacity of 3000, and represents the last word in modern theatre construction,) I would naturally not enter into any arrangements without having given the matter careful consideration and making a detailed study of the picture programs of the market at the present time.

The result of my investigation brought me to the conclusive belief that in the PARAMOUNT PROGRAM I might find the perfection of the feature film policy, without the defects which marked it under the unsettled feature conditions of the past year, and with all its advantages multiplied, through the construotive plans of the PARAMOUNT COMPANY.

One of the most important considerations is the fact that the greateet efforts of all our prominent theatrical producers will be available for filming at the hands of the FAMOUS PLAYERS, LASKY, and BOSWORTH COMPANY.

The fact that I have seen fit to contract for SHEA'S BUFFALO HIPPODROME, for the exclusive Buffalo use of all PARAMOUNT releases, is the strongest endorsement which I can give to the PARAMOUNT PICTURES CORPORATION.

With best wishes for our mutual success, I remain

Very truly yours,

M Shea

Others of the largest and best known theatres throughout the United States who have contracted for Paramount Pictures are:—

The Strand—New York
People's Amusement Co.—Portland, Ore.
Saxe Amusement Enterprises—Milwaukee
Regent Theatre—Rochester

—and many other prominent theatres too numerous to mention here.

Paramount Pictures

Paramount Pict

ONE HUNDRED and TEN WEST FOR

Paramount Pictures

About the Paramount Program—

San Francisco, Aug. 5tb, 1914.

America's pioneer weekly change house, first theatre in the Far West to recognize Paramount Pictures' possibilities, has just closed an exclusive contract for exhibition in San Francisco. After an eventful year, due largely to the exclusive bandling of films made by the principal contributors to Paramount Pictures, we look forward with greater bopes for increased results during the coming hear. We congratulate you on your achievement of combining the World's Greatest makers, and cbeerfully recommend your service, to any exhibitor, as worthy of being presented to the highest class of theatregoing public.

Wishing for our future success, I remain,

GRAUMAN'S IMPERIAL THEATRE,
(Signed) D. J. GRAUMAN, Pres.

Los Angeles, Cal., August 6th, 1914.

I am jubilant over tbe fact that I have been successful in obtaining from you the exclusive first-run service of the Paramount Pictures Corporation productions in this city. I have, as you know, used all of tbe Famous Players, Jesse L. Lasky and Bosworth productions in my Broadway Theatre during the past year, and have proved tremendously successful. Mr. Hodkinson, you and your associates have done a wonderful thing in combining the interests of these great companies and I believe that you can and will make good your promise to give the exhibitors using the Paramount Service the greatest program of feature productions that money and brains can produce. In looking over the first three months' releases of the Paramount Pictures, I feel safe in saying that with them I can defy any competition and I feel that my business is on a sounder basis than ever before.

Wisbing you the success that you deserve, I am,

TALLY'S BROADWAY THEATRE,
(Signed) T. L. TALLY, Prop. and Mgr.

Pittsburgh, Pa., August 3, 1914.

Previous to the introduction of your features "The Lubin" was strictly a five-cent house. Famous Players films have enabled us to elevate the tone of our little "Playhouse of the Movies," and, what is more important, we are getting *ten cents always*. With "Paramount Pictures" we expect to add materially to the quality of our reputation for good shows, and are preparing to install quite a number of reserved seats at *twenty cents*.

LUBIN AMUSEMENT CO., Cincinnati, Ohio.
(Signed) JOS. F. HENNEGAN, Mgr.

Boston, Mass., July 31, 1914.

We have used Famous Players Pictures last season in all of our houses, and can faithfully say that we have more than pleased our patrons, and our houses have become very popular by using same. We are also frank to confess to you that we feel very fortunate in having signed up the "Paramount Service" for all of our houses for next season.

GORDON BROS. AMUSEMENT CO.
(Signed) NATHAN H. GORDON, Treas.

Boston, Mass., August 8, 1914.

Being greatly impressed by the wide-sweeping possibilities of the "Paramount Pictures" program of unusual merit motion picture productions, a group of the leading promoters of high quality motion photography in New England leased The Park Theatre, Boston, Mass., and formed The Park Theatre Company. The Park Theatre is to offer exclusively "Paramount Pictures," cbarging admission prices of 15 to 50 cents. The location of "The Park" is one of tbe most favorable theatrical locations in New England, and with "Paramount Pictures" as its drawing attraction, it is most confidently anticipated that even greater triumphs are in store for this playhouse under its new policy.

PARK THEATRE COMPANY,
(Signed) MOE MARK.

New Haven, Ct., July 30th, 1914.

I am very glad to see your efforts on the uplifting of the Motion Picture Industry have started by affiliating with such a magnificent organization as the Paramount. After looking over the field on features for the coming season I came to the conclusion that if your program will be on a par with what you tell me, then you are going to have the greatest program that has ever been presented to the public. The public is being educated more every day to the better grade of picture releases. I really think you have affiliated with a winner, not saying what a Godsend it will be to the exhibitors who wish to run a high-class program.

S. Z. POLI THEATRES,
(Signed) R. C. MILLER, Mgr.

Providence, R. I., July 27, 1914.

As a motion picture exhibitor I have always been a firm believer that "quality counts" first and foremost. As a result I am among the first to sign contracts for "Paramount Pictures" Service. I am convinced that this unparalleled service will prove the greatest blow ever struck for distinctive high quality in motion pictures and the most powerful "boost" yet registered as a decided uplift to the motion picture industry in general.

CASINO THEATRE,
(Signed) CHAS. H. WILLIAMS.

Louisville, Ky., August 8th, 1914.

Having used, during the past year, all of the productions of the Famous Players and Jesse L. Lasky's Studios for four days each, it was with pleasure I have learned of the formation of the Paramount Pictures Corporation. This combination of the foremost producers of bigh-class motion picture dramas will no doubt create a prestige for the theatre using these productions similar to that enjoyed by the legitimate theatres of high class. Having closed a contract for all of the releases of the Paramount Pictures Corporation, I would cheerfully recommend, speaking from experience, this program to any manager desiring the very highest class in motion picture productions.

THE MAJESTIC THEATRE COMPANY,
(Signed) L. J. DITTMAR.

Exhibitors who want the best pictures are contracting for Paramount Service. Have YOU done so? If not, write your nearest exchange immediately. First Paramount release August 31st.

ures Corporation

TIETH STREET, NEW YORK, N. Y.



The ALBUQUERQUE FILM MFG. CO., Inc.

RELEASING THROUGH

Warner's Features, Inc.

FEATURING

Miss Dot Farley

IN FEATURE STORIES WRITTEN AND ACTED BY HER.

PRODUCED UNDER THE DIRECTION OF

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Past Releases

"First Law of Nature"
"The Trail of the Law"
"A Web of Fate"
"The Course of Justice"
"The Unwritten Justice"
"The Daughter of the Tribe"

Ready for Release

"The Lust of the Red Man"
The greatest Indian Story ever produced.
"The Toll of the Warpath"
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Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO
406 Court St., Los Angeles, Calif.

"WITH SERB AND AUSTRIAN"

(Austro-Servian—Four Reels)
REVIEWED BY PETER MILNE

THE war now raging across the water will call for many films dealing with it, and the Austro-Servian Film Company has the honor of releasing one of the first. With such a title and such sensational paper that accompanies the films it will be strange if one seat in the houses showing it will be vacant; it is almost certain that it will be a sure money getter, especially if shown for only one day at each house.

From the title one is led to expect scenes of carnage on the battle field, charges, explosions, and aerial warfare; these things we see minus the latter event. A number of battle scenes are shown, but the spectator realizes that they are not actual battles, even though they may have been taken on the other side. They are exceptionally



LEADERS OF THE AUSTRIAN ARMY

realistic and add a number of thrills to the picture which would otherwise be only a pretty love story.

The sub-titles of the picture are up-to-date; and reading them causes one to forget his surroundings and imagine that he is in Europe listening to gossip of the war. They are quite lengthy and are fully explanatory. Their only fault is that they are slightly incorrect as regards grammar.

The story is woven about an Austrian prince who is sent to Servia to obtain plans of their fortifications. He is successful, but while there he falls in love with the daughter of the king of Servia, and for her sake he does not deliver the papers to his country. These two characters are played by Ralph Stuart and Clara Joel.

It is obvious that some of the scenes were filmed here in New York City, but these are few and by those unacquainted with New York will not be noticed. On the whole the picture will please as anything at all connected with the present war will surely do. An atmosphere of impending catastrophe seems to be prominent throughout the entire four reels, and he will be very hard to please indeed who does not term it entertaining.

AMERICAN FILMS LOSE GROUND, SAYS CONSUL

The year 1913 showed considerable progress in the cinematograph industry in Italy, according to Consul-General John E. Jones, at Genoa, not only in the widespread use of Italian films and the increased number of motion-picture theatres, but also in the financial results obtained.

The cinematograph is becoming more and more an Italian industry and foreign films are becoming fewer in Italy. Generally American films lost ground in Italy in 1913.



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WESTERN PSYCHOLOGICAL DRAMA

Adapted from the Stage Success

A feature depicting War, Love, Hate and Intrigue.

Interwoven with a subtle vein of Humor.

A Master Production with an ALL-STAR CAST.

WRITE OR WIRE US TERRITORY YOU ARE INTERESTED IN AND WE WILL FORWARD OUR TERMS

Life Photo Film Corp.- Executive Office 220 W. 42 St. N.Y.C.

Studio & Laboratory – Grantwood N. J.

RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, AUG. 10TH, 1914.

BIOGRAPH. The Condemning Hand, D., 1001..... 15680
EDISON. All for a Tooth, C., 1000 15687
ESSANAY. Topsy-Turvy Sweedie, C., 1000..... 15689
KALEM. The Rajah's Vow, D., 2000 15681
PATHE. From Grenoble to Aix-les-Bains, T., 250..... 15683
A Rousing Reception, C., 500.
Typical Russian Dances, 250..
SELIG. Willie, C., 2000..... 15684
SELIG. Hearst-Selig News Pictorial No. 47, N., 1000..... 15688
VITAGRAPH. Through Life's Window, D., 1000..... 15686

TUESDAY, AUG. 11TH, 1914.

EDISON. A Tale of Old Tucson, D., 1000..... 15690
ESSANAY. Stopping the Limited, C., 1000..... 15691
KALEM. Old Man Higgenhotham's Daughter, D., 1000.. 15700
KLEINE. The Forbidden Trail, D., 2000 15692
LUBIN. He Wanted Work, C., 400 15698
The Cook Next Door, C., 600..
MELIES. Burglar Alarm, C., 1000 15699
PATHE. The Art of a Furrier, E., 500 15694
Iron and Steel Industry, Bombay, Ind., 500.....
SELIG. The Jungle Samaritan, D., 1000 15695
VITAGRAPH. David Garrick, C., 2000 15696

WEDNESDAY, AUG. 12TH, 1914.

EDISON. Andy Learns to Swim, C., 1000..... 15701
ESSANAY. The Fahle of "The Maneuvers of Joel and Father's Second Time on Earth," C., 1000 15704
KALEM. At the End of the Rope, D., 2000..... 15702
LUBIN. The Downward Path, D., 2000 15708
MELIES. Sinews of the Dead, D., 1000 15710
PATHE. Pathé's Weekly No. 49, 1914, N., 1000..... 15705
SELIG. The Family Record, D., 1000 15707
VITAGRAPH. The New Stenographer, C., 1000..... 15706

THURSDAY, AUG. 13TH, 1914.

BIOGRAPH. The Mix-up at Murphy's, C., 616..... 15711
Curing Mr. Goodheart, C., 383
ESSANAY. Slippery Slim and His Tombstone, C., 1000..... 15712
LUBIN. The Heart Rebellious, D., 2000 15714
MELIES. A King by Force, C., 1000 15715
MELIES. The Biltmore Diamond, D., 2000..... 15718
SELIG. Hearst-Selig News Pictorial No. 48, N., 1000..... 15717
VITAGRAPH. The Horse Thief, D., 1000 15716

FRIDAY, AUG. 14TH, 1914.

EDISON. The One Who Loved Him Best, D., 2000..... 15720
ESSANAY. A Gentleman of Leisure, D., 2000..... 15722
KALEM. A Substitute for Pants, C., 1000 15724
LUBIN. Latin Blood, D., 1000. 15727
SELIG. Meller Drammer, C., 500 15725
The Day of the Dog, C., 500..
VITAGRAPH. Polishing Up, C., 1000 15726

AT MY HOUSE

SATURDAY, AUG. 15TH, 1914.

BIOGRAPH. The District Attorney's Burglar, D., 1001.... 15734
EDISON. While the Tide Was Rising, D., 1000..... 15728
ESSANAY. Broncho Billy Wins Out, D., 1000..... 15729
KALEM. Near Death's Door, D., 1000 15733
LUBIN. They Bought a Boat, C., 400 15730
MELIES. Voice of the Bells, D., 2000 15736
SELIG. Nan's Victory, D., 1000 15735
VITAGRAPH. The Wheat and the Tares, D., 2000..... 15731

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 17TH, 1914.

BIOGRAPH. Tim, the Terror, C., 564 15738
EDISON. The Adventures of the Pickpocket, C., 1000..... 15745
ESSANAY. Sweedie and the Douhle Exposure, C., 1000.... 15747
KALEM. The Old Army Coat, D., 2000 15739
PATHE. Dakar, the Principal Port of Senegal, French West Africa, T., 500..... 15741
Military Trained Dogs, Belgium, Mil., 500.....
SELIG. The Speck on the Wall, D., 2000 15742
VITAGRAPH. Private Dennis Hogan, D., 1000..... 15744

TUESDAY, AUG. 18TH, 1914.

EDISON. By the Aid of a Film, D., 1000 15748
ESSANAY. The Black Signal, D., 1000 15749
KALEM. The Storm at Sea, D., 1000 15758
KLEIN. When the Beacon Failed, D., 2000..... 15759
LUBIN. Back to the Farm, C., 1000 15756
MELIES. A Slight Mistake, C., 1000 15757
PATHE. Cairo, the Capital of Egypt, T., 500 15752
Uriage and Vicinity, S., 500..
SELIG. If at First You Don't Succeed, C., 1000..... 15753
VITAGRAPH. An Innocent Delilah, D., 2000..... 15754

WEDNESDAY, AUG. 19TH, 1914.

EDISON. The Old Fire Horse, C., 1000 15759
ESSANAY. The Fahle of "The Two Mandolin Players and the Willing Performer," C., 1000. 15762
KALEM. The Bond Eternal, D., 2000 15760
LUBIN. The Dreamer, D., 2000 15767
MELIES. False Rubies, D., 1000 15769
PATHE. Pathé's Weekly No. 50, 1914, N., 1000..... 15763
SELIG. When a Woman's 40, 2000, D. 15765
VITAGRAPH. Taken by Storm, C., 1000 15764

THURSDAY, AUG. 20TH, 1914.

BIOGRAPH. The Smuggler's Wife, D., 999..... 15770
ESSANAY. Slippery Slim and the Claim Agent, C., 1000.... 15771
LUBIN. His Brother's Blood, D., 2000 15772
MELIES. A Surprising Encounter, C., 1000..... 15774
MELIES. The Bull Trainer's Revenge, D., 2000..... 15777
SELIG. Hearst-Selig News Pictorial No. 50, N., 1000..... 15776
VITAGRAPH. The Woes of a Waitress, D., 1000..... 15775

FRIDAY, AUG. 21ST, 1914.

EDISON. The Gilded Kid, C., 2000 15779

AT MY HOUSE

ESSANAY. The Masked Wrestler, D., 2000..... 15781
KALEM. Sherlock Bonehead, C., 1000 15783
LUBIN. The Love of Oro San, D., 1000 15786
SELIG. The Reveler, C., 1000.. 15784
VITAGRAPH. The Honeymooners, C., 1000..... 15785

SATURDAY, AUG. 22ND, 1914.

BIOGRAPH. The Gipsy Talisman, D., 997..... 15793
EDISON. In Lieu of Damage, D., 1000 15787
ESSANAY. Broncho Billy's Wild Ride, D., 1000..... 15788
KALEM. Kidnapped by Indians, D., 1000 15792
LUBIN. Sometimes It Works, C., 400 15789
Making Auntie Welcome, C., 600 .....
MELIES. The Telltale Photograph, D., 2000..... 15795
SELIG. What Became of Jane, D., 1000 15794
VITAGRAPH. Lily of the Valley, D., 2000..... 15790

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 10TH, 1914.

IMP. In All Things Moderation, D., 2000.....
STERLING. A Strong Affair, C. .....
VICTOR. There Is a Destiny, D. .....

TUESDAY, AUG. 11TH, 1914.

CRYSTAL. Some Crooks and Willie's Disguise, C.....
GOLD SEAL. The Trey o' Hearts' Story No. 2, White Water, D., 2000.....
UNIVERSAL IKE. Title Not Decided.

WEDNESDAY, AUG. 12TH, 1914.

ECLAIR. The Price Paid, D., 2000 .....
JOKER. Her Twin Brother, C.
NESTOR. 38 Calibre Friendship, D. .....

THURSDAY, AUG. 13TH, 1914.

IMP. Universal Boy Series No. 3, C. .....
REX. Through the Flames, D., 2000 .....
STERLING. At Three O'Clock

FRIDAY, AUG. 14TH, 1914.

NESTOR. On Rugged Shores, D. .....
POWERS. The Barnstormers, C. .....
VICTOR. Honor of the Humble, D., 2000 .....

SATURDAY, AUG. 15TH, 1914.

101 BISON. The Ouhliette, D., 3000 .....
JOKER. What Happened to Schultz, C. .....

SUNDAY, AUG. 16TH, 1914.

ECLAIR. A Pearl of Great Price, D. .....
FRONTIER. Memories of Years Ago, D. .....
REX. The Hedge Between, D.

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 17TH, 1914.

IMP. Love's Refrain, D.....
VICTOR. Weights and Measures, D. .....
STERLING. His Wife's Flirtation, C. .....

TUESDAY, AUG. 18TH, 1914.

CRYSTAL. Vivian's First Fellow, C. .....
GOLD SEAL. The Trey o' Hearts' Story No. 3, D., 2000

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THE LITTLEST REBEL

Should A Woman Tell?

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RECOGNIZES CALAMITY ANNE

On a recent visit to Los Angeles a group of Flying A stars, including Louise Lester, Jack Richardson and others, dropped into Brink's café for dinner. They had just been seated when a little boy, accompanied by four grown-up people, took a table close by. The child with curiosity looked about. His gaze rested upon Louise Lester. With an excited cry the little fellow jumped down from his chair and ran to his mother.

Pointing in the direction of the players, the child called out at the top of his voice: "Oh, Mother, there is Calamity Anne." All eyes were now focused on Miss Lester. Finally the mother of the child arose and apologetically explained: "Kindly pardon my little son, but Calamity Anne is the heroine of his childish romances and adventures. I am Mrs. ———," and she named a very prominent society woman, "and I am pleased to have met Calamity Anne in real life."

READY TO FILM "SHORE ACRES"

Headed by John H. Pratt, the former leading man and director for the Reliance Company, who has been for the past six months allied with the All Star Feature Corporation in the capacity of master of the studio and assistant to Augustus Thomas, the All Star Company of players, numbering twenty-seven, will leave in a few days for Maine to begin the production of James A. Herne's immortal drama of down East folk, "Shore Acres."

Mr. Pratt for the past few weeks has been co-operating with Louis Reeves Harrison, the writer of the scenario. "Shore Acres" is planned by the All Star Feature Corporation as the next release following Ethel Barrymore in "The Nightingale."

CHURCH SHOWS BIBLE SCENES IN THEATRE

Special to The Motion Picture News

Trenton, N. J., Aug. 12.

The Airdome, on South Montgomery street, recently opened, is being used Sunday evenings by the Inter-Church Federation for the holding of religious services. The meetings are largely attended and it may be that it will be decided to throw Bible views upon the screen.

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A Glass Mirror Screen stood eight days in water during the flood at Geo. Law's Theatre at Portsmouth, Ohio, and never harmed it the least. *Durability is right.*

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

UNIVERSAL IKE. Universal Ike, Jr., on His Honeymoon, C. .....

WEDNESDAY, AUG. 19TH, 1914.

ECLAIR. Bransford in Arcadia, D., 3000 .....
JOKER. Pass Key No. 2, C....
NESTOR. The Creeping Flame, D. .....

THURSDAY, AUG. 20TH, 1914.

IMP. On the High Seas, D., 2000 .....
REX. A Bowl of Roses, D.....
STERLING. Lost in the Studio, C. .....

FRIDAY, AUG. 21ST, 1914.

NESTOR. A Lucky Deception, C., 2000 .....
POWERS. The Divorcee, D...
VICTOR. The Slavey's Romance, D. .....

SATURDAY, AUG. 22ND, 1914.

101 BISON. The Lure of the Geisha, D., 2000.....
JOKER. The Diamond Nippers, C. .....

SUNDAY, AUG. 23RD, 1914.

ECLAIR. The Miracle, D.....
FRONTIER. The Strange Signal, D. .....
REX. The Hole in the Garden Wall, D. .....

MUTUAL PROGRAM RELEASES OF THE WEEK

MONDAY, AUG. 10TH, 1914.

AMERICAN. The Trap, D., 2000 .....
KEYSTONE. Not Yet Announced .....
RELIANCE. Our Mutual Girl No. 30 .....

AT MY HOUSE

TUESDAY, AUG. 11TH, 1914.

BEAUTY. Suzanna's New Suit, C. .....
MAJESTIC. The Saving Flame, D. .....
THANHOUSER. Stronger Than Death, D., 2000.....

WEDNESDAY, AUG. 12TH, 1914.

AMERICAN. The Butterfly, D.
BRONCHO. Shorty and the Fortune Teller, C., 2000.....
RELIANCE. So Shines a Good Deed, D. .....

THURSDAY, AUG. 13TH, 1914.

DOMINO. A Romance of the Sawdust Ring, D., 2000.....
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY. No. 85..

FRIDAY, AUG. 14TH, 1914.

KAY-BEE. The Stigma, D., 2000
PRINCESS. A Rural Romance, C. .....
THANHOUSER. In Peril's Path, D. .....

SATURDAY, AUG. 15TH, 1914.

KEYSTONE. Not Yet Announced.
RELIANCE. The Wagon of Death, D., 2000.....
ROYAL. Cupid Dances a Tango, C. .....

SUNDAY, AUG. 16TH, 1914.

KOMIC. Bill Saves the Day, No. 4, C.....
MAJESTIC. Her Mother's Necklace, D., 2000.....
THANHOUSER. Her Big Brother, C. .....

MUTUAL PROGRAM RELEASES OF NEXT WEEK

MONDAY, AUG. 17TH, 1914.

AMERICAN. False Gods, D., 2000 .....

AT MY HOUSE

KEYSTONE. Not Yet Announced.
RELIANCE. Our Mutual Girl No. 31 .....

TUESDAY, AUG. 18TH, 1914.

BEAUTY. The Silence of John Gordon, D. .....
MAJESTIC. The Inner Conscience, D. .....
THANHOUSER. McCarn Plays Fate, D., 2000.....

WEDNESDAY, AUG. 19TH, 1914.

AMERICAN. Their Worldly Goods, D. .....
BRONCHO. The Robbery at Pine River, D., 2000.....
RELIANCE. Izzy Gets the Wrong Bottle, C.....

THURSDAY, AUG. 20TH, 1914.

DOMINO. The Defaulter, D., 2000 .....
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY No. 86.

FRIDAY, AUG. 21ST, 1914.

KAY-BEE. The Winning of Denise, D., 2000.....
MAJESTIC. A Lesson in Mechanics, D. .....
PRINCESS. The Belle of the School, C. .....

SATURDAY, AUG. 22ND, 1914.

KEYSTONE. Not Yet Announced.
RELIANCE. For the Last Edition, D., 2000.....
ROYAL. Not Yet Announced.

SUNDAY, AUG. 23RD, 1914.

KOMIC. A Physical Culture Romance, C. .....
MAJESTIC. The Second Mrs. Roebuck, D. .....
THANHOUSER. A Dog's Good Deed .....

INTERESTING FILM REVIEWS

(*Continued from page* 64.)

"Pathé's Weekly, No. 49." (Sat., Aug. 8.)—Pictures that deal with the European crisis in any manner will surely be welcome at this time, and for this reason this bi-weekly will be a valuable asset to any program. A number of German dirigibles are filmed. A fine picture of five hundred and fifty French aeroplanes spread on the ground and a number in the air follows. The U. S. S. "Tennessee" leaving this country with seven million dollars on board to aid the stranded Americans shows another side of the war, and a large number of French reservists leaving on the "Lorraine" from New York is interesting. A picture of King Albert of Belgium is shown. Other pictures in Europe and a few domestic views complete this reel.

"Universal Animated Weekly, No. 126." (Universal. Wed., Aug. 5.)—Views of the French and German troops are interesting at the present time. These scenes are well photographed. A picture of the French airship which has already been destroyed in the war is shown. The start of the life boat "Lundin" across the ocean is timely. Hy Mayer's famous cartoons end the reel.

"Animated Weekly, No. 127."—Rulers of various European countries in final inspection of their fighting forces; the closing of the New York Stock Exchange; departure of the "Tennessee" with eight millions of gold for aid of stranded Americans abroad; the swimming of Commodore Elionsky, bound hand and foot, through Hell Gate; the Beach Day celebration at San Francisco; and cartoons by Hy Mayer.

"Mutual Weekly, No. 85."—The subjects for this series are as follows: The mobilization of the Servian army for the War with Austria; Hector, the educated dog; a bird's-eye view from the top of the Pyramids; Governor Fielder and Secretary of War Garrison reviewing Jersey militia; the auto races in Paris; Ezra Meeker's journey across the continent; the largest shoe in the world; new records established at Portland, Ore.; the hottest natural spring in the world; deck sports aboard a big Atlantic liner.

"Mutual Weekly, No. 86."—The subjects shown this week are as follows: Crowds in New York City watching bulletins of the war; motor boat regatta at Lake George, N. Y.; the visit of "Two Moons, an Indian chief, to President Wilson; forest fires menacing Portland, Ore.; opening of the Cape Cod canal; burning bridge near San Antonio, Tex.; a picture of Mrs. Wilson taken shortly before her death.

ECLAIR SCIENTIA

"Culture of Tea in Ceylon." (Eclair. Split reel. Sun., Aug. 9.)—Tea grows in such a small part of the earth's surface that very few of us of the millions who drink the delightful beverage know anything about how it is grown and prepared for market. All of this is shown on this film, and it just makes one's mouth water as one gazes and wonders how so much goodness can come out of these little dried up particles of leaves. It is on the same reel with "Through the Streets of Old Biskra."

"Through the Streets of Old Biskra." (Eclair. Split reel. Sun., Aug. 9.)—This is one of the most picturesque cities of Northern Africa. It is in Algiers right in the midst of the desert, being built around an oasis. The lovely palm trees shade the crooked, winding streets in which the little urchins play in their scanty white garments. Every now and then a camel trudges by, bearing burdens of femininity on his patient hump. With "Culture of Tea in Ceylon," the reel is completed.

WARNER'S FEATURES

"The Legacy." (Filma de Posse. Three reels.)—A picture of French make, full of excitement, well produced and containing some novel scenes. Because his father died and left all his fortune to his little girl, the dissolute son kidnaps her. The mother is thought to have hidden the child, as she, too, would benefit by her disappearance. A detective is set to work on the case and after a hard chase captures the brother and his accomplices, and returns the child to her mother. The picture is well photographed.

"Life's Crossroads." (Nafcor. Three reels.)—A rich banker has two sons; one is gay and frivolous and the other is sober and business-like. The former marries a society girl and her extravagance is the cause of his ruin. The latter marries a simple girl and with her help he becomes wealthy. A strong contrast is given between the lives of the poor and the rich. In drawing the contrast and enlarging on the important events the producer has left some of the smaller incidents to take care of tnemselves; this they do to a large extent, but a few scenes are so neglected as to appear almost humorous. But as a whole the picture is a good one; it contains a forcible lesson and will be received well.

"The Last Battle." (Milano. Three reels. Tues., Aug. 18.)—This picture outlines the struggle that an honest man endured in overcoming dishonest business methods. It is not as good as most of this brand, but makes a fair offering. A number of mob scenes are shown which are good. The photography is of a high grade throughout.

HEARD IN THE LOBBIES

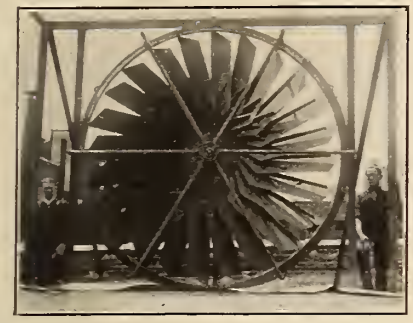
That Gilbert A. Parker and his wife, Edith J. Parker, made false statements when they told him the Dale Theatre, in South Omaha, Neb., was making money, and sold it to him for extensive real estate, is the allegation of Charles Conner in a petition filed in the district court of Omaha, Neb.

The theatre is near Twenty-fourth and O streets, and Parker and Conner live nearby. Conner says the theatre did not make money after he took it.

E. W. Marks will open a new theatre at Forty-fifth and Hamilton streets, Omaha, soon. He has not yet named it. It is built especially as a motion picture theatre, has 650 chairs, two machines, and is ventilated in the best modern manner. He will use the Universal service.

LARGE TYPHOON FAN INSTALLED

The above illustration shows a twelve-foot Typhoon Multiblade Blower installed on the roof of the Drury Lane Theatre, Fortieth street and Eighth avenue, New York City. This photo was taken before the blower was enclosed. It is arranged so that the air is blown down through the roof. The theatre is equipped with 600 seats and the fan furnishes 6,000,000 cubic feet of air per hour.



TYPHOON BLOWER AT DRURY LANE THEATRE, NEW YORK CITY

This provides a continuous refreshing breeze through the entire theatre and keeps the air at a comfortable temperature in the hottest weather.

The Drury Lane Theatre Company has just made a contract with the Typhoon Fan Company to equip all its theatres with the same fans.

"CABIRIA" IN CHICAGO

A novel scheme of publicity in connection with the presentation of the Itala Film Company's masterpiece, "Cabiria," has been adopted by the Chicago manager. "Cabiria" is playing at the Illinois Theatre and at the entrance a lettered panel tells the onlooker the exact number of admissions of each performance.

RAMO MANAGERS MEET

The managers of the Ramo Films, Inc., offices assembled at the offices of C. Lang Cobb, Jr., in New York on Sunday, Monday and Tuesday of this week to discuss the general film situation and lay out a campaign for the handling of the war picture series Ramo is placing on the market now.

Joseph F. Lee was appointed special traveling representative and will devote the majority of his time for the present in the larger bookings of "The War of Wars."

C. A. Maddux, of Kansas City, and William Conn, of Minneapolis, were dropped. Frank W. Foster was returned to the Montreal offices and John S. Egan was placed in charge of the entire Canadian business.

P. J. Hall was retained as district manager of the Minneapolis, Des Moines and Kansas City offices. Two new managers will be appointed for the Minneapolis and Kansas City offices.

FILMING LEWIS TALES

Negotiations for his appearance in a screen dramatization of "The Sunset Trail," a story written about him by Alfred Henry Lewis, has been opened by the Universal Company with "Bat" Masterson, the once famous Western sheriff.

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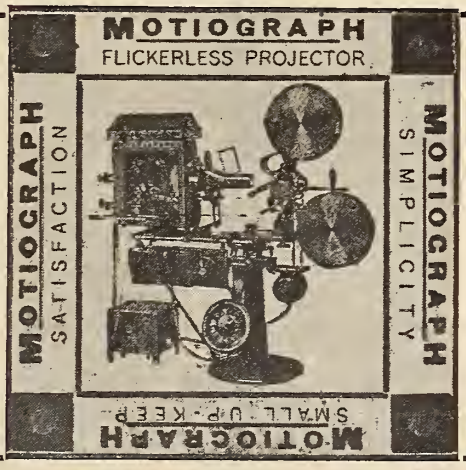
10 Slides	Plain	$2.00	Colored	$3.00	50 Slides	Plain	$7.50	Colored	$12.50
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30 "	"	5.00	"	7.50	100 "	"	15.00	"	25.00

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1914 Motiograph A Winner

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

8— 5. The Widow, D.....1000
8—10. The Trap, D.....2000
8—12. The Butterfly, D.....1000
8—17. False Gods 2000
8—19. Their Worldly Goods.....
8—24. Converting Dad 2000
8—26. Lodging for a Night.....
8—28. The Shepherd's Dream.....

BEAUTY

7—21. Her "Really" Mother, D.....1000
7—28. A Midsummer Love Tangle, D...1000
8— 4. A Suspended Ceremony, C.....1000
8—11. Suzanna's New Suit, C.....1000
8—18. The Silence of John Gordon.....

BIOGRAPH

7—30. A Bit of Human Driftwood, D....1055
8— 1. The Man Who Paid, D..... 905
8— 3. The Meal Ticket, C..... 999
8— 6. The Man and the Master, D.....1000
8— 8. They Would Bandits Be, C..... 582
The Deadly Cheroot, C..... 416
8—10. The Condemning Hand, D.....1001
8—13. The Mix-up at Murphy's, C..... 616
Curing Mr. Goodheart, C..... 382
8—15. The District Attorney's Burglar, D. 1001
8—17. Tim, the Terror, C..... 564
8—20. The Smuggler's Wife, D..... 999
8—22. The Gipsy Talisman, D..... 997

101 BISON

7—11. Prowlers of the Wild, D.....2000
7—18. A Mexican Spy in America, D....2000
8— 1. Tribal War in the South Seas, D..2000
8— 8. Rescued By Wireless, D.....2000
8—15. The Oubliette, D.....
8—22. The Lure of the Geisha, D.....2000

BRONCHO

7—29. The Long Feud.....2000
8— 5. Jim Regan's Last Raid.....2000
8—12. Shorty and the Fortune Teller....2000
8—19. The Robbery at Pine River.....
8—26. The Sheriff's Sister 2000

CRYSTAL

7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....
8— 4. Some Cop, C.....
8—11. Some Crooks and Willie's Disguise, C. .....
8—18. Vivian's First Fellow, C.....

DOMINO

7—23. The Defaulter, D.....2000
7—23. Jim Cameron's Wife.....2000
7—30. The Curse of Caste.....2000
8— 6. The Thunderbolt 2000
8—13. A Romance of the Sawdust Ring..2000
8—20. The Defaulter 2000
8—27. The Village 'Neath the Sea.....2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

7—27. A Canine Rival, C.....1000
7—28. The Mystery of the Lost Stradivarius, D.....1000
7—29. Something to a Door, C.....1000
7—31. The Stuff that Dreams Are Made of, C.....2000
8— 1. Farmer Rodney's Daughter, D.....1000
8— 5. Firelight, D. 2000
8— 8. Moonlight, D. .....
8—12. The Price Paid, D.....
8—16. A Pearl of Great Price, D.....

EDISON

7—11. Dolly at the Helm, D.....1000
7—13. Qualifying for Lena, C.....1000
7—14. The Two Doctors, D.....1000
7—15. The Ever Gallant Marquis, C..... 500
7—15. An Up-to-Date Courtship, C..... 500
7—17. Meg o' the Mountains, D.....2000
7—18. Across the Burning Trestle, D....1000
7—20. The Adventure of the Absent-Minded Professor, D.....1000
7—21. A Matter of Minutes, D.....1000
7—22. A Deal in Statuary, C..... 550
7—24. Laddie, D. 2000
7—25. The Last Assignment, D.....1000
8— 3. A Tangoo Spree, C.....1000
8— 4. The Living Dead, D.....1000
8— 5. A Change of Business, C..... 450
Faint Heart Ne'er Won Fair Lady, C. 550
8— 7. The President's Special, D.....2000
8— 8. One Touch of Nature, C.....1000
8—10. All for a Tooth, C.....1000
8—11. A Tale of Old Tucson, D.....1000
8—12. Andy Learns to Swim, C.....1000
8—14. The One Who Loved Him Best, D. 2000
8—15. While the Tide Was Rising, D....1000
8—17. The Adventures of the Pickpocket, C. 1000
8—18. By the Aid of a Film, D.....1000
8—19. The Old Fire Horse, C.....1000
8—21. The Gilded Kidd, C.....2000
8—22. In Lieu of Damages, D.....1000

ESSANAY

8—12. The Fable of "The Manœuvres of Joel and Father's Second Time on Earth," C. 1000
8—13. Slippery Slim and His Tombstone, C. 1000
8—14. A Gentleman of Leisure, D.....2000
8—15. Broncho Billy Wins, D.....1000
8—17. Sweedie and the Double Exposure, C. 1000
8—18. The Black Signal, D.....1000
8—19. The Fable of "The Two Mandolin Players and the Willing Performer," C. 1000
8—20. Slippery Slim and the Claim Agent, C. 1000
8—21. The Masked Wrestler, D.....2000
8—22. Broncho Billy's Wild Ride, D....1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

6—28. On the Verge, D.....
7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening, D.....
8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....

GOLD SEAL

7—28. The Love Victorious, D.....3000
8— 4. The Trey O' Hearts, story No. 1, D. 3000
8—11. The Trey o' Hearts' Story No. 2, White Water, D.....
8—18. The Trey o' Hearts' Story No. 3, The Sea Venture.....

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac.....3000

IMP

6—29. Adventures of a Girl Reporter, D.2000
7— 2. The One Best Bet, C.....
7— 6. The Lady of the Island, D.....2000
7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....
7—27. When Romance Came to Anne, D..2000
7—30. Universal Boy, Series No. 2.....
8— 3. A Normandy Romance, D.....
8— 6. When the Heart Calls, D.....2000
8—10. In All Things Moderation, D.....
8—13. Universal Boy Series No. 3, C...
8—17. Love's Refrain, D.....
8—20. On the High Sea, D.....2000

JOKER

8— 1. Wifie's Busy Day, C. .....
8— 5. The Third Party, C.....
8— 8. That's Fair Enough, C.....
8—12. Her Twin Brother, C.....
8—15. What Happened to Schultz, C.....
8—19. Pass Key No. 2, C.....
8—22. The Diamond Nippers, C.....

KALEM

7—22. The Rival Railroad's Plot, D.....2000
7—24. The Bingville Fire Department, C.1000
7—25. Defying the Chief, D.....1000
7—27. The Identification, D.....2000
7—28. The Man with the Glove, D.....1000
7—29. The Indian Agent, D.....2000
7—31. The Deadly Battle at Hicksville...1000
8— 1. The Lad from Old Ireland, D....1000
8— 3. The Vampire's Trail, D.....2000
8— 4. The Chief of Police, D.....1000
8— 5. The Operator at Black Rock, D..2000
8— 7. Don't Monkey with the Buzz Saw, C. 1000
8— 8. Grey Eagle's Revenge, D.....1000
8—10. The Rajah's Vow, D.....2000
8—11. Old Man Higgenbotham's Daughter, D. 1000
8—12. At the End of the Rope, D.....2000
8—14. A Substitute for Pants, C..... 500
8—15. Near Death's Door, D.....1000
8—17. The Old Army Coat, D.....2000
8—18. The Storm at Sea, D.....1000
8—19. The Bond Eternal, D.....2000
8—21. Sherlock Bonehead, C.....1000
8—22. Kidnapped by Indians, D.....1000

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KLEINE

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KOMIC

8— 2. Bill Takes a Lady to Lunch—Never Again! .....
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7—27. Our Mutual Girl, No. 28.....
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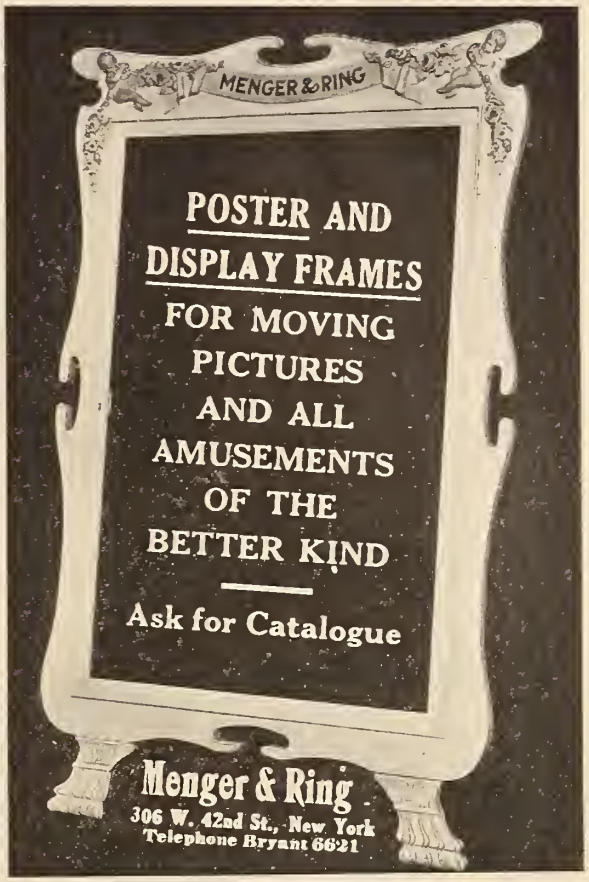
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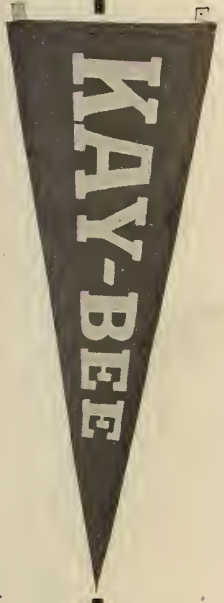
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An "up-to-the-minute" British War Drama

Intensely thrilling—breathlessly exciting—a deeply laid international conspiracy exposed and the Foreign Spies captured through the marvellous detective work of "DETECTIVE FINN"



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The startling story by Harold MacGrath, the exceptional motion-pictures, the all-star cast enacting this play, the $10,000.00 offer for the best 100 word solution—these things are responsible for the public's keen interest in The Million Dollar Mystery. The result is PACKED HOUSES everywhere on "Million Dollar Mystery Night."

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath *Scenario by Lloyd Lonergan*

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10 two-reel episodes have already been released. The entire production will take 23 episodes. One episode released each week. Many great thrills are still coming. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used. Bookings may be arranged by applying at once to

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THE THANHOUSER THREE-A-WEEK

Tuesday, Aug. 25th. "Conscience." A two-reel drama of modern life, featuring Irving Cummings, Mignon Anderson, Mrs. Farrington, Edward N. Hoyt, Eugene Moore, Jr., E. C. Ward and N. S. Woods.

Sunday, Aug. 30th. "Arty the Artist." A clever one-reel comedy and love story, featuring Vic Forsythe, Lydia Mead, Fan Bourke, Justus D. Barnes and Mr. Crane.

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The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant — No. 220 West Forty-Second Street — New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X — August 29, 1914 — Number 8

$35,000,000.00

LAST week, on this page the following statement was made:

"And those who know the exhibitor field through personal contact, who have spent time and money in circularizing—and who are willing to admit the truth—*know* that the *purchasing* exhibitors to-day in this country, men genuinely, responsibly and continuously in business—*do not number over seven thousand.* It's a fact."

* * *

IT is a fact. It may arouse skepticism in the minds of those who have heard the round number of 15,000 to 20,000 exhibitors quoted so often—and so carelessly—that they have accepted these figures as a possible selling field for the makes of pictures and accessories.

These figures may be of value to the statistician; they are critically misleading to the advertiser.

* * *

THE exhibiting field is fast getting down: *but,* to a very considerable degree, *it is still shifting.*

The store-show, the poorly run, illy ventilated, badly managed theatre—the theatre in general that is unworthy of the name—is passing and at an astonishing rate.

* * *

THIS doesn't mean the small theatre. The small theatre well managed, well-equipped and showing good pictures has the equal chance—*often a better one*—with its larger competitor.

It means the high-class theatre regardless of size, theatres owned and managed by *the men who are "genuinely, responsibly and continuously in business."*

* * *

IF any one doubts the number of shifting picture houses, the following fact is illuminating:

Just recently a letter was sent to all the listed exhibitors of an Eastern State—(not New York). In ten days the follow-up letter went out. About ten per cent. of the latter letters came back.

* * *

IN other words, ten per cent. of the theatres of one state had "passed out" in the short space of ten days.

THIS condition is applicable generally. No one knows it better than the man who is dealing directly and checking results.

These "floaters" take money out of the business and do not put it back. They are not only short-time buyers, but generally second-hand buyers.

* * *

ON the other hand, the exhibitors worthy of the name, running theatres worthy of the present status of this industry, represent one of the biggest purchasing trades in this country.

At a conservative estimate, the readers of this publication spend for supplies *each year* the huge sum of **THIRTY-FIVE MILLION DOLLARS A YEAR.**

* * *

THIS sum pays for film service, special features, machines, chairs, curtains, box office appliances, musical instruments, in short, all the equipment pertinent to the modern high-class picture theatres.

It does *not* include fixed charges such as rent, salaries, taxes, etc.

* * *

THESE seven thousand exhibitors put into circulation in the motion picture business *nearly three million dollars a month.*

They are the consistent, day-in and day-out exhibitors. Their businesses are established and prosperous.

* * *

THEY read and pay for a trade paper for its helpful information. They have built up steady patronage and in turn they are steady customers of the manufacturers—*to the extent of* $35,000,000.00 *a year!*

* * *

HERE you have the purchasing circulation of this field—a big and worth-while one.

It is the *advertisers'* circulation—his **ONLY** circulation.

HE PAYS MOSTLY FOR WASTE WHEN HE PAYS FOR MORE.

WM. A. JOHNSTON.

SPOKANE TO LOSE BIG FILM THEATRE

Special to The Motion Picture News

Spokane, Wash., Aug. 17.

Spokane will be deprived of its largest picture theatre this fall through the activity of Klaw & Erlanger, who are establishing a chain of theatres throughout the Northwest to compete with those of John Cort.

Klaw & Erlanger have obtained a long-time lease on the American, a fireproof house built five years ago and now occupied by Jas. McConahey with Warner and Mutual "movies." The new lessees will install a dramatic stock company and intend later to use the place for road shows. Mr. McConahey retains control of the Best picture house, formerly Dreamland.

"LEGIT" OUTLOOK GLOOMY IN BUFFALO

Special to The Motion Picture News

Buffalo, N. Y., Aug. 20.

The war clouds have not affected local exhibitors. Most of the houses are continuing to show to capacity. It seems that everyone will pay ten cents for a night's entertainment, but when it comes to such prices as $1.50 and $2.00, well, as Montague Glass would say, "That's somethin' else again, Mawruss."

It looks as though the local photoplay houses are going to have everything their own way this fall and that the legitimate theatres are going to have a tough fight. The gallery will be a thing of the past locally. The two principal legitimate theatres, the Teck and the Star, open on Monday, August 24.

SHEEHAN FINISHES TOUR

Winfield R. Sheehan, general manager of the Box Office Attractions Film Rental Company, returned to New York Thursday, August 20, after an extended trip up and down and across the United States, organizing exchanges, shipping depots, and inspecting the studios and the printing plants of the companies whose output is controlled by the Box Office Attractions.

Every film center and exchange city in the country was covered by Mr. Sheehan on his tour. He returned to New York by way of Canada.

PRICE OF CARBONS GOES UP

Special to The Motion Picture News

Buffalo, N. Y., Aug. 20.

Local exhibitors are much concerned over the sudden jump in the price of carbons from $29 per thousand to $40.

Manager Harold Edel, of the Strand, was fortunate in being able to procure a large amount of carbons from the Lyric Theatre, which has just changed to stock. Over $100 worth were left at the end of the film season at the Lyric.

Maryland Exhibitors Fight "Country Store"

Baltimore Motion Picture Men Intend to Abolish All Such Inducements for Attracting Patronage—President Pearce Backs Move

Special to The Motion Picture News

Baltimore, Aug. 20.

MEMBERS of the Maryland branch, Motion Picture Exhibitors League of America, are going after the "country store," "free dishes," and other catch-penny methods conducted by some of the picture exhibitors in Baltimore.

There has been scattered and rather indifferent opposition to this method of forcing business for some time past, but now there will be a concentrated effort made to have these special offers stopped in this city. A meeting of the members of the Maryland branch was held on Friday night, August 15.

The movement against the "country store" was led by Alexander Anderson, and President Marion S. Pearce placed himself on record as being heartily in favor of abolishing the practice. President Pearce appointed a committee the membership of which includes some of the most active members of the organization, to map out a plan for fighting the evil.

Another meeting will be held in the next few days at which a report of the special committee will be made.

At the recent meeting the delegates to the Dayton convention made reports. Mr. Pearce was generally congratulated upon the honor which had been conferred upon him when he was elected president of the national organization.

This was the first meeting held since the early part of July and the first time that Mr. Pearce has appeared before the Maryland exhibitors since the Dayton meeting. A. F. Gillespey.

Great Demand for Musicians in Buffalo

Scarcity in Orchestras of New Theatres Seems Certain This Fall—Need Drummers, Cellists and Pianists Especially

Special to The Motion Picture News

Buffalo, N. Y., Aug. 20.

BUFFALO is about to face a scarcity of musicians for motion-picture theatres this fall. Many Buffalo managers are complaining about the trouble that they are having with this end of their business. Most of the musicians who are now at the summer resorts and in the Buffalo Park Band will return next week to their regular theatre jobs and to the local dance halls. Many have already done so.

What the new houses are going to do is certainly an enigma. Buffalo ought to be a good place for musicians who are members of the American Federation of Musicians to locate, especially drummers, pianists and cello players.

There will be openings for two or three good artists who play the latter instruments.

Secretary Harry C. Davis, of the local Musicians Association, is now playing at Crystal Beach, but he is usually at his office at No. 8 East Eagle street every morning. He is a busy man these days, fixing up local theatres with musicians.

C. B. Taylor.

Airdomes Are Ahead Despite Bad Weather

Elizabeth, N. J., Exhibitor Makes Big Profits Regardless of Numerous Stormy Nigths—More Open Air Places Than Last Year

Special to The Motion Picture News

Elizabeth, N. J., Aug. 20.

ELIZABETH is no place for calamity howlers in the film business. The local open-air places have had what might be termed an off season, as far as weather conditions are concerned. There has been an average of two stormy nights each week ever since the opening of the season—nights when the airdomes were unable to open at all.

And there has been more or less cloudy and cold weather right along.

In spite of these drawbacks, one airdome proprietor told a representative of The Motion Picture News that he was still considerably ahead of the game, and unless conditions become far worse than they have been, he will have added two thousand dollars to his bank roll before cold weather compels him to seek winter quarters. Last year this man made a net profit of three thousand dollars for the summer, but weather conditions were more favorable than they have been this season.

There are four airdomes running here now in addition to a new roofgarden. Last year there were only two.

John W. Hawkins.

ADVERTISES BY BALLOON ASCENSION

Special to The Motion Picture News

Natchez, Miss., Aug. 19.

Manager Eugene M. Clark, of the Baker Grand Theatre, evolved a new stunt for Natchez the other night to advertise "Through the Clouds," an attractive balloon film.

Mr. Clark, after advertising the event extensively, had a balloon ascension in front of his theatre, a clever little aeronaut dropping a parachute which contained a number of tickets to the theatre.

THE CORNER IN FILM CHEMICALS AND THE WAY OUT FOR THE MANUFACTURERS

A Stock of Chemicals Sufficient for a Year and a Half Has Disappeared Into the Hands of Unknown Purchasers, But Even With the Threatened "Corner" These Articles Can Be Made in America—The Film Producing Companies Here Can Smash the Speculator

ALARMING reports have been circulating among the trade concerning the shortage of certain chemicals affecting the manufacture of motion picture films. These reports are based on half truths, and in some cases are practically misrepresentations designed perhaps for purposely misleading those engaged in the industry.

The statements are as follows:

Chemicals like hydrochinon, metol and its substitutes, because they are manufactured in Germany, will not be obtainable in this country while the war abroad lasts. Consequently, it is alleged, producing companies are depended upon a limited supply of these chemicals for their photographic developing processes.

The moment the quantity now on hand is exhausted it will be impossible to develop picture films. Hence, these chemicals must constantly raise in value until they become almost priceless, as no more can be brought from Germany.

With this prospect in view speculators are supposed to be cornering the market, holding the chemicals for top notch prices. This is the basis of the panicky story skilfully circulated.

Supply of Chemicals Will Last

But will the supply run out absolutely?

While the supply imported from Germany is limited and is now in the hands of a few dealers, except in numerous cases where concerns using the chemicals laid in a large stock in anticipation of an attempt to corner the market, hydrochinon and *metol can be manufactured in America.*

As there are no secret processes in the hands of German makers preventing chemical manufacturers in this country from entering the field, and no ingredient which cannot be made here, nothing can stand in the way of domestic manufacture of these important substances.

Hydrochinon and metol were not made in this country for no other reason than that cheaper labor in Germany enabled the manufacturers on the other side to undersell Americans in competition with them.

Cheap Labor Helps Competition

As the question of labor is now eliminated by the war, which has taken away all the workmen employed in the hydrochinon and metol factories, nothing stands in the way of the American manufacturer. The law of supply and demand will regulate the matter. The makers of these chemicals here should, and it is to be hoped, will open their factories and put on the market all that the motion picture producer needs.

Indeed, one large manufacturer, formerly in this field and forced out by foreign firms, has declared that on the assurance of support from motion picture producers he will go back into the business.

Recently when five firms handling these chemicals were approached for their statements regarding the situation it was learned that large importing houses had been amply provided with a *supply calculated to last a year and a half. It was also admitted that this supply was now about exhausted.*

It seems curious that there should be such a sudden disappearance of the chemicals when heretofore there was always enough kept in stock to supply the trade for that period. While it might be, as charged, that a large quantity of these chemicals has been deliberately withdrawn from the open market to create an impression of scarcity, film men need not feel the alarm the news is expected to cause the trade. As said before, the home manufacturer stands ready to meet the situation.

Newspaper Scare

All this scare about the film business becoming handicapped by the war shutting off the supply of chemicals for photographic developing is due largely to the daily newspapers in search of sensational material for their columns.

To be sure, the price of hydrochinon has more than doubled, but this increased figure has not affected the leading film makers as the majority always carry about six months' supply ahead all the time.

When they are in the market at the end of that period American manufacturers will have put on sale enough of these chemicals to automatically bring down the price to a reasonable amount. It may be somewhat above the normal price heretofore, but it will certainly be far under the present "corner" prices asked for these chemicals.

To come down to figures. At the beginning of this week hydrochinon was selling at $5 and more a pound, while before the war the product could be obtained at a dollar a pound retail. Metol, usually sold at about $5 a pound, was quoted at more than $12, and will no doubt continue to jump without restraint.

Activity of Speculators

Several men in the business could not resist the temptation of speculation, it is said.

No consideration is shown old customers. They have to pay the requested price and take what is given them without any discussion.

Is it true that there was no stock on the American market when war was declared, and that it will be impossible for any one to get chemicals before the war is over? No, by no means.

Is it true that chemicals for photographic development can only be made in Germany? No, **they can be made right here in the United States.**

Where Are the Factories?

What then has become of the stock of metol and its substitutes which several firms in New York had on hand a few days ago and which was calculated to last at least a year and a half? Has it all been consumed or sent back to Germany, or what else has happened to it?

Some of the big film concerns, we know, have purchased chemicals for a period of about six months, but many of the film manufacturers who are busy making films and have no time left for speculation have attended to their business, not suspecting what was going on. These film makers buy chemicals when they need them. What will they do now? Will they have to pay the exorbitant prices and be obliged to increase the prices of films which the bigger manufacturer can afford to maintain at the former prices and thus put him out of business; or will the little fellow close his factory till something new happens and till times are better?

How is it that the big raw film factories do not realize that their failure to supply the market with the necessary chemicals for developing will greatly harm their sale of amateur films, in view of the increase of expenses for developing?

How is it that in a big country like the United States of America, which can practically afford to live independently of any neighbor or foreign country, is at the mercy of another country and its industry menaced because several products are supposed to be made or furnished by only one European country, said to fear no competition, which is thus able to impose its own conditions or put you out of business entirely at will.

Fallacious Explanations

Certain people explain that it is impossible to produce the photographic chemicals in this country for reasons of quality of the tar; others say no carbolic acid can be found, it has to be made purposely; while in Germany it is a by-product or a residual product. That is all well to say; but the truth is that foreign competition as far as photographic chemicals are concerned, is due mainly to cheap labor, which can only be found in Germany and which has caused all the American manufacturers who tried to enter the photographic chemical field to soon go out of business.

Some foreign manufacturers made the people of this country believe that their chemical products are made by a secret process, or are covered by very strong patents. These stories are not true. Similar products, if not better, are or may be produced in other countries. There are no patents to prevent any manufacturer from making good photographic chemicals.

The whole matter is a question of trade marks and nothing else. There is no doubt that the same product may be called any number of names without infringing on anybody's rights.

The speculators will soon be caught in the trap which they have prepared for others. Their indifference to the needs of old customers; the disdain they have shown the American consumer will only serve to encourage former manufacturers to start their factories again. The **American producer of chemicals never had a better opportunity** to start in business again.

Chemical Manufacture in U. S.

Before the American manufacturer gets ready, the speculator will get a chance to sell a part of his goods at his own prices, but in a near future he might have some stock left on his hands because there are sources for obtaining photographic chemicals which certain speculators have never suspected.

In other words, the situation is as follows:

Photographic chemicals were made in this country, but as soon as the German importers settled here they put the Americans out of business. No competition from another country than Germany was feared by the Germans because their prices were made lower than any other. To-day the German importers are the only purveyors of the American market.

Photographic chemicals could be made in this country if the American manufacturer was encouraged and assured a minimum output.

What the Film People Will Do

Before the manufacturers here are in a position to provide the goods, it would be possible to obtain them from other sources than Germany if an effort was made before it is too late.

The question now is whether the film industry is willing to let things go on as they are and be exploited until the greed of those whom it has enriched ruins the cinematographic trade entirely; or if the people in the trade have had enough of it, and are determined to get together so as to protect their interests by encouraging the national industry.

A despatch from Chicago says:

The prospect of a local famine in chemicals made in Germany and sold there for photographic developing processes is not considered seriously.

The war has not affected any of the large producing firms in the least, as most of them carry on hand at all times a supply calculated to last six months. It is also agreed that by that time substitutes made in America will be found efficient enough to take the place of the German.

M. H. Schoenbaum.

Winning Out As "Second Fiddle"

By Teaching His More Powerful Competitor to Advertise and Put on Special Bills, Baggott Created an Overflow for Himself

WHAT would you do if you were the happy owner of a prosperous theatre in a live town and one of the "big" fellows with the capital and the connections to give a better show planted right alongside of you?

That's just what happened to Earle K. Baggott, who had built up a good steady trade for himself in one of the livest cities in the Middle West. Of course, it took the wind out of him for the time—to be strictly honest, it very nearly tore the heart out of him—but he was equal to the emergency, survived the shock, and is now doing just about as much business as he ever did and in the same spot.

How?

"Like everybody else," commented Baggott when asked the question, "just as soon as I heard that a finely appointed theatre, fully three times the size of my place, was to be built on the plot adjoining mine, I nearly threw a fit.

"I had visions of crowds passing my door and never even stopping to glance at the posters, attracted by the stronger magnet of bigger show, the vaudeville, and the better music which I felt sure the management of the larger theatre would offer.

"The minute the doors of that new place opened, my business fell away to nothing. I couldn't pay expenses; in fact, I had very much rather have had ten per cent of my losses than fifty per cent of the earnings. I struggled on for a week or two. I tried giving prizes; cutting prices; special features. Nothing helped.

THEN a bright idea struck me. I had noticed that despite the attractiveness of the theatre next door, and for all the fact that his bills were of the enticing sort, his house was never filled to capacity. I figured up that there was a large enough population in the town to support two theatres of the size of his place, both making money.

"That being the case, thought I, provided he is well advertised, he should pack his house every night. And he wasn't doing it.

"So I had a talk with a pretty wise friend of mine, a young newspaper man connected with the leading daily of the town. I showed him where the business could be increased by proper advertising and sent him out *to land my competitor's contract.* He, of course, jumped at the idea, went to my competitor, and put up a very attractve advertising proposition.

"In return for a certain amount of editorial space in which the high spots of his offerings were to be set forth in glowing terms, he was to insert a paid advertisement in the daily.

"And he did. And also it worked out very much to his own advantage. Instead of a comfortably filled house, the ads and the publicity stirred up interest enough to jam the house."

It was suggested that the interviewer could not see where Baggott "fit in" to promote the business of his competitor.

"Why that was the wisest stroke I ever did," he answered. "When his house was jammed to the doors and no more could be accommodated, *the overflow, rather than be disappointed, came to me, and the net result was that I had a comfortably filled house every night without spending a cent for advertising.*

"And every time my competitor offered a special bill, the fact was reflected in the size of my attendance. My place would be crowded. We all profited by it. His overflow has kept me in business."

New York Will Call Amalgamation Meeting

Exhibitor Opinion Throughout State Found Overwhelmingly in Favor of One State League and Convention Will Be Held Next Month—Officers Will Be Elected at that Session—Neff Issues Call for Fourth Anniversary Convention of Ohio State League

THE amalgamation of the exhibitors who are members of the Motion Picture Exhibitors League and the International Motion Picture Association in the state of New York is practically an accomplished fact to-day, notwithstanding the disappointment and delay that attended the proposed meeting of the two state executive committees a week ago which was to have been held in New York City.

This is the opinion of the leaders of both bodies of exhibitors throughout the state, as voiced by a prominent motion picture theatre manager a day or two ago.

It has been found, since the postponement of the double executive meeting, that the sentiment for immediate amalgamation among exhibitors throughout the state is overwhelming.

Demand for Union Unanimous

Pains have been taken to sound out practically every league and association man, individually, as well as those exhibitors who have not yet become members of the league, and the former were, with almost no dissensions, for a union as speedily as possible.

The latter were disposed to be enthusiastic over the benefits of a single state-wide organization, and amalgamation, it is said, is likely to be followed by the acquisition of numerous new members from many parts of the state.

Since the prevailing sentiment is for the union of the two exhibitor organizations without further delay, it has been decided to call a meeting of exhibitors from all over New York state, to be held during the last half of September, in whatever city is most convenient for the majority to reach.

This convention, as it may truthfully be called, will be, according to a leading New York and up-state exhibitor, a consolidation convention in every sense of the word.

President Pearce, of the National League, will be present, it is promised, as also will several members of the new executive board of the Motion Picture Exhibitors League of America, Fulton Brylawski, of Washington, among them, is the hope.

To Elect New State Officers

At this meeting, according to the present plans, a new slate of state officers for the re-united state league will be nominated and elected, thus making the amalgamation of the league and the association, as far as New York state is concerned, an actual fact.

"Ninety-five per cent of the exhibitors of New York state are with us, heart and soul, in this movement for a reunited state league," said one of the leaders the other day.

"And not an instant of further delay should be tolerated by any exhibitor who is truly interested in the welfare of the league. The eyes of the whole country are on New York state, watching and waiting to see what the action of the exhibitors here is to be. The psychological effect of our prompt amalgamation upon the other states will be incalculable."

Ohio League to Hold Anniversary Meeting

Columbus, O., Aug. 19.

M. A. NEFF, president of the Ohio State Branch No. 1, of the Motion Picture Exhibitors League of America, has issued the following call to all Ohio exhibitors:

"A meeting in honor of the Fourth Anniversary of the Ohio league will be held in Columbus at the Southern Hotel, the place of the birth of our league. Every member is not only invited to attend the Fourth Anniversary meeting but is urged to attend, that you may see the growth and hear and realize the many benefits the exhibitors of the state of Ohio have secured and derived through the Motion Picture Exhibitors League of our state.

"We also cordially invite the film manufacturers, the newspapers, film exchanges, and non-members to attend, assuring them in advance that we will do our best to make their visit pleasant and profitable. The Fourth Anniversary of our league is to be a grand, old-fashioned, royal love-feast, a hearty welcome to our friends, and an evidence of our strength and thorough organization.

Banquet in the Evening

"The meeting will be convened at 2 p. m. Tuesday, September 15, and will adjourn at 5 p. m. A big free "get-together" banquet will begin at 8 p. m. Tuesday evening. Speakers of national reputation will be present and address the gathering.

"The convention will reconvene at 10 a. m. Wednesday morning, September 16, and will adjourn in ample time to give each member an opportunity to catch his train for home. There will be big doings, business and social. Make your calculations now, so you can be there.

"Every question of interest to the Ohio league will be discussed and every member will be given an opportunity to express his views.

"If you are for or against censorship, be there. Let us hear what you have to offer as a solution to the problem.

"If you are for or against a short program, use of motors, Sunday opening, city license, or any other question pertaining to the good and welfare of our business, we will be glad to hear you express them at the meeting. Do not stay at home and then after the meeting is over kick on the action of the meeting.

Urge all to be Present

"Remember, we elect all state officers and a legislature this fall, who will make and enforce the laws for two years. We should know our friends and legislative matters will come up at our meeting and if you are not present, it's your own fault and we will expect you to stand by the decision of the meeting.

"The original eleven charter members will be present with the exception of our lamented brother, Mr. W. O. Yard. However, Mrs. Virginia Yard, his widow, will be at the meeting as the eleventh representative of the original number that organized our league."

(Signed) M. A. NEFF, President.

JOHN H. BROOMHALL, Secretary.

Ohio State Branch No. 1 of the M. P. E. L. of A.

NEW KENTUCKY THEATRES

Special to THE MOTION PICTURE NEWS

Louisville, Aug. 19.

The Majestic Opera House, Corbin, Ky., opened this week as a motion picture house. Four reels of comedy and high-class feature films are being shown every night, in addition to an excellent orchestra program.

The new Star Theatre, Louisville, which made its debut as a ten-cent house, has entered the five-cent field and is offering a program of fine feature films at this price.

NO LACK OF BUSINESS IN WATERBURY

Special to The Motion Picture News

Waterbury, Conn., Aug. 20.

Motion picture managers continue to have clear sailing in this city. Practically every manager, when interviewed by the representative of The Motion Picture News this week, admitted that business was very satisfactory. The Star Theatre on Baldwin street put on "The Million Dollar Mystery" Thursday, August 6, and the management was greeted with a capacity house. "Nothing like a well-advertised feature to fill the coffers," is the way he expressed himself about 9:15 o'clock that evening.

"Lucille Love, the Girl of Mystery" is now being exhibited at the Broadway Theatre on East Main street and the Eden Theatre on Bank street. The manager of the Eden, Mr. Fernandez, covered his touring car with posters and went about the streets advertising the feature. He had a youngster inside beating a tom-tom. The Eden and Broadway are among the smaller motion picture houses in the city.

CAMERA MAN KILLED BY LIGHTNING

On Tuesday, August 11, Chad Fisher, a Vitagraph camera man, while taking pictures near Grassy Spring Reservoir at Yonkers, N. Y., was instantly killed by lightning.

Captain Lambart, the director, had taken a company of Vitagraph players to this locality and were in the midst of their work when a terrific storm burst upon them and they were obliged to flee for shelter.

They ran to the French House on the Sawmill River road when a bolt of lightning struck the front of the building, killing Mr. Fisher and severely burning and stunning Captain Lambart and Lillian Herbert, one of the Vitagraph players. The other men of the company were so dazed they could scarcely realize what had happened.

WURLITZER ORCHESTRA IN SOUTHWEST THEATRES

The Rudolph Wurlitzer Company, of Cincinnati, O., and with branches throughout the country, has through its agents, the El Paso Piano Company, recently installed their motion picture orchestras in the following moving picture houses, some being the best in the West:

The Regale Theatre, 210 East Washington street, Pheonix, Arizona; Alhambra Theatre, El Paso, Texas; The Arizona, Pheonix, Ariz., a new and magnificent house; The Tucson, Ariz., Opera House; the Bisbee, Ariz., Theatre; the Royal, Ariz., Theatre, and the Alcazar, 506 El Paso street, El Paso, Tex.

New Corporation Forms Popular Program

Charles O. Baumann, of the New York Motion Picture Corporation, Directs Plans for Series of Unusual Releases Through Second Company

A NEW popular program will be shortly issued by the Popular Photo Plays Corporation, of which Charles O. Baumann is president.

Each exchange booking office that will handle Popular Program releases will be under the control and ownership of men who will have full power to arrange with exhibitors for service direct in their respective territory.



C. O. BAUMANN

The old plan of exchanges managed by "lieutenants" or exchange combinations has been abandoned.

The quality of the productions will be the highest obtainable. The casts comprise players of national distinction and the dramas are written by experienced scenario writers, insuring novel plots and strong characterizations.

Mr. Baumann, the guiding spirit of the company, entered the motion picture field in 1908. His first venture was the purchase of films for rental exhibitors, the prevailing method of distribution in the early days of the business.

The following year he engaged in the manufacturing end, forming the New York Motion Picture Corporation.

He then formed the Motion Picture Distributing and Sales Company to handle the products of the manufacturers who had followed his lead. As a result of his activity while acting as treasurer, the company built up a very profitable business throughout the United States.

In 1912 Mr. Baumann combined the best plants and brands of the sales company and organized the Universal Film Manufacturing Corporation, assuming the presidentship of the concern.

Later he resigned from the Universal and entered the manufacturing field again with Keystone, Kay Bee and Broncho brands.

Rochester Ranks as a "First Run" City

Service of the Important Companies Divided Up Among Local Exhibitors—The Public Knows Difference Between "Firsts" and "Seconds"

Special to The Motion Picture News

Rochester, N. Y., Aug. 20.

THIS city uses more first-run films than any city in the state, outside of New York, according to a local exhibitor, who is in touch with the situation. Rochester buys the first-runs of all of the big service companies, and pays good prices for them, too, showing that the picture business in this city is in a flourishing condition.

Patrons of the films here are discriminating in their taste, and they are likewise "wise" to the business. They know in a minute when a house switches from first-runs to seconds.

Some of the houses split up the first-runs of a given service with others in the city, but in territory which is regarded as non-competitive. One house will take half of the service each day, and the other half, which has been run by another house the same day, is shown on the following days.

Local motion picture patrons who have occasion to visit Buffalo, and drop into the downtown places of that city, often report seeing pictures which have been displayed in this city two weeks earlier. The pictures are new to Buffalo, but they are booked there some time after they are first released.

Arthur R. Tucker.

LONDON FILM AT STRAND

The Strand Theatre, New York, offered "The Valley of the Moon," as the main attraction for the week beginning Sunday, August 16. The picture is adapted from Jack London's popular story of the same name. Besides this picture there will be the topical review showing interesting scenes of the European situation. A Jacobs comedy and the usual travel and scientific studies will complete the motion picture end of the program.

Eastern Canada Undisturbed by War

New Brunswick Exhibitors Using All Films With Battle Settings Possible—Fear of a Shortage of Carbons—Price Already Has Taken a Jump, With Chance of Going Still Higher

Special to The Motion Picture News

St. John, N. B., Aug. 19.

THESE are exciting times in Canada. Interest in the European war is particularly keen on this side of the water, largely because of Great Britain, the Motherland of Canada, being involved.

Competition among motion picture theatre managers and the war is an interesting feature of the amusement world. The attendance at local houses during the heat of summer has been quite satisfactory and there is no complaint so far as St. John is concerned.

Just what effect the war will have upon the amusement business locally is difficult at present to foretell. Thus far there have been few announcements of local business or industrial concerns laying off employes because of an existing or expected depression.

The only discouraging feature up to the present is that some of the lumber mills have been forced to cease operations, but most of the hands made idle have found other pursuits to engage them.

Carbon Prices go up

One of the greatest fears among the local proprietors is the supply of carbons. Most all of these have in the past been brought from the old country and there is said not to be any too plentiful a stock on hand.

Already the price has advanced and there has been a rush of orders upon local supply houses which have been only in part filled because of the demand being excessive.

Whether a substitute can be found or whether the carbons can be manufactured on this side of the ocean as satisfactorily as on the continent, remains to be seen. But the subject is a cause of some perturbation among local film men. The expectations are also that carbons will be considerably advanced in price.

Of course, as in every other city throughout the dominion, the war is the leading topic of conversation wherever friends assemble. On all sides the issues are being discussed.

War Bulletins Flashed on Screens

What then could be of greater interest in the picture houses than matters pertaining to the countries interested, the armies thereof, navies, customs of the people, and particularly news of the conflict?

With commendable enterprise some of the local houses are taking advantage of the situation to maintain their standard of attendance, and war bulletins are the features of many programs.

Probably the new Imperial is the most prominent in this connection. Realizing the general interest in the continental conflict, W. H. Golding, the energetic manager of this handsome theatre, has been bulletining news items through an arrangement with local newspapers and telegraph offices, on a large screen in front of the house.

He also is making announcements from the stage when there has been any important development in the overseas or Canadian correspondence. The service has proven most popular. It has also been quite a drawing card.

Demand for War "Local Color"

In addition to this, every available pictorial dealing with "local color" in the war zone has been commissioned for service, and the local picture patrons of the Imperial, Unique, Gem, Star, Lyric and Gaiety have had the privilege of seeing on canvas the armies and navies of the powers concerned, and scenes in and about the countries in question.

Most of the pictures were of course old releases, but they were quickly adapted to the purpose and the result was an increased attendance.

"God Save the King," "Rule Britannia," "The Maple Leaf," "O Canada" and other British and Canadian martial airs have been featured by the orchestras in the local theatres at every performance, and the national anthems of the allies of Britain have won favor as well.

It has always been the custom in St. John to close an entertainment in a public amusement centre with the singing of the English national anthem.

Patriotism in Picture Theatres

Now it is also given at the opening of every show, generally accompanied with a moving study of the Union Jack fluttering to the breeze—a signal for an outburst of enthusiasm by the audience.

The attendance in all the houses up to the present has been in no way affected by the war, but on the contrary with the aid of the means outlined, has been stimulated.

Prospects are that should there be better and more up-to-date releases made, especially if any can be had from the scenes of activities, there will be a decided increase in the audiences.

But even without this, with the pictures now available and a continuation of the bulletin and slide service, local managers are not apprehending anything but a well sustained patronage for some time to come.

Frank I. McCaffert.

Motion Picture Advertising Officers Re-elected

The Third Informal Conference Held in New York City—A Number of Papers Relative to the Industry Read by Members.

AT the third informal conference of motion picture advertising specialists and manufacturers which was held at the Hotel Claridge, New York City, within the month the following members of the national committee, who were appointed at the Chicago meeting held at the La Salle Hotel in January, were unanimously re-elected:

Watterson R. Rothacker, of the Industrial Moving Picture Company; Charles Stark, of the Essanay Film Manufacturing Company, and J. Alexander Leggett, of the Pathéscope Company.

The conference was replete with interesting features. The first day was devoted to a discussion with representatives of various national advertising agents on the relation of the advertising agency to the motion picture advertising manufacturer.

The second day's program was as follows: "The Truth About Moving Picture Advertising," by Mr. Rothacker; "Moving Picture Circulation," by Mr. Stark; "Miniature Projecting Machines," by Mr. Leggett; "Municipal Motography," by W. E. Hamilton; "The Ad Film in Selling," by N. F. Sawyer, and "Moving Picture Advertising Achievement," by H. J. Aldous.

Several members of the Panama Commissions were unofficially present and told of the big part motion pictures will play at the San Francisco Exposition.

It was tentatively decided to have the next meeting of the National Committee at San Francisco in February, 1915. A special meeting may be called for either Chicago or New York soon.

KILL CENSORSHIP BILL IN MINNEAPOLIS

Members of City Council Make Thorough Investigation Individually, and Finding That Motion Picture Theatres Are Free From Objectionable Films, Vote Down the Proposed Ordinance of Alderman Chase

Special to THE MOTION PICTURE NEWS

Minneapolis, Aug. 19.

THE proposed Minneapolis motion picture censorship ordinance is dead and will not be brought to life again unless a band of reformers appear in the distant future and decide to reform something they know little about.

The Minneapolis council is against censorship and the ordinance proposed by Alderman Josiah Chase has been tabled. The aldermen have visited all the theatres many times and are well acquainted with the conditions. Not an alderman was found who had seen an objectionable picture or who feared any would be shown. They declared that the ordinary police power will prevent the showing of any films that are not fit to be shown.

The victory for the Minneapolis picture men is due to the fact that the local association, which is allied with the Minnesota Motion Picture Exhibitors Association, has put the picture theatre business on a hard, commonsense business basis.

Exhibitors Substantial Business Men

The old idea that a theatre manager was a "show man," occasionally here and sometimes there, aiming to get what he could out of a town and then going to the next, has been dispelled in Minneapolis.

Among the Minneapolis exhibitors are many men who are widely and favorably known as business men. Their business is exclusively that of conducting motion-picture theatres, but they do it in a dignified, business-like way without any claptrap tricks.

They have joined the improvement and business associations; they have permanent homes and are in general good citizens. They rank with other professional men, and their views are considered on public questions.

As a result of their becoming an important part of the city itself their word was good when information was wanted on the moral tone of motion pictures. These men were asked frankly how often they had seen objectionable pictures.

Their Opinions Respected

They declared they scarcely ever saw a picture that should be even labeled "for adults only," and none of the class that would come under the head "for men only." They told of the efforts of the producers to make the motion picture the highest type of amusement.

Then, too, the patrons of the theatres showed their confidence in the theatre managers. They told their aldermen they were willing for their favorite theatres to choose the programs.

"If the exhibitors are degrading children they are degrading their own," said W. A. Steffes, secretary of the association, "and it would be a pretty hard thing to say of anyone that he wanted the minds of his own children poisoned."

The aldermen in getting their information simply went out individually and obtained the information. Then they went into the committee and voted not to recommend the ordinance to the council.

Exhibitors Don't Run Obscene Films

Minneapolis is motion picture sane to-day and there is little possibility that there will ever be a censorship. The association has stood for a progressive body and every member realizes that a man might play an objectionable film to a packed house once or twice if he were allowed to do so, but in a few days his house would be shunned.

The picture men here wouldn't run an obscene picture for a bonus, because they are not the kind of men that would care to look at such a picture.

An attempt may be made to get a state censorship in the next legislature but with sentiment so strong against it as it is now in all parts of the state there is little fear that the "reformers" will be successful.

The Minneapolis Civic and Commerce Association has adopted a new argument to land conventions for the city. E. C. Hilweg, secretary of the association, now goes to the conventions with a motion-picture machine and a roll of films, showing what Minneapolis is like.

Pictures to Bring Conventions

When he seeks votes for making Minneapolis the convention city, he invites groups of delegates to a large hotel room and there shows Minneapolis as she lives, works and plays. The city's business and pleasures are all shown.

It is a convincing argument, and many of the 1915 conventions have been directed to Minneapolis because the delegates would like to see the city again.

R. H. MARSHALL.

Local Topicals "Go Big" in Nashville

Suffragette Parade, the Fall of a Huge Chimney, Baseball Games and Theatre-Going Crowds Popular Subjects

Special to THE MOTION PICTURE NEWS

Nashville, Tenn., Aug. 19.

MANAGER TONY SUDEKUM, of the Fifth Avenue Elite, Princess and Alhambra theatres, is following in the footsteps of other enterprising film men over the country by having pictures taken of every local important event and showing them on the screen at the Fifth Avenue.

A parade of suffragettes who were here in convention some time back was shown a few days ago, with the result that the big house was filled all day. The demolition of an immense smoke-stack was also taken and shown. Several local baseball parades were given on the screen, and the fatness of the door receipts proved the popularity of the idea.

A special feature which attracted many to the Fifth Avenue was put on by Manager Sudekum recently, when he advertised that from 1 to 3 o'clock in the afternoon film pictures would be made of the entrance of the playhouse, showing everyone who went in or out of the place. The house, it is needless to say, enjoyed perhaps the greatest run it has had since its opening.

A few days later the pictures were shown on the screen, with those who were in them naturally coming back and bringing their friends to see themselves. It was a great and profitable scheme for the local film magnate, and the coffers of the Crescent Amusement Company, of which Mr. Sudekum is president, were richly enhanced.

ROBERT L. PIQUE.

TURNER TAKES VACATION

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 17.

Director-General Otis Turner, of the Universal studio, is off for a two months' vacation, and departed for New York to spend the greater part of the time. Greetings galore were sent to photoplayers in the East by the many in Los Angeles, by Mr. Turner, who doubts very much that he will be able to deliver one-tenth of the messages intrusted with him.

"The Pot of Gold" in the Theatre Lobby

P. J. Schwie, Is Sure He Has Found It in the Use of Unique Lobby Displays—No Posters in Sight, But He "Makes the Theatre Talk" with Sepia Illlstrations of Scenes Taken From Each Play, Painted by a Skilful Artist

AT last the fairy tale of our youth, "The Pot of Gold," has come true, and it took a live-wire Minneapolis exhibitor to find the treasure. His method, however, was somewhat different from that of the child who chased the rainbow, expecting to dig up the gold at the foot of the elusive arc. This seeker after wealth had no running to do—he did not even step from his own doorway, or rather, his lobby, to discover the hiding place of the chinking yellow gold pieces.

This sagacious discoverer is P. J. Schwie, manager of Saxe's Lyric Theatre, 720 Hennepin avenue, in that city, who declares that every motion picture theatre can find the pot of gold if he will dig for it. The lobby or front of the average theatre is a liability rather than an asset, as it should be made, according to Mr. Schwie, and the fact that he has made the lobby of the Lyric a business-getter has won him a place in among energetic managers.

"One idea must be kept uppermost in the exhibitor's mind if he is to get the most from his business and the most from his lobby," said Mr. Schwie, in a recent interview. "That idea is that the real legitimate drama of to-day is the photoplay and that it must be treated with the same seriousness and dignity that the older legitimate drama was treated."

No person, Mr. Schwie believes, who wants to become a theatrical leader would plaster the front of his house with flaming posters, and stickers, poorly arranged. He believes that the pictures of the stars and the important scenes comprise the only introduction that patrons have to the play and its players. It should make an appeal and tell enough of the reel story to arouse interest.

AS a result of this conception of the photoplay, the Lyric has no ordinary posters anywhere about the house. A man is employed to "make the lobby talk." When the lobby is "through talking" the theatre is full.

The man selected to accomplish this work is an experienced advertising illustrator. He views each play before it is run for the patrons, and in time to enable him to get out his display. Then he makes sepia enlargements of some of the principal scenes, with the best poses of the stars. These he groups tastily in Flemish oak frames set about the lobby on easles. Around the pictures are artistic hand-illuminated titles and occasionally a word explaining the film.

A look at this attractive advertising matter tells the patron much about the locale of the play. It gives him a good idea whether he wants to see the play for its scenic value or for its dramatic action.

Mr. Schwie stopped at an outlying theatre one day and heard a manufacturer tell the theatre manager that had he known the films would show the interior of some particularly unsanitary factories, he would have taken his entire force to the show.

These scenes were shown in an average motion picture play. The manufacturer had a small, clean and sanitary factory and he thought the play would add to the employees' appreciation of their own surroundings.

THERE was no chance for him to know that these scenes were to be shown. The posters didn't tell him and there was no sign of a synopsis.

"I made up my mind then never to lose a lobby opportunity," said Mr. Schwie. "That is why we display a brief synopsis. The patron can learn whether he wants to step in or go on."

The lobby artist after getting out his advertising gives his attention to the decorations. Baskets of flowers are changed, a hanging redraped, and a few lights are changed in tint. The effect is a changed lobby. In the summer months real flowers and ferns are used, and each week sees an entirely new lobby.

Then, too, courtesy is capitalized in this lobby. The girl at the ticket-window says, "Good evening," if she has the time, and if not she just smiles. There are more smiles at the door, and the ticket takers always speak to a customer they have seen before. As the patron passes out he is frequently asked if he liked the show. This is not said in a loud voice to attract attention of passing persons, but the question is asked quietly and purely from an honest desire to learn how the play appealed to him.

Sometimes a patron says he liked the show but was annoyed by noise or by some other inconvenience. The annoyance is eliminated if possible.

Also this lobby is spotlessly clean. In fact, it is so clean that patrons think they would be doing something criminal should they drop waste paper or other refuse. The brass is polished daily, the mirrors really reflect. Everything shines, from the lamps to the faces of the door pages.

A COOL lobby means a cool and contented patron. Electric fans keep the people who have to wait to get in cool and maintain the good name of the theatre.

At the entrance proper into the theatre, the patron is met by a young colored girl who acts as the usher. The usher is polite, quick and quiet and requests to patrons to fill seats from the front back, are never taken as an offense.

On the inside the same methods are used to make the whole setting of the play attractive. The curtain is at the rear of the regular stage and forms the background of a handsome Italian village scene. The orchestra is playing on the piazza of a villa, a fountain is gushing in the center of the scene and the whole is a realistic and comfortable setting. It lends the required atmosphere to carry out the manager's idea as to what a motion picture should be.

This arrangement also permits of much featuring of films and it gives a greater seating capacity. With the curtain at the rear of the stage, the orchestra stall can be used for seats.

As illustrative of the manner in which the house puts on a photoplay, the production of "Hearts Adrift," by Mary Pickford, may be taken as an example. In the scene where Nina danced on the beach, the curtain was raised slowly, and the picture allowed to fade. Instead of the picture there was the same beach scene, and Mrs. Orville Pretorius, a noted dancer, stood where Nina had danced. Mrs. Pretorius walked from the little stage within a stage, to a point in front of the fountain and interpreted Nina's dance at close range.

FEW such dancing hits have been made in Minneapolis, and as a result of the announcement "Hearts Adrift" played to five houses, or a combined attendance of nearly 10,000 persons. The theatre has a capacity of 2,000 persons when the gallery is included, and the gallery was filled every night of that week. While "Hearts Adrift" was given but one night, there were different Mary Pickford features for five straight nights that week and each play was featured.

Every bit of action in a photoplay is studied by the orchestra leader, and the music is as carefully selected

as it would be for a Shakesperean production.

An important and appealing feature in the handling of the Lyric is the fire drill. In case of a fire the ushers are instructed to walk quietly to the front of the house and tell the persons in each row to walk out quietly but without comment. The ushers are to remain until the theatre is cleared, allowing one row to go out at a time.

The audiences are, for the most part, more carefully dressed than the audiences of the regular theatres. A better testimonial for the general standing of the theatre could hardly be sought.

"Some may say," said Mr. Schwie, after the performance of "Hearts Adrift," "that all this costs too much. Well, it costs money but it all comes back, I believe. The artists' work alone triples the cost of the work. The cleanliness, the changing of stage settings, and the other work about the house calls for no special outlay of money."

R. G. Marshall.

"BARLEYCORN" FAILS TO SHOCK ROCHESTER

Special to The Motion Picture News

Rochester, N. Y., Aug. 20.

The much-discussed film, "John Barleycorn," played for the past week at the Gordon, and, as an instance of how free this city is from the censorship evil, not a word has been said in opposition to its showing here, which is in direct contrast to the attitude assumed in Pennsylvania.

PICTURE TRADES CLUB ENDORSE POLITICIAN

Special to The Motion Picture News

Atlanta, Ga., Aug. 20.

The Motion Picture Trades Club of Atlanta, composed of many of the city's leading exchange men, has gone into politics to the extent of formally indorsing the candidacy of United States Senator Hoke Smith for re-election. This action was taken at the last meeting.

Rules and regulations for the betterment of trade conditions in this section are being drawn up and will be presented to the club soon for their ratification.

BUFFALO EXHIBITORS AFTER CLEVELAND HOUSE

Special to The Motion Picture News

Buffalo, N. Y., Aug. 20.

Harold Edel, Claude Weill and a number of other Buffalo men went to Cleveland recently to look over a theatre proposition in the downtown section of that city on a twenty-year rental basis.

Mr. Edel is manager of the Strand and Mr. Weill, manager of the Premier in this city. The theatre in Cleveland has seating capacity of 1,200.

Will Eliminate Five-Cent Admissions

Elizabeth, N. J., Managers Plan to Charge a Dime During the Coming Winter—Public, Demanding Better Pictures, Willing to Pay More

Special to The Motion Picture News

Elizabeth, N. J., Aug. 20.

IF talk now going on among the local motion picture men amounts to anything more than mere discussion, there will be no five-cent admissions to any of the local film houses next winter.

There is a movement now on foot to establish ten cents as the minimum admission price, and the manager of the best house in the city, who has been playing to a five-cent and ten-cent scale, is seriously considering making twenty-five cents his top figure with a graduation of prices down to ten cents.

Five and ten cent prices prevail in every motion picture house in the city at the present time. In the smaller places five cents is the high price at both afternoon and evening performances, except on Saturday, when ten cents is collected from adults, with half price for children.

While it remains for the managers to fix higher prices, the advance is being brought on by the theatre-goers themselves. Through the bigger theatres they are being educated to demand more elaborate productions. In the old "nickolette," attractions fail to pull.

High-class features and good serial pictures are being called for in sections of the city where the old Wild West thriller and slapstick comedy used to be the biggest drawing cards. Better pictures cost theatre managers more money, but they have to put them on to get the crowds.

Only a few months ago some of the local theatre managers would have laughed at the idea of getting more than five cents for admission, but their views have changed and now most of them are in favor of the increase. Public taste has reached a point where it is said the people will pay the prices if they are given really high class pictures.

Changes have already been made in the prices at some of the houses. At the U. S. Roof Garden Theatre, where five-cent admissions were formerly charged, the price has been raised to ten cents for adults and five for children at night. The afternoon prices have not been changed as yet.

At the open air theatres in East Jersey near First street, ten cents is the admission now. Until a week ago it was five cents.

Dennis J. Shepard, manager of this theatre, told a representative of The Motion Picture News that he was in favor of the increase.

"We can get ten cents as easily as we can get five," he said. "A nickel doesn't make much difference one way or the other to the average theatre-goer. The people want to see high-class pictures, and there is no profit for the picture men in showing a big feature for five cents. We have got to give better pictures to get the audiences, and we cannot continue to put on first-class attractions on the old scale."

Five-cent admissions prevail at the Avenue, Royal and Olympia theatres, which are all located on Elizabeth avenue, within a few blocks of each other, and it is said that the managers of these houses are consdering making an agreement for an advance in their admission scale. John W. Hawkins.

Luxurious "Theatre Intime" Goes to Pictures

Little Theatre, Los Angeles, Designed for Two Dollar Attractions, Will Be Home of High-Class Features

Special to The Motion Picture News

Los Angeles, Aug. 17.

THE Little Theatre, 1324 South Figueroa street, Los Angeles, built and equipped for high-class dramatic productions by a selected company, which was opened January 26 last and continued until March 15, with an admission price of two dollars for any seat in the house, is now to become the home of motion pictures and will be under the management of Frank Egan, head of the Egan School of Music, Drama and Art, located in the theatre building.

This theatre is situated near a very choice residence and apartment house district, and it will be the policy to run only feature pictures of five, six or more reels. But one performance will be given each evening at eight o'clock with matinees on Saturday and Sunday. A string quartette will furnish the music. The opening is now dated for Saturday, August 8. It is probable one or two acts of good vaudeville will be added later. The admission fees will be ten cents for children, adults twenty cents and loge seats thirty cents.

This is without a doubt the most elaborately furnished theatre west of Chicago. The entire basement under the building is furnished for ladies' and gentlemen's parlors and rest rooms, the seats are of an expensive and very comfortable type, while the draperies, hangings and decorations are equal to any in the West. It was the intention of the builders to make this an exclusive theatre for the better dramas, and the enterprise was backed by more than two hundred stockholders, each owning the same amount of stock. There are but 334 seats.

J. C. Jessen.

WITH EXHIBITORS ON PACIFIC COAST

Southern California Association Goes Solid for an Amalgamation, After Hearing Tugwell's Report—Chief of Police Threatens Segregation of Sexes in Theatres to Quell Mashers—S. R. O. Houses Bring Complaints from Disappointed Ticket-Purchasers

Special to The Motion Picture News

Los Angeles, Aug. 17.

THIS has been a big week for Los Angeles motion picture exhibitors—their association unanimously decided to affiliate with the Exhibitors League of America; the police in two instances advise regulation of theatres; one house keeps a line out all the time by showing local pictures; and every one of the managers of the larger houses have exceptional business that has changed records for attendance.

At the regular monthly meeting, the second Wednesday of the month, of the members of the Southern California Motion Picture Men's Association, the report of Judge A. P. Tugwell, delegate to the two recent national conventions, reported to the association the action taken at the Dayton meeting and at the close of his remarks read a resolution providing that the local association should affiliate with the Exhibitors League of America. This brought out a very lively discussion, in which purely local questions were involved, but in the end, all members present voted for the adoption of the resolution.

Association Changes Quarters

The attendance at this meeting was small owing to a change of location of the association's headquarters from Broadway to the Mozart Theatre Building on Grand avenue, below Seventh.

The new headquarters are nearer the film center of Los Angeles, being within a block or two of seven exchanges.

Chief of Police Sebastian has given an interview to all local reporters advising that he will ask the city council to frame an ordinance requiring motion picture theatres to segregate the sexes by providing separate sections for men and women who are unaccompanied and for women with escorts.

The chief says a number of complaints have been made by young women who have been insulted in theatres by mashers operating under the cover of darkness. As the women who complain do not wish to appear in court, the police chief claims he is at a loss to know what other means will prevent the continued practice.

Exhibitors, generally speaking, consider this statement of Chief Sebastian as a joke. It is their belief that in one or two instances the motion picture theatres may be places where mashers congregate, but they hold that a woman or young lady attending such theatres should expect flirting and mashers as the theatres in question are located in a section of the city frequented by mashers of both sexes.

Will Fight Segregation

On the other hand all motion picture theatres are as well lighted as the vaudeville and legitimate theatres, and if segregation is necessary in one class it is in both.

If such an ordinance comes before the city council it will be fought by representatives of the exhibitors. By some it is believed to be another attempt of the political machine now in power to control the motion pictures.

According to the police department, complaint has been made because theatres sell tickets when they cannot give patrons seats, and thus make them stand in line until there are vacancies. Those making the complaints urge, and they are upheld by the police department, that managers of theatres should furnish seats for the people waiting.

The complaints were the outcome of great crowds at Clune's Auditorium last week and this, where "The Escape" was shown. On several evenings the line, two abreast, reached from the door of the theatre, through the lobby sixty feet deep and along the sidewalk a full block. W. H. Clune is heartily in favor of affording his patrons every comfort possible, and if the police will grant him permit to use the sidewalk, chairs or seats of some kind will be provided.

Clune Attendance Break Record

The attendance at the Clune Auditorium last week raised by several thousand, the record made for any theatre on the coast, which was that made earlier in the summer at the same theatre. The attendance Monday of the week was far above the average Monday, and every day thereafter business increased.

The picture was held over for a second week and attendance this week is almost as good as last. Mr. Clune anticipates securing the picture at a later date for a one or two week run.

One hour during every afternoon of last week, a cameraman with an Angelus motion picture camera, stood in front of the Clune Broadway Theatre and took the pictures of the people as they passed. This week this set of pictures, together with the regular General Film Company releases that make up the program of the house are being shown to big houses afternoon and evening.

Two weeks ago the Superba, with eight hundred seats, was opened on the same side of the street and less than one hundred feet above the Clune Theatre. The new house attracted considerable of the usual patronage of the older theatre and this plan was used to hold the popularity at Clune's. From all appearances it is very successful.

Manager T. L. Tally, of the Broadway Theatre bearing that name, will not show the same picture more than one week in the future because of the new contract with the Paramount company for 104 releases during the year beginning September 1. In speaking of the attendance when the Mary Pickford picture, "The Eagle's Mate," was run the second week, Mr. Tally stated that the two weeks' business had set a new mark for one picture, but that the second week was not as great as the first, although greater than the attendance on some pictures shown but one week.

Last week the bill consists of "The Little Gray Lady," with Jane Grey in the title role. The attendance was very good. A special feature for the musical program at the theatre this week, played at intermissions by the eight-piece orchestra and great pipe organ, is Marche Slav, by Tschaikowski. This selection, composed during the Franco-Prussian war and intended to portray musically the struggle of the Slav race for independence, was very appropriate and received generous applause.

The composition begins with a funeral-like theme, develops to a big climax, and ends with a triumphal exposition of the Russian national hymn.

Results On a Ten-Inch "Ad"

On the first day the first installment of the "Trey o' Hearts," the Universal serial, was shown at the Alhambra Theatre, 743 South Hill street, Manager Frank Hawkins inserted ten-inch advertisements in the local papers. Each contained a coupon admitting the bearer, if an adult, to the theatre free if presented between the hours of twelve and six on that date.

Mr. Hawkins figured that if one in twenty of the people who saw the advertisement would return the coupon, twice that amount would attend the theatre while the bill is on, as the result of the advertisement, and as 132 coupons were returned he believes he secured very good returns from the ten inches of space used.

E. H. Emmick, manager of the Los Angeles Golden Gate Film Exchange, has returned from a conference of exchange managers called by Sol Lesser, president of the company, upon his return from a business trip to New York City, and brings the announcement that these exchanges will in the

next few weeks announce arrangements for complete programs of one, two, three and larger subjects.

According to Mr. Emmick, every reel through the Golden Gate exchanges will have a national star in the leading part, and will be more of the nature of features.

Announcement has also been made by Mr. Emmick that the company purchased the rights for "The Spoilers" and a number of other exceptional features for the state and are now booking them. Other attractions secured are Lou Dockstader in "Dan," Ethel Barrymore in "The Nightingale" and the "Christian."

Book "Cabiria" for Los Angeles

The first attraction of the Trinity Auditorium, the Los Angeles new home for grand opera, orchestra recitals, etc., which is now being finished, will be "Cabiria." The Auditorium is under the management of L. Behymer, who is now in the East, and because of his absence the opening date is not known here. The picture is now being shown in San Francisco.

Charles S. Armstrong, who purchased the Lyric Theatre, Santa Monica, in July, has refurnished it throughout, as well as having it redecorated. He is now beginning to build up business by showing successful feature pictures of four, five and six reels four nights each week, and small subjects three nights. The big features, he has found, while more expensive, have doubled his receipts and the greatest trouble he experiences is that of accommodating the many who attend. The seating capacity is 285.

J. C. JESSEN.

PREDICT KEEN DOWNTOWN COMPETITION IN BUFFALO

Special to THE MOTION PICTURE NEWS

Buffalo, N. Y., Aug. 20.

With the opening of Shea's Hippodrome on Labor Day, local downtown exhibitors have got to get on the jump, for competition from this source is going to be of a serious nature. Shea has booked all the Paramount service, conceded by many to be the best in film features. The manager of the Strand has something up his sleeve, which is going to fall out in a few days.

There is no doubt that the opening of the Hippodrome will seriously affect the Olympic and the Family. How long they can survive is only conjectural.

WICHITA FILM THEATRE OPENS

Wichita, Kan., Aug. 19.

The Holland, Wichita's newest motion picture theatre, opened recently, at 118 East Douglas avenue. J. G. Holland is the manager and owner.

One of the features of this theatre will be a weekly film entitled "Jayhawker Events," in which will be shown Kansas happenings.

Lubin Will Invade Serial Field

"The Beloved Adventurer," Ready Sept. 14, will be Issued in One Reel Parts, Each Instalmen Complete in Itself

The Lubin company will release on September 14, and continue to release on Monday of each week following, "The Beloved Adventurer," by Emmett Campbell Hall, featuring Arthur



LOTTIE BRISCOE

V. Johnson and Lottie Briscoe in exceptionally attractive parts.

In "The Beloved Adventurer" each part will be a story complete in itself, yet combining with the other fourteen parts to make a single story of remarkable continuity when the entire series is seen in sequence.

The result is that, while the patron who sees the complete series will doubly appreciate the series, a patron who sees only one or any number of parts will be strongly moved to return for any parts to be shown after his casual visit to the theatre. Without repetition, the main theme is picked up from a logical beginning with each instalment and left in suspense at the end of each instalment, but in that instalment has been told an incidental story of great interest.

Fifteen separate casts appear in the entire series, but Mr. Johnson appears in each, the character of "Lord Cecil," which he portrays, being the central figure in each.

An idea which, it is believed, will prove popular, is the publication in book form of the complete story of "The Beloved Adventurer." Emmett Campbell Hall has written the novel as well as the photoplay. This book is a handsome volume of 160 pages, full cloth binding, with fifteen full-page illustrations consisting of half-tone portraits of the leading players appearing in the series and scenes from the plays.

It will be supplied to exhibitors at a very low cost and will be a source of direct profit as well as a means of increasing patronage by creating an interest in the series.

Scent Plan to Crush Small Exhibitors

Scheme Said to Be on Foot for Gaining Control of Minor Paying Houses in Outlying Districts of Pittsburgh

Special to THE MOTION PICTURE NEWS

Pittsburgh, Pa., Aug. 20.

THE motion picture business in the Pittsburgh district is getting better as the days pass, and already a noticeable increase is felt in the number of patrons daily visiting the theatres of this section. A number of managers state that they have almost doubled their receipts during the past week, although they have added no big feature pictures as a drawing card.

It is possible that there will be a clearing out of a number of small theatres in this city before long. The city ordinance officers are watching all violators of the building and other laws, and are ready to pounce down upon the unlucky manager who in any way violates the laws. It is stated that the city officials will see to it that the motion picture house must close when the case is proved against it, as no license to operate will be issued.

There seems to be a well-directed plan in this city to stamp out many of the little men. This is being done in a systematic way and in some sections it is being felt. It is said that where the smaller theatres refuse to sell out, larger and more pretentious ones are erected in the neighborhood for pictures costing more than the smaller man can afford to pay.

This has been done in a number of instances in this city, and it is said that several large men are behind the deal who mean to control the Pittsburgh film houses or break them. A number of managers of the theatres in this section have been interviewed on the subject and have been loud in their denunciation of the ones behind the movement.

This will hardly apply to the ones on Fifth avenue or in the downtown section. It is intended for the ones in the outlying districts that have been making money and upon whom the promotors of the big scheme have cast their eyes, looking forward to getting a chain of theatres in good sections and getting them at a low price.

G. L. McCOY, JR.

A Pioneer in Lobby Display

By J. W. Martin

Before Posters Were Provided With Pictures, Meister Had His Own Form of Lobby Decoration—Now That They Are in General Use, He Is Already Looking for the Development Beyond the Lithograph, and His New Ideas Are Pulling Business

"STUDY your public and give them what they want," is the keynote of the success of Otto L. Meister, probably the leading five-cent picture exhibitor in Milwaukee. Long ago Mr. Meister's fronts made the other exhibitors in Milwaukee and the city as a whole sit up and take notice, by their very originality, if nothing more.

Mr. Meister is part owner and manager of the Vaudette Theatre, 183 Third street, Milwaukee, and long before the days lithographs or paper of any kind was used for pictures, Mr. Meister was hard at work making his front bring the nickels rolling in.

To the present-day exhibitor, when every reel that is turned out has its paper, it seems rather difficult to realize that the time was when no paper was printed by the producer, and it was entirely up to the exhibitor to let his patrons know what kind of picture he was showing.

Naturally, it taxed the exhibitor's originality to the utmost to figure out attractive lobby displays, and this was probably the training that made Mr. Meister so succesful in this particular end.



PROMOTING A REGULAR PROGRAM AT THE VAUDETTE, MILWAUKEE, WIS.

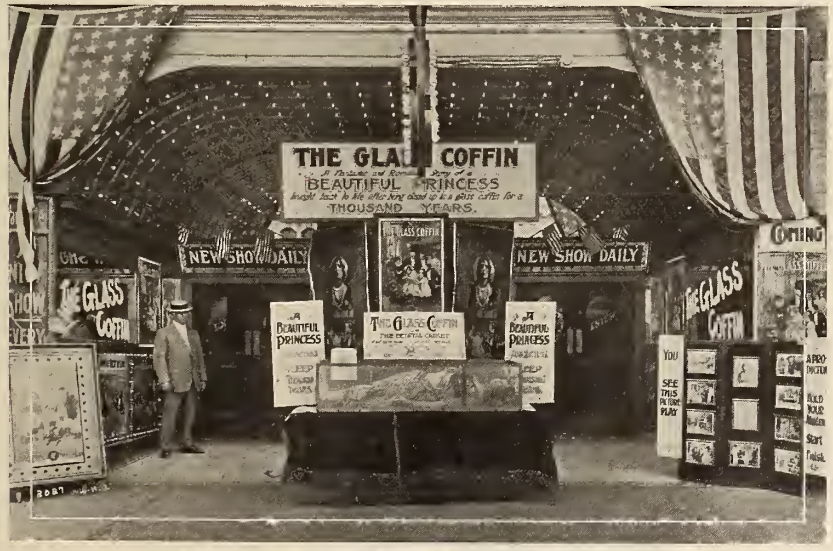
AS the lithographs began to appear, Mr. Meister began to utilize them, until about a year ago, when he built a new front. Then they were more or less relegated to the rear, and lights all flashing and very bright took their place.

His adoption of paper just a bit before it was used by other exhibitors, and now, when everyone else is using paper in the lobby, his haste in finding a substitute for it is characteristic of the man. In building a new front on his house, Mr. Meister surprised his architect by ordering him to make it not round, but square with plenty of lights

Then provisions were made for an artistic display of paper where it would look neat and be out of the way, and the result was that just about the time every other picture exhibitor in town had copied the Vaudette's style of dressing the front, Mr. Meister pulled something new on them.

And now again, in a few months, just about the time many of the competitors will have copied the square or talking front, as the attractive, light front is termed, he will have a brand new theatre costing $100,000, called the White House, and ready to open to the public.

The front of this theatre will be totally unlike anything in the country. It is to be constructed entirely out of white marble and will contain 4,000 Mazda lights. The house will be 50 x 150 and will seat 1,500 people.



HOW OTTO MEISTER ADVERTISES A FEATURE
Scene in the Lobby of the Vaudette, Milwaukee.

BUT it is not with the lobby that Mr. Meister stops. This is only the beginning. After he has gotten his patron's nickels with his front, he is working just as hard to please them after they get inside so that they will come again. To make doubly sure that they will return, Mr. and Mrs. Movie Fan are greeted with a number of signs or posters telling them of coming attractions, and as

they go out the exit an usher reminds them of the fact that a Keystone comedy will be shown the next day.

Another small detail, but one that his patrons appreciate, is the rule that no one be seated while an interesting scene or event is being depicted on the screen.

A bell from the coop signals the doorman whenever there is a scene of intense interest on the screen, so that he can hold the people out.

A five-piece orchestra furnishes the music, and particular stress is laid upon the drummer by Mr. Meister. The drummer works just as many effects into the picture as is possible and he is busy every minute of the time he is in the pit.

SINCE he was fifteen years old, Mr. Meister has been in the show business. His early life was spent with a medicine show, a show which changed its program nightly, so that when he got into the picture game, unlike the other exhibitors, he was accustomed to the daily change of program.

From the medicine show he went into vaudeville, working for a long time as a German comedian, and when the motion picture was first put out, Mr. Meister was sure that he saw a great future for it.

He was penniless, however, at this time, and he set out to get the money. Going around from friend to friend, he borrowed $20 or $30 from each one until he had $500, and it was with this that he launched upon his successful career.

As might be guessed, Mr. Meister has some sound ideas regarding his business.

"A house must have the manager's personal attention, and no manager can run more than one house and run it successfully," says Mr. Meister.

The manager must get out on the floor and usher his patrons and get amongst them so that he will get to know them.



OTTO L. MEISTER

"No man can succeed by sitting at his desk and looking wise.

"Only by getting in personal touch with his patrons can a manager get to know what they want, and it is only by giving them what they want that he can please them and build up his business."

And he has proved its truth.



ANOTHER SAMPLE OF THE MEISTER METHOD OF BOOMING A FEATURE

PLAN NEW THEATRES IN LOUISVILLE

Special to THE MOTION PICTURE NEWS

Louisville, Ky., Aug. 19.

The Hill Top Amusement Company has filed articles of incorporation in the office of the County Clerk. The capital stock of the company is $15,000 and the debt limit $15,000. The incorporators are George H. Wolford, J. H. Botts, and F. D. Stoll. The company will operate a motion picture theatre in one of the residence districts of the eastern end of the city.

Amended articles of incorporation by which the capital stock of the Broadway Amusement Company is increased to $70,000 were filed here yesterday. The purpose of the increase in the capitalization of the company is, it is said, to provide for the erection of another house in addition to those already operated. No location for the new house was named.

The incorporators of the concern are Louis F. Steurle, D. H. Long, E. W. Klapheke and Joseph L. Steurle.

NEW CAMERA ON MARKET

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug 17.

The first product of the Los Angeles Motion Picture Company, composed of W. H. Hevren, president, Carl Sternlov, general manager, John Brink, vice-president and Theodore M. Newman, secretary and treasurer, a motion picture camera for professionals and amateurs, has been placed on the market, and was immediately sold to Australian promoters who shipped it to the Island.

The camera has a mechanism different in almost every detail from those on the market now, and weighs but nine pounds for the amateur size and fifteen pounds for the professional, which will use 400-foot reels.

One of the features of this new machine which is attracting attention by local cameramen is the instantaneous focusing device.

BIG TURNOUT AT OZ PLAY

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 17.

Exchange owners, state right buyers, and foreign film men were invited to Los Angeles to be the guests of the Oz Film Company Saturday, August 1, when they witnessed the first projection of the first subject of the company, "The Patchwork Girl of Oz," which was shown at Clune's Auditorium.

Admission was by invitation only, and in addition to the film men, members of the company, Los Angeles newspaper representatives, trade paper correspondents, and those who took part in the picture, numbering in all more than three hundred, were present.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

SIGNS IN JAPANESE

A NOVEL idea in lobby decoration was hit upon by George Fischer, manager of the Alhambra Theatre, Milwaukee, to advertise "The Wrath of the Gods." The Alhambra, which is Milwaukee's largest theatre, has a magnificent lobby, though a long and narrow one. It is impossible to handle the lobby display as in the average picture house on account of this fact. Eight-sheets, three-sheets, and even one-sheets are out of the question.

In place of the usual lithographs, Mr. Fischer placed frames on the walls containing artistically painted signs gotten up in Japanese style, containing the announcement of the production and the date that it would play the house. At a curio shop he obtained a quantity of Japanese wind chimes which he suspended from the ceiling of the lobby, and from which hung a small card bearing the name of the picture and the date.

He then further carried out the Japanese idea by having the artist put Japanese letters on the marble panels of the lobby. With this and other bits of Japanese decorations he carried out the idea until the lobby was transformed into a veritable land of the rising sun.

The entire decorations came to but little more than the paper used for lobby display would have cost, and the lobby was the talk of the town, many people going into the theatre just to get a glimpse of the decorations. It goes without saying that the picture was a big success, and much of it Mr. Fischer attributes to his lobby.

FOR RAINY NIGHTS

A. WITTMANN, manager of the Paris Airdome, Morganford road and Juanita street, St. Louis, has solved the rainy night problem in a pleasing and practical manner. In the event of rain stopping the performance the orchestra moves into a dance hall that adjoins the airdome, and those who desire, may dance until the storm is over, and everybody is given a rain check good for another performance at the Paris.

A SMALL TOWN "LIVE WIRE"

AN exclusive motion picture theatre in a $90,000 building, seating 1,036, where music is furnished by a regular orchestra, where the best modern ventilation system is used, where a force of ten employes is kept busy all during show hours, where thousands of people attend and where the most advanced pictures are shown—and you have a realization of the Elks Theatre of Rapid City, South Dakota, "The biggest and best motion picture theatre in the Dakotas," according to A. J. Rose, the manager.

Mr. Rose was recently in Omaha, the guest of exchange managers there. He is one of the lively exhibitors of the central West. "Nothing is too good for me in the way of pictures," he said to the exchange managers. "Give me your best service and your best pictures and I'll pay you for them."

And he gets all he asks for. In a letter he writes apologetically of the accompanying illustration:



THE ELKS THEATRE, RAPID CITY, SO. DAKOTA. A. J. ROSE, MANAGER

"This picture does not show up the building; just the entrance. That's me, on the right, and the others are all employees. And, say, don't forget to send me THE MOTION PICTURE NEWS."

Remember, Rapid City has a population of only 3,900. But, also remember, it is a true type of the progressive city of this section.

ADVERTISING FEATURES AT THE SODA FOUNTAIN

THE Scenic Theatre, Waterbury, Conn., which had its grand opening a few weeks ago, as told in a recent issue of THE NEWS, has a real live-wire manager in Ray Averill. Mr. Averill is sponsor for what bids fair to be the latest craze in the motion picture world. It is that of naming college ices after popular feature productions.

Mr. Averill says that he plans to visit all the large drug and confectionery stores about the city and have them concoct a "Trey o' Hearts Sundae." "The Trey o' Hearts" serial is being shown every Thursday at the Scenic. It is Mr. Averill's plan to have the feature silent drama advertised in this way. He proposes that the managers of the soda and soft drinks emporiums put posters on their windows and in their ice cream parlors reading as follows:

"Have your Trey o' Hearts Sundae here to-day and see the pictures at the Scenic Theatre every Thursday."

BLUE GRASS LIVE WIRES

A PRIZE of $2.50 in gold is being given away at the end of the first show each night by the Gem Theatre, Maysville, Ky.

"The coolest place in Glasgow" is the advertising slogan of the Lion Theatre, Louisville, Ky. "Lucille Love" and the "Adventures of Kathlyn" have been shown recently at this theatre.

Lee L. Goldberg, manager of the Mary Anderson, Louisville, Ky., is sending out "Special Telegrams" by messengers to hundreds of patrons of this motion picture theatre whenever there is an especially interesting film on the bill. For instance, when the feature, "A Million Bid," was on the program the "telegram" read, "A Million Bid. Meet me at the Mary Anderson," giving the hour of the performance and signing with one of the leading characters in the play. The effect was surprisingly effective,

BOX OFFICE CALLS

MEN going to the Orpheum Theatre in Canton, O., 205 Tuscarawas street East, find it easy to locate their [illegible]s if they are attending a matin[illegible] because of a system that has late[illegible] been installed by V. L. Schram, manager.

Women who come downtown in the afternoons to see the pictures and expect their husbands to call for them in the late afternoon leave their names at the box-office. The ticket seller gets a report from the usher on where any such woman has taken seat and has the information ready for the husband when he arrives.

PRIZES AS PULLERS

A very attractive business getting booklet issued by the Amaranth Theatre, Brooklyn, New York City, owned by Samuel H. Trigger, president of the Motion Picture Exhibitors Association of the State of New York, contains besides the special program for the following week a ten-dollar prize offer for the best article submitted on "The Commencement of Motion Pictures"; the misspelled words in the pages of the pamphlet, and a prize for the correct names of the photoplays from which the illustrations of the scenes reproduced are taken.

BASEBALL ON SLIDES

ANGELICH Brothers, who operate the Rainbow Theatre, Broadway and Market street, St. Louis, have installed a stock ticker in the lobby of their theatre, employ a slide writer, and are giving their patrons all of the up-to-the-minute sporting news and the baseball scores.

Another Feature Theatre to Open in Rochester

The Hippodrome Will Use Paramount Service—Might Raise Prices in Competition with the Gordon, Which Has Same Program

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., Aug. 20.

WORK on the new East avenue theatre, which is to be called the Hippodrome, and which is to take the place of the present Hippodrome, at Main street east and East avenue, is being rushed rapidly, and it is figured the theatre will be ready to open its doors in the fall.

General Manager Fenyvessy recently closed a contract for the use of the Paramount service for the new theatre. He was compelled to take the service from September 1, though the theatre will not be ready to use it until several weeks later. In the meantime, however, the features will be sold to the Gordon Theatre, which has been using some Famous Players and Lasky features during the past year.

From the fact that the new Hippodrome has taken the Paramount service, it is plain that it is to be an active competitor of the Gordon, showing the same class of pictures, and, presumably, using the same scale of prices.

It would not be surprising if the prices announced by the new theatre are a bit higher than those of the Gordon, as it is understood that the Gordon is figuring on raising its scale a bit in the fall, in order to be in a position to buy some of the highest priced films in the market. At present fifteen cents is the highest price at the Gordon.

The Gordon has been doing a good business all summer long, and because of its regular use of the newspaper advertising columns, is given considerable space in the papers. They always give advance notices of the films, which are changed twice weekly, and also print reviews and criticisms of them.

Nashville Photoplay Theatres Popular

Vaudeville House Finds Success in Motion Pictures—Furnishes Six-Reel at Twenty Cents to Large Patronage

Special to THE MOTION PICTURE NEWS

Nashville, Tenn., Aug. 19.

THE Orpheum, formerly a vaudeville house under the management of George Hickman, has been transformed into a motion picture palace and is now under the guiding hand of William H. Wassman, proprietor of the Rex and Crystal theatres.

Manager Wassman has been furnishing high-class photodramas of five and six reels at the price of twenty cents.

Manager Wassman has stated that he intends operating the Orpheum as a picture theatre throughout the winter.

The Log Cabin Theatre, a popular motion picture house located at the corner of the Arcade and Fourth avenue, has recently been overhauled and is now operating under the name of the Victoria. Its success remains to be seen.

The Fifth Avenue, Nashville's largest motion picture house, has recently launched into a series of high class film dramas, with leading stars featured, and the change has already proved a marked success. Manager Tony Sudekum is filling the house every afternoon and evening at ten cents per head. His other houses, the Elite and Alhambra, are still being operated on the five-cent plan, with two and three reels a day.

R. L. PIQUE.

Louisiana Press Association Sees Educationals

President of Conservation Commission Uses Natural History Films in Lecture Before Newspaper Men—Paper-Making Also Shown

Special to THE MOTION PICTURE NEWS

New Orleans, Aug. 18.

HOW closely the newspaper and motion picture businesses are entwined was never more strikingly shown than at the meeting of the Louisiana Press Association in this city when "A Night with the Movies" was one of the chief features.

President M. L. Alexander, of the Louisiana Conservation Commission, talked for thirty minutes on the resources of the state, showing what his commission is doing to preserve the fish, game and bird life of the state, his talk being illustrated by films.

Dr. Oscar Dowling, president of the State Board of Health, and probably the best-known health crusader in the country, spoke on "Why Candor Failed," dealing with sanitation and illustrated with motion pictures, while other reels showing the operation of a modern newspaper plant and the manufacture of paper were exhibited.

Many of the editors who had regarded the film as purely a means of amusement were intcrested in the educational possibilities and the picture men of the state have gained many staunch friends.

R. E. PRICTHARD.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

The Way to Harmony

New York, Aug. 18, 1914.

Wm. A. Doque,
Secretary Utica Local Motion Picture Exhibitors Association.

Dear Sir:—Having always deplored the existence of two separate and distinct organizations of motion picture exhibitors—although at one time it was practically unavoidable—I rejoice with the rest of the exhibitors of the country, in the action taken in July last at Dayton, Ohio, which has cleared the road for a solid unification of all exhibitors of America.

I feel personally, that every exhibitor who was identified or allied with the International Motion Picture Association, is in duty and honor bound to abide by the action of the committee on unification which was elected at our convention in New York, with full power to act.

Whether any of us feel that the action of this committee at Dayton was not in full accord with our own individual sentiments and ideas, yet no other course is open to us, if we be really sincere in our oft repeated protestations favoring a single organization of exhibitors, but to accept the action of the committee as final, and govern ourselves accordingly.

From the very inception of the I. M. P. A. our contention was that of the M. P. E. L. of A. would elect a new president and abandon its censorship propaganda, we would come back to the fold. There is no denying this; and now that these ends have been accomplished, by the splendid action of the late president in refusing to be a candidate for re-election, there is nothing left for us to do but prove that we were sincere, and act according to the resolutions adopted by the joint committees at Dayton.

These resolutions provided distinctly, by word and implication, that we members of the I. M. P. A. were to affiliate ourselves with the league in our respective states and locals without the payment of any initiation fees.

Now is not the time for quibbling over words or terms or dignity. Now is the time for action.

In New York state and city our course is a simple one. It is to follow out in its fullest sense, the Dayton resolutions. In New York City we should apply for membership and join the existing local of the league; and in the state, our various locals can secure local charters from the existing state branch of the league. As the state convention will be held in the near future, we will be eligible to vote for officers, and if we be in the majority, will be able to make the state branch our own. So why quibble about "amalgamation," "surrender" and similar foolish terms, if we really mean to get together.

Although not myself a member of it, I wish to show my faith in the committee elected by the association, of which I had the honor of being national secretary, and have already become a member of New York Local No. 1 of the M. P. E. L. of America, in accordance with the Dayton resolution of the joint committees, and shall henceforth, as in the past, do all in my humble power to advance the interests of the exhibitors everywhere, and to promote the welfare of the one great exhibitors' organization, the Motion Picture Exhibitors League of America.

Kindly bring this matter to the attention of your local at the earliest possible moment, so that we may all be united in New York state by the time of the forthcoming state convention.

Fraternally yours,
HAROLD W. ROSENTHAL,
639 Fox street.

Wolff Declares Himself For Harmony

THE COLONIAL THEATRE
197 Main Street East

Rochester, N. Y., Aug. 10, 1914.
Editor, The Motion Picture News,
New York City.

Dear Sir:—I trust you will give me a small space in your valuable journal, as it is my desire to extend the hand of friendship to all exhibitors throughout the state of New York. Peace is at hand, and let all rally to the colors, and support the mother organization, the Motion Picture Exhibitors League of America.

Your article in a recent issue of THE MOTION PICTURE NEWS is an error, and if it were not for the fact that you went to press so early, you would have been advised, that there would not be a meeting of the league in New York till the regular convention takes place in October. A meeting of this kind, at this time is unnecessary and uncalled for, and is absolutely contrary to the by-laws and constitution. It would not be legal as provided and arranged for at the last convention in Rochester, N. Y.

The Dayton convention has passed into history, has left the ear marks of a clean policy and a progressive organization. So first of all let us cast off the remembrances of the past, and get on the band wagon with colors flying to the tune of "Harmony at Last."

Amalgamation is the word now; let the hatchet be buried once and for all; organize solid every city and town in the state. New York state exhibitors who wish to join now may do so by communicating with me or the state secretary, Mr. W. C. Hubbard, Colonial Theatre, 197 Main street East, Rochester, N. Y., and New York City to Mr. Maurice L. Fleishman, 2226 Seventh avenue. Exhibitors of both organizations in New York should see Mr. Fleishman at once and enroll. Every consideration is being extended to suspended members; they may rejoin the league without any embarrassment whatsoever.

Up-state exhibitors are also invited and instructed to do the same, communicate with the league officers and receive their proper credentials. The opposition may join and affiliate for peace and harmony by making their application, and paying dues three months in advance. No attempt will be made to collect any money for arrears.

The Motion Picture Exhibitors League of America has a new start in life. I trust that the petty jealousies and inside politics be eliminated once and forever; that the slogan will be "honest and upright intentions."

I am proud to say for Rochester that we have been solid to a man since we were organized; have stood by our convictions and pledges. We shall refuse to be influenced by party jurisdiction. We have been through the mill, and know something of the past and will be guided by that experience.

All is buried now, so let us forget. We can grow to big proportions in a short time. Therefore I pass the word to all state exhibitors, "Send in your application and let us make the league as great as the educational force that we represent; live like men and brothers, and unite for the good and welfare of our cause."

The exhibitors throughout this country will need the good influences of this organization very soon. We must have power and strength to fight for our rights, our honest convictions and adverse legislation. Welcome back home brothers, let us get busy and make the next New York state convention a real live issue.

Very truly yours,

A. N. WOLFF.

President Motion Picture Exhibitors League of New York state.

More Proof of the Pudding

The proof of the pudding is in the eating, whether it's really pudding or a trade journal. When a concern in renewing its subscription goes out of the way to volunteer praise of a publication, based on its intrinsic merits, it is pretty safe to assume that there must be good foundation for the statements.

That THE MOTION PICTURE NEWS is becoming recognized as the authoritative trade journal in the industry it covers is evidenced by numerous complimentary letters received in practically every mail. One of particular interest because the writer has found on testing the contents of THE MOTION PICTURE NEWS and comparing it with others in the field, that its information is "correct in every detail," to quote his exact words, is the letter recently received from G. A. Edwards, president of the Edwards-Zetler Feature Film Company, 303-304-305 U. B. Building, Dayton, Ohio. The letter follows:

Editor, THE MOTION PICTURE NEWS.

Dear Sir:—We always feel like giving credit where credit is due, and will state that we have made it a point among all our customers to find out what trade journals they take and which ones they like the best; and will state that in the last six months THE MOTION PICTURE NEWS has made a decided hit among the Ohio exhibitors.

Not only that. A bunch of our exhibitors have taken the liberty of sending us a copy of THE MOTION PICTURE NEWS with marked pages, thinking possibly we would not have it on our desk. But we have been buying the same from the newsstands, and the information contained in it is correct in every detail.

Hoping that THE MOTION PICTURE NEWS will continue the increase in its circulation, and with the best wishes from the Edwards-Zetler Feature Film Company, we are,

Yours truly,

G. A. EDWARDS, President.

Exhibitor Defies Pennsylvania Censors

Silverman Puts On "The Drug Terror" at Harrisburg Theatre Despite Warning—Confident He Will Escape Fine—Authorities Made No Interference

Special to THE MOTION PICTURE NEWS

Harrisburg, Pa., Aug. 20.

DEFYING the Pennsylvania State Board of Censors, from whose office he said he had received a warning not to show the Lubin film, "The Drug Terror," on the screen, Isaac Silverman, owner of the Photoplay Theatre, 221 Market street, displayed three nights ago the picture despite the fact it has not received the state censors' mark of approval.

There was no inteference with the show. Mr. Silverman is president of the recently formed Central Pennsylvania branch of the Motion Picture Protective Association of Pennsylvania, which is on record as opposed to censorship among other things, but he told the representative of THE MOTION PICTURE NEWS to-night that he had taken his own initiative.

"I am convinced that the film teaches a strong moral lesson," said the theatre owner. "Judge Umble, of Uniontown, Fayette county, and a large number of welfare workers who have seen it have pronounced it all right, and under the circumstances I am willing to risk the fifty dollar fine, for I don't believe any court will impose it."

According to Mr. Silverman "The Drug Terror" has been shown in Pennsylvania ever since last April, or several months before the censorship law became effective. The censors have heretofore refrained from requiring pictures to be examined that were put on before June 1, the date the law went into effect, and which are still being exhibited in the state. According to the owner of the Photoplay Theatre, however, he was informed to-day by a representative of the state censors that the picture had been ordered returned to Philadelphia for examination and he was warned not to display it in the theatre to-night as he had advertised he would do, but, as he expressed it, he "took a chance" that the film is a proper one.

V. H. BERGHAUS, JR.

Colonial Studio Complete in Equipment

New York Company, Now Producing Sir Gilbert Parker's "Seats of the Mighty," Ready to Stage Dramas Requiring Elaborate Settings

THE Colonial Studio, 226 West Thirty-fifth street, New York City, where "The Seats of the Mighty" by Sir Gilbert Parker, is now being produced for the screen, is one of the most complete motion picture plants in the metropolis.

E. J. Carpenter, who has a record of fifteen years success as a theatrical manager, is in charge of the studio.

The property room is located in the rear, on the ground floor, and is under the charge of George Fitch, an expert in his line. The wardrobe room, nearby, is under the supervision of Blanche Townsend, a woman of many years' experience.

Commodious dressing rooms for the actresses are on the next floor. Those for the men players are located on a balcony over the women's dressing rooms.

The main studio floor is thoroughly equipped for staging the most elaborate production contemplated by the Colonial company. The room is decorated with gorgeous draperies and genuine tapestries of great value. A square bank of Cooper-Hewitt lights furnishes the illumination.

The Colonial Studio maintains a department for the production of high-class posters, under the direction of Will Bradley, an art printer.

James D. Law is the president of the company.

Form Company to Make $10,000 Features

Photo Play Library Corporation, Atlanta's First Producing Company, Getting Ready to Put Out Five-Reel Multiples

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., Aug. 20.

THE Photo Play Library Corporation, organized for the purpose of producing five-reel special films, which will cost upwards of $10,000 each, has just perfected organization with Martin F. Amorous as president. The company is capitalized at $50,000.

This is Atlanta's first motion picture producing company. A temporary studio and offices have been leased.

Lester and Byron Park, who were until recently owners of a well-known Colorado picture-making company, have been selected respectively as vice-president and general manager and director of distributing agencies.

In adition to making its own pictures, this company will act as its own distributing agent, and for this purpose will establish branches in twenty of the principal Southern cities.

L. K. STARR.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

COLONIAL, PASADENA. READY IN JANUARY

THE Pasadena Theatre Company expects soon to break ground for its new theatre building, to be located directly west of the La Casa Grande Hotel, East Colorado street, Pasadena, Cal., and to have the structure ready for occupancy late in January.

According to the plans and specifications prepared by Architect Reginald D. Johnson, the building will cost $80,000, exclusive of the furnishings and equipment, which are expected to bring the total cost almost to the $100,000 mark.

The new theatre, to be known as the Colonial, will have a seating capacity of about 1,500. The seats will be designed for comfort rather than with a view to crowding in the greatest possible number of people.

The structure will be absolutely fireproof. It will have a special heating and ventilating system of the most modern type, and the temperature will remain the same day and night throughout the year, both summer and winter. The stage, it is asserted, will be the largest in the city, and its equipment will be the best that money can buy. The directors say, in fact, that everything about the whole plant will be absolutely the best and most modern the market affords.

It is planned to make the music a big feature. A pipe organ to cost between $7,500 and $10,000, will be installed, and in addition to this there will be a six-piece orchestra made up of top-notch musicians.

The present board of directors of the Pasadena Theatre Company is made up of A. A. French, Ben. H. Leslie, Tod Ford, Jr., and Eric Kobbe.

NEW SALT LAKE THEATRE

SALT Lake is to have a motion picture theatre along the lines of the new Plaza in Denver and similar modern homes of advanced motion pictures in several of the big cities of the United States.

It will be called the Broadway Theatre and will open its doors to the public September 1. The Broadway will exhibit Paramount pictures and the daily illustrated motion news service of the Pathé people.

The new company to enter the amusement field is capitalized at $20,000 with Ralph Schayer, president and manager, and he and G. F. Eckstrom, M. H. Hanauer, D. J. Cavenaugh and H. Salinger, all of Salt Lake, directors.

The interior decorations of the Broadway will be along Moorish lines and a perfect ventilating system, heating and cooling plant will be installed. The opening bill will be "One of Our Girls," a four-reel photodrama by Bronson Howard, featuring in the title role Hazel Dawn.

SECOND FEATURE HOUSE FOR MONTANA

INTRODUCING the Regent Theatre, of Billings, Mont., the second all-feature motion picture house in Montana. Exit the Broadway Theatre, ten-cent motion picture house on North Broadway, Billings.

Announcement of the sale of the Broadway to E. C. O'Keefe, of the Luna Theatre, and B. D. Caldwell, another Billings business man, has just been made. The Broadway Theatre will be closed for extensive alterations and improvements, and when it is reopened, late this month, it will be under the name Regent, with Mr. O'Keefe as manager.

The price paid for the Broadway was not stated, but it is understood it brought a good figure. The transaction includes all furnishings.

The only other all-feature house in the state is the American, at Butte, F. T. Bailey's $150,000 house.

The Regent management expects to show such pictures as the Famous Players series, with the leading actors of the legitimate stage playing in the parts in which they made their greatest hits. These will include such plays as "Brewster's Millions," dramatizations of Jack London's "Sea Wolf," Victor Hugo's "Les Miserables," and other great stage successes.

The Regent also will show the General Film Company's masterpieces, featuring such well-known photoplay stars as Francis X. Bushman, Alice Joyce, John Bunny and other favorites.

The front of the theatre is to be remodeled, Mr. O'Keefe said, and other improvements made which will make it one of the most attractive houses in the state.

1,100-SEAT HOUSE FOR POUGHKEEPSIE, N. Y.

Poughkeepsie, New York, is to have a modern motion picture theatre, to be located in the building formerly occupied by A. V. Haight & Company, at 10 and 12 Liberty street, which is to be completely remodeled. The proprietor is to be John H. Pye, who, after a careful study of the motion picture field, has decided to give up a life of retirement and enter the motion picture business here. He has filed plans with Building Inspector Cannon. Dubois Carpenter is the architect. The theatre will be opened in the fall.

The theatre will seat 1,100 people, most of whom will be accommodated on the first floor. There will be one balcony. The building will be made absolutely fireproof, and there will be exits to both Liberty and Mechanic streets. The entire three story building will be utilized for the theatre, all the floors and partitions being removed. An attractive front is being planned for the new theatre. Work will be continued steadily until the theatre is finished, which will be about the middle of September.

ANOTHER ST. LOUIS THEATRE

A MOTION picture theatre will be opened about September 1 by the Columbia Theatre Company at 419 North Sixth street, St. Louis. The building, which adjoins the Columbia Theatre, was damaged by fire two and a half years ago and is now undergoing reconstruction.

The new showhouse will be named the Pageant. It will have an ornamental front and all ornaments and decorations will carry out the idea of the Pageant and Masque.

Indian colors will be used both in exterior and interior decorations. Marble will be used largely in the front and vestibule, and just inside will be one of the finest rest rooms in the city for the use of women and children. A maid will be in attendance at all times.

The theatre will seat about 700 persons. The ventilation apparatus will include an air-washing machine for purifying and cooling the air.

The plans for reconstructing the building were made and the work is being supervised by William A. Cann & Co.

$40,000 ROOF GARDEN IN SAN ANTONIO

PLANS have been completed for a $40,000 roof garden motion picture show on the east side of Soledad street in the block between West Houston street and Main Plaza, San Antonio, Tex. It will be erected and operated by W. J. Lytle, Martin Wright and C. T. Fincham.

The theatre building will be of reinforced concrete tile and steel construction. Seats will be provided on the main floor for 2,000 persons. The roof, which will be used in summer, will have about the same seating capacity. The entrance to the theatre will be on Soledad street. Work has already started clearing off the site, and the promoters expect to open the playhouse on or before November 1.

The theatre will be erected on the property just behind the old courthouse building and the two buildings to the north, extending back to the river. This property is about 100 feet wide and 150 feet long. The property was leased for a period of fifteen years from Mrs. Albert Smith, August Pagel and Albert Kronkosky.

The same parties who are erecting this theatre recently leased the new Brady playhouse on the corner of St. Mary's and Houston streets.

Mr. Lytle at present operates two motion picture shows on Houston street and one on Alamo Plaza.

PLAN WILMINGTON THEATRE

DR. S. G. ELBERT will erect a motion picture theatre on the location of the houses at 810, 812 and probably 814 French street, Wilmington, Del. The new building will cost between $25,000 and $30,000. The building will be erected by Dr. Elbert. He will not be associated with any syndicate.

He has purchased 1,500 seats in New York City for the new building. Dr. Elbert asserted that motion pictures would be run in the new theatres as a certainty, and that probably vaudeville would be staged in the new house.

The houses on the site of the new theatre will be razed within the next few months. Plans for the building will be completed in a short time.

UTICA TO HAVE ANOTHER FILM HOUSE

A NEW motion picture theatre is to be erected in Utica, N. Y., at the northeast corner of Sunset avenue, Varick and Spring streets, by Frank Centoletta and Frank Pete, the latter being the former owner of the Dreamland Theatre on Varick street. The new show house will be erected as soon as plans are ready.

1,000 CAPACITY HOUSE

ROCHESTER, N. Y., is to have another motion picture house, and one of its proprietors will be the local postmaster, William A. Buckley.

The new theatre, for which an application has been filed with the building bureau, will be located on Murray street, and will cost about $12,000. It will have a seating capacity of 1,000; 700 on the ground floor, and 300 in the balcony.

Work is to begin at once on it.

Sales and Leases

The Manhattan Avenue Theatre at the southwest corner of Manhattan avenue and 109th street, New York City, built several months ago, has been leased for five years at a rental of $13,000 a year by the 109th Street Theatre Corporation. The property was bought last September from the estate of Jacob S. Bernheimer. The building cost $20,000 to build, according to the estimate filed with the Building Department by the architects last October. It has a seating capacity of 1,003.

Announcement is made that the Moore Amusement Company, of Tacoma, Wash., which has just filed articles of incorporation, will take over the new C Street Theatre erected by John S. Baker, adjoining the Tacoma Theatre, and that the new house will be opened in about six weeks. High-class moving pictures will be exhibited.

By a deal just consummated the moving picture theatre at San Benito, Tex., was purchased from G. W. Becker by Doctors Seiser and Vinsant of that city.

The Bijou, motion picture theatre, Paducah, Ky., has been sold by T. L. Coyle to J. A. Lindell, its former owner.

Frank Montgomery, president of the Montgomery Amusement Company, announces the sale of the theatre at Atlanta, Ga., bearing his name to Niels Esperson, of Houston, Texas. Mr. Esperson already has assumed control.

Ralph DeBruler, to whom the Montgomery is indebted for a wonderful success, will continue as manager. The theatre will be run along the same plan as heretofore under Mr. DeBruler's management.

The Auditorium on South Main street, Waterbury, Conn., has been leased for a period of one month. It is understood that the interested parties intend to show motion pictures there. Should they meet with success it is probable that the lease will be renewed for a much longer period.

Joseph A. Wasserman has leased the moving picture theatre at 897 E. 180th stret, the Bronx, and the airdome adjoining for five years to Samuel Levy at an aggregate rental of $12,000.

Daniel Rentschler will build a two-story moving picture theatre, 42 x 100, in the west side between Rose street and Pomeroy avenue, Kearny, N. J., at a cost of $20,000. The building has been leased to John J. Wilson.

Announcement is made of the sale by John O'Brien of his moving picture business at Ansonia, Conn., to W. L. Blaser and H. I. Bennett, of Norwalk. The purchasers recently secured a lease of the opera house, but Mr. O'Brien's lease had over a year to run.

The Airdome, New Brunswick, N. J., has been sold to A. J. Conover, who owns the land, for $135.

Altogether the Airdome, its scenery, electrical fixtures, seats, etc., costing originally from $3,000 to $4,500, according to various estimates, went for $237.

Most of the scenery and fixtures were purchased by the Star Theatre, of Albany street.

Fitzer Brothers, of the Happy Hour Theatre, Syracuse, N. Y., announce that they have secured the lease of three plots of ground on the main street in Syracuse and that they are going to arrange for the immediate erection of a ground floor ballroom. All of the modern dances will be taught and a moving picture machine will be installed to show in pictures just how the Castles and other dancers do it correctly. It is expected that teaching dancing by the aid of the motion picture will in itself prove a drawing card.

Alterations and Improvements

The Pastime Theatre, Maysville, Ky., is to be enlarged and undergo other improvements.

A. Raymond Raff is estimating on plans for interior alterations to the German Theatre building at Seventh street and Girard avenue, Philadelphia. C. P. Berger is the architect.

Rochester, N. Y., boasts another first-class picture theatre, with seating capacity of 1,500, as a result of alterations and additions made by I. M. Salyerds, manager and owner of the Lyndhurst Theatre, at Lyndhurst and North streets, that city. Mr. Salyerds closed his theatre on June 15th, and immediately put a large force of men to work, constructing a balcony, putting in a new ventilating system, and redecorating.

The result is that the seating capacity has been increased from 800 to 1,500, and Mr. Salyerds has one of the best plants in the city.

Alterations to cost $1,000 will be made by Samuel Wheeler to his motion-picture theatre, southeast corner Fifty-second and Sansom streets, Philadelphia.

A permit for remodeling the Empire Theatre building at Shelby and Market streets, Louisville, at a cost of about $1,500, has been taken out.



FRANK POWELL AND HIS PATHE COMPANY JUST BEFORE THE ENGINE WRECK IN "THE TAINT"

Hospitality That Pays Dividends

By R. H. Gore

A Slip of a Girl, With No Previous Experience, Succeeds Where All Men Managers Had Failed—Allows Women to Give Teas and Receptions in the Afternoons and Puts on Pictures at Night

THIS is the story of a little hole-in-the-wall motion picture house in a small town that was a losing proposition for a long time.

It was a financial graveyard, everybody said. More than one man had lost money in it and had gladly let go of it.

But a slip of a girl worked a miracle. She put it on its knees first so that it could crawl, and then she taught it to stand alone, and now it is a regular walking, money-making proposition in the hands of a man who is carrying out the girl's policy. And there's a romance to season the tale.

In the fall of 1908, Lorene Heury, twenty-four, pretty, enthusiastic, possessed of a solid business-common-sense head and comprehending, observing eyes, stood behind a millinery counter, talking with the women who came to buy hats. Early in her life she had wanted to be a prima donna. That dream was shattered, but it left her with a taste for the theatre.

Among the things that her women customers talked about was the motion picture theatre in their town—the pictures they saw. But they told her that they did not like to go. They disliked the man who ran the place and were of the opinion that he was not friendly enough. They put an emphasis on the adjective.

The girl caught the emphasis. And she asked herself if the theatre would pay if somebody who was friendly ran it.

THE town was Chandler, Ind. The population, including the suburbanites who work in Evansville, is 1,800. There isn't any place to go outside of the picture house.

The girl decided that it would pay at least better than the clerkship in the millinery store at $7 per week. She asked several of her elderly friends and they shook their heads gravely.

"Don't touch it with a telephone pole," one fatherly individual said.

But the girl was inclined to trust her own sense of appraisement.

She boarded a traction car and visited Evansville, Ind., where there is a theatorium for every 500 residents, picture houses and saloons occupying all the corners, with the banks jammed up against them.

SHE talked with exhibitor after exhibitor. They all said substantially the same thing. They told her that the small town inhabitant was stingy and would not patronize programs regularly.

Still they did not convince the girl. She had been born with a stubborn will and self-confidence enough for three people.

She went back to Chandler. She saw the exhibitor of the little theatre. He told her right out that she could have the theatre and he would take her note, but he wouldn't be liable for the debts. She assured him that she would look out for the debts. She signed the note after she had brought down the price to one-half of what he originally asked. She got a bargain, providing, of course, that she could make it draw people who would pay ten cents admission. She had made up her mind that she would not reduce the price.

The first thing she thought about was house policy. There had been a policy at the millinery store not to give credit. That was all the practical lesson she had ever had in matters of policy. But she had intuition.

SHE knew that she wanted to be friendly. Her women friends had given her the tip that the other management was not so.

About this time she read of the social center efforts being undertaken in Wisconsin. It gave her an idea. She decided to make her theatre a social center for the neighborhood.

Her policy was then defined. There would be only night shows—the house being given over in the afternoon to women's clubs, children's parties, and the like. She included every sphere of social activity.

Then she wrote the presidents of all the clubs that she had taken over the theatre, and that it would be improved, made attractive, and then turned over to them each afternoon.

She concluded that a name would be important. She called it the Little Queen, and when she had effected the renovation, it was true to the name. It had an inviting appearance outside and a "linger-longer" atmosphere inside.

She didn't stop there. She gave the editor of the weekly paper an advertisement and made such eyes at him that he gave her first page position, a whole column and a half.

She found her publicity caused people to inquire.

The theatre opened under the auspices of all the women's organizations. She had invited them, reminding them that this was a woman's enterprise.

THE first night went over big. She explained her purposes from the footlights. She said she wanted to put home life into her little theatre and make it a part of their everyday affairs.

After a month the crowds continued good, but she had another idea. She advertised again and chatted with the editor until he wrote a news article that hereafter it would not be fashionable to have a party unless all guests wound up the evening by going to the Little Queen.

That idea caught on. She reserved sections of the house for the special guests and saw that all their names got into the society column of the weekly, which was a premium that did not cost anything.

The whole town went to plugging for the new exhibitor. It soon became necessary to enlarge, and she moved to a new building specially built for the Little Queen.

But a meddlesome film man came along after she was established and saw that the Little Queen was run by a regular "little queen" and wondered why somebody else hadn't discovered the fact. He took her to Evansville. But the theatre she built still stands a monument to her judgment, energy and business sense.

SEGALL SELLS QUAKER CITY THEATRE

The Baltimore Theatre, 5026 Baltimore avenue, Philadelphia, was sold recently by Charles Segall to John W. Bright for an undisclosed consideration, subject to a mortgage of $34,500. Rumor has it that Bright paid nearly $40,000 for the property.

The Baltimore is one of the newest theatres in West Philadelphia, and seats about 450. It is well equipped and one good feature is the large and well-ventilated operating booth. The projection equipment consists of two Power 6A machines, Compensarc and Radium Gold Fibre screen. The pictures are well projected. The house uses licensed service with occasional good features.

BEN ABRAMS OPENS ATLANTA OFFICE

Special to The Motion Picture News

Atlanta, Ga., Aug. 20.

Ben Abram, representing the Photodrama and I. S. P. Film Companies, has opened offices at 409 Rhodes Building.

He is one of the oldest men, in point of service, in the motion picture game and is a welcome addition to the colony.

REMODELLED LYRIC OPENS

One of the most auspicious theatre openings that has ever occurred in New York City took place on Tuesday evening, August 18, when Morris Needle opened the doors of his renovated house, the Lyric, situated at Seventh avenue and Twenty-third street, New York City. The Lyric, which was formerly the Auditorium, has been remodeled at a cost of $7,500 and has a seating capacity of 600.

Later in the evening a dinner was held at Cavanaugh's arranged by genial Sam Trigger and Mr. Needle. Mr. and Mrs. Ralph Ince and Mr. and Mrs. Morrey, of the Vitagraph Company and William Wright, of the Kalem Company attended this function as well as the other.

Both Mr. Trigger and Mr. Spedon complimented Mr. Needle on his managerial policy which is to furnish four reels for ten cents unles it is absolutely necessary to run more.

Others present at the gathering were R. L. MacNabb, former vice-president of the association and George Wiley, former secretary. Grant Anson, treasurer of the association and W. E. Rogers, councilor, were present. All present agreed that the opening was a great success and complimented Mr. Trigger and Mr. Needle on the management.

FAMOUS STOCK THEATRE YIELDS TO FILMS

E. F. Albee announces that the stock policy of the Crescent Theatre, Brooklyn, has been given up and that the theatre is being remodeled for motion pictures, singing and orchestral entertainment. The stage will be converted into a conservatory with flower palms and fountains, while a $20,000 Wurlitzer Unit Orchestra will occupy the musicians' pit. When it opens on August 31, the Crescent will be to Brooklyn what the Strand Theatre is to Broadway.

The Crescent Players were for years the foremost stock organization in the country and prospered exceedingly. Of late, however, it has become impossible to secure enough releases of dramatic successes to provide new material.

BRISK OPENING FOR KENTUCKY HOUSE

Special to The Motion Picture News

Louisville, Ky., Aug. 19.

The Kentucky Theatre is the latest motion picture house to open at Dawson Springs, Ky. The manager, George W. Jacob, states that the attendance at the initial show was 500, although the seating capacity of the theatre is only 270.

Matinees will be given daily from 3 to 5 p. m,, with a continuous evening performance from 7 to 10:30 p. m. Licensed films exclusively.

"Lost Paradise" First Paramount Release

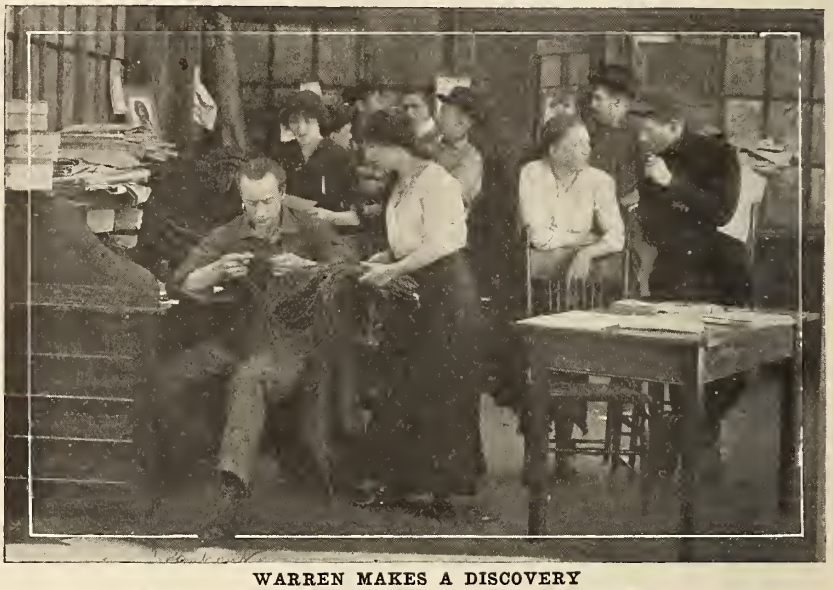
A Famous Players Success Depicting Life To-Day, Featuring H. B. Warner, Will Be Ready for the Trade August 31

THE first release of the Paramount Pictures Corporation, scheduled August 31, is a Famous Players production, H. B. Warner in a drama of capital and labor, "The Lost Paradise," by Ludwig Fulda and H. C. DeMille, collaborator in the Belasco-DeMille successes.

The subject marks Mr. Warner's first appearance in motion pictures. He is well known for his success in "Alias Jimmy Valentine" on the legitimate stage.

The production was exhibited at the Strand Theatre during the week of the June exposition.

"The Lost Paradise" portrays with vivid realism the gigantic struggle between the two master forces of modern industry. H. B. Warner assumes the role of the man who strives to reconcile the contending elements, and who is willing to sacrifice name and fame for the woman he loves. The production ought to make a powerful Labor Day feature.



WARREN MAKES A DISCOVERY

Scene from "The Lost Paradise"—Featuring H. B. Warner.

Circus Local Color for Lasky Picture

Company Has Arranged with Barnum and Bailey Show for Filming "The Ring Master at Winter Headquarters

GENERAL MANAGER SAMUEL GOLDFISH, of the Lasky Feature Play Company, has arranged with the owners of the largest circuses in America to "borrow" the equipment of one of their organizations for the production of "The Rose in the Ring," George Barr McCutcheon's book, which, under the title of "The Ring Master" is being screened by the Lasky company with the star, Theodore Roberts, in the title role.

"The Ring Master" is a story of circus life, with the leading characters a frail young girl and a powerful 'ring master.' Mr. Roberts is fully equipped, histrionically, for the difficult role.

Either Bridgeport, Conn., headquarters of the Barnum and Bailey show, or Baraboo, Wisconsin, winter quarters of the Ringling Brothers, will be the site of the locale.

By correspondence Mr. Goldfish hopes to prevail upon the circus people to have enough of their performers remain at winter quarters for a few weeks so that they can be used in the picture. Two reels of "The Ring Master" will be made with the circus as atmosphere and the remainder at the Lasky studios.

Theodore Roberts, a warm friend of Otto Floto, of Denver, expects to leave Hollywood, join a western circus at Vallejo, Cal., and travel several weeks with the tented entertainers to gather local color. Oscar Apfel will have charge of the directing. A. Gondolfi will be the cameraman.

WORLD FILM BUYS "GERMANIA"

Leading Players Film Corporation have sold the United States rights for the Saveia film "Germania" to the World Film Corporation.

How Exhibitors Advertise

"AD" MATERIAL IS WHERE YOU FIND IT

IF ever there should be a roster of persistent picture personalities established, A. Wittmann will occupy a prominent place on the list. When the Paris Amusement Company, of which he is the head, was planning the Paris Airdome, on Morganford Road and Juniata street, St. Louis, it was found that a large tree on the ground would be directly in front of the box-office. Most managers would have had the tree cut down, but not Wittmann. Instead he spent two hundred dollars on the tree, had it trimmed and wired for electric lights, and now the "Paris Christmas Tree," as the people in the neighborhood call it, stands at the entrance of the Airdome a thing of beauty, and at night its towering branches shimmering with hundreds of red, green and blue lights, acts as a beacon to the people for blocks around, telling them where they can spend a pleasant and profitable evening.

Mr. Wittmann has always been a persistent and original advertiser. He seems blessed with that happy faculty of turning every circumstance into advertising material; even the disagreeable things are utilized.

Once when he was managing a house in the early days when audiences were not as well behaved as they are now, he found it necessary to admonish certain patrons about their expectorating habits.

This is the slide he used: "If you are used to spitting on the floor at home, spit on the floor here, we want you to feel at home." This announcement, with its keen sarcasm, caused a laugh, offended no one, and accomplished its purpose.

Another clever idea of Mr. Wittmann's is to print all announcement slides in both German and English. There are a great many Germans in the neighborhood of his theatre, and while most of them can read English, it pleases them to see the language of the Fatherland on the screen.

DECORATIVE "ADVERTISING"

Until recently, the Allendale Theatre, Buffalo, N. Y., has had a large and unsightly lot on the east side of the building. Now Manager Kaliska has given the use of this lot to J. H. Rebstock, one of Buffalo's largest florists, to use as a plot to grow his landscape plants. The plants will add greatly to the beauty of the Allendale and its surroundings.

MAKING HIS LOBBY A MAGNET

JAMES F. JACKSON, manager of the Savoy Theatre, Atlanta, is one of those live exhibitors who's always on the job in hours and out, too.



LOBBY OF THE SAVOY, ATLANTA, GA.
James F. Jackson, Manager.

The accompanying picture weekly shows a startling effect gained by Mr. Jackson in the decoration of his lobby, which offers an inviting contrast to those who pass on the hot pavement. Green moss covers the floors in every nook and corner, while hanging gray moss, birch bark and branches give the lobby the air of a real and inviting woodland retreat.

To add to the realism of the elaborate scene, tiny fireflies flash from the moss and branches at night. The effect is all the manager expected.

"RIGHT" ADVERTISING AND ITS VALUE

THE value of the right kind of advertising to a motion picture exhibitor was never better demonstrated than in the case of the Gordon Theatre of Rochester, N. Y. The men who are back of this theatre are shrewd showmen and before the place was built they realized the necessity of advertising.

They planned to make it a "feature" house and knew *that in order to draw the crowds the features would have to be properly exploited.* In carrying out this idea they engaged a local newspaper man to give part of his time as press agent, paying him a modest salary for his services.

The Gordon books two big features a week, changing Monday and Thursday, the whole program consisting of about eight reels. These features are advertised in exactly the same manner that a dramatic production is handled. Although windows and the billboards are used occasionally for display, the newspapers are chiefly depended upon to keep the public informed of the Gordon's attractions.

The press agent, being an experienced man, knows how to write clever little stories of the films and the players, which the papers are glad to print and which the people read with avidity. Plenty of cuts are used and bright, snappy, newsy stories are built around these cuts, arousing in the minds of the people who read them a desire to see the films.

The Gordon's advertising bills run from $50 to $100 weekly and once in a while where big billboard space is used, go above the latter figure.

It has been found, however, that the newspapers are the best result "getters" and they are now being used almost exclusively. The tremendous value of advertising was shown again only last week, when the Gordon showed Louis Tracy's story, "One Wonderful Night." This film was exploited by the press agent in exactly the same manner that he would have handled a regular dra-

matic production and the result was that the Gordon Theatre was jammed for three days, while the other houses were starving. The amount spent in boosting this film was ridiculously small *in comparison with the results.*

Advertising was instrumental in bringing to the Gordon 9,044 *paid admissions in one day this spring,* when Mary Pickford in "Tess of the Storm Country" was the feature. Mary Pickford is a great actress and a wonderful drawing card, but unless everybody knows that she is coming the exhibitor will not cash in as he should.

That's the Gordon's theory and that's the way it handles features.

"Tell the people what you have got and tell them in a manner that will make them want to see it" is their creed and it has been successful.

The Gordon considers a press agent one of its best investments. Besides knowing the game more thoroughly than a man with less experience, he relieves the manager of all the annoying detail which goes with the promulgation of publicity.

A PIONEER ADVERTISER

LEE L. GOLDBERG, manager of the National Theatre, Louisville, Ky., is probably the only pioneer theatre manager in that city who still is in the game.

"My connection with the motion picture enterprise began about ten years ago, when the industry was in its infancy, not only in Louisville but in the whole country," said Mr. Goldberg, who was first connected with the Hopkins Theatre, which was a reconstruction of old Music Hall, in its day a famous playhouse.

"Ten years ago vaudeville also was new in Louisville, and pictures were put on to wind up the bill. The pictures, as a rule, carried a train robbery plot with all the lurid trimmings which caught the fancy, not only of the gallery gods, but staid men and women also. At that time," he says, "there were only two motion picture theatres in the city, each of which gave only one reel of pictures.

"In 1908 O. T. Crawford, of St. Louis, leased the Hopkins and the theatre became an exclusive motion picture house. The Hopkins at that time was advertised as the largest motion picture theatre in the world, which claim then undoubtedly was justified. Anyway, this made good advertising, and with a change of program twice, and sometimes three times a week, the pictures created a big sensation.

"Also," says Mr. Goldberg, "it was through my efforts that the Hopkins became the first user of newspaper space in exploiting pictures in this city."

Universal Actor Battles With Shark in Pacific

J. Warren Kerrigan Almost Loses His Life While Swimming in California Surf—Wrist Watch Saves Him from Fish's Jaws

Los Angeles, Aug. 17.

WHILE acting before the camera in the breakers on the coast of Southern California at a point midway between San Pedro and Redondo, J. Warren Kerrigan, featured by the Universal in Victor dramas, was attacked by a man-eating shark and suffered severe lacerations on his left leg and right shoulder.

A small wrist watch is said to have saved his life. When the shark first attacked him, it tore a seven-inch gash below the knee, in his left leg. Mr. Kerrigan was drawn under the water for an instant and the teeth of the big fish tore into his shoulder.

He grappled with his enemy, but the big fish was too slippery for him. At this instant, however, the watch caught and clung fast to the fish's head. Mr. Kerrigan thinks that the stem of the time-piece caught in the shark's eye, as, had it caught in its mouth, he would probably have lost his hand.

Its attack checked for an instant, Mr. Kerrigan fought his way to the surface and swam shoreward. He was hurried to an emergency hospital at San Pedro, and when it was ascertained that none but flesh wounds had been inflicted, he was removed to a Los Angeles hospital, where he was cared for by Dr. Lloyd Mace, the Universal physician. The actor is now again with his company.

The accident took place during the filming of the drama, "There Is a Destiny," a romance of fisherfolk.

Screen Acting Helps Opera Singers

Fernando Michelena, Father of California Corporation Star, Declares Motion Pictures a Great Histrionic School

"ACTIONS speak louder than words," said Fernando Michelena, recently in discussing the advantages that accrue to an opera singer who spends some time in studying and playing for motion pictures.

His daughter, Beatriz Michelena, one of the prominent sopranos on the American stage, is at present the star of the California Motion Picture Corporation's productions. She has assumed the leading roles in "Salomy Jane," "Mignon," "Mrs. Wiggs of the Cabbage Patch" and several other film presentations now under way at the studio near San Rafael.

Fernando Michelena will easily be recalled by the opera-loving public of America as one of the greatest tenors that ever sang "Faust," and as leading tenor for Emma Abbott.

"I entirely approve of my daughter's venture into the motion picture art, for it means the development of precisely those faculties for acting that are usually ignored by opera singers —I mean the histrionic faculties."

Mr. Michelena continued:

"No word is uttered, yet the artist must make her meaning plain. She must demonstrate the truth of the adage, as I have said that actions speak louder than words.

"How often does one hear an aria sung with the pantomimic expression that should match the fervor of the words? Very seldom. That is what the motion picture teaches. No aid of melody, nor even of prosaic speech is lent to the artist. She must so enact the scene that the thought is conveyed, vividly and distinctly through the medium of the only universal language—pantomime."

New Pathe Director Produces First Play

George Fitzmaurice Brings Out "The Brahmin Diamond"—Material Obtained at First Hand from Several Years' Residence in India

GEORGE FITZMAURICE, of Pathe, who this spring stepped from the ranks of scenario editors to become a director, announces the completion of his first picture, "The Brahmin Diamond."

Mr. Fitzmaurice spent nine years in India and he has drawn upon his knowledge of the unchanging East in this picture for the scenario. The story gives the adventures of a sacred diamond stolen from a Hindoo idol, the strenuous efforts of the Hindoo priests to recover it, its various changes in ownership, and the way in which it causes separation between a charming girl and her fiance.

The cast is excellent, comprising well-known players from the "legit." Among them are William Rosell, who played the lead this past season in the New York success, "Marrying Money"; Edna Mayo, of "Help Wanted"; Ernest Truax, who plays the lead in "The Dummy"; Paton Gibbs, of "Madam X," and Helen Hilton, of the original New York production of "Fine Feathers," and other theatrical successes.



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

HOW OPERATOR AND PIANIST CAN CO-OPERATE

PICTURE houses of to-day, while greatly improved, enlarged and have better films, projection and music, still have "trouble on the screen."

The operator for a moment has turned away from looking at the picture to fix a carbon, and is adjusting his motor or taking a drink of water —in fact, is doing something that takes his attention from the screen. Now comes a dark patch on the screen, a jump and picture "out of frame." This lapse may last from a fraction of a minute to 2 or 3 minutes or until the operator has seen the fault and remedied it.

Sometimes it is the pianist who pounds on the upper notes on the piano to attract the operator's attention, or the drummer gives a few loud taps on the drum, but more often it is the audience that stamps its feet. It seems to me that there is no excuse for this sort of thing, and the best remedy is to have a buzzer in the booth connected to a button conveniently located at the piano.

A few theatres have this and its working is so satisfactory that the wonder is that all theatres do not see the advantage and install one. The operator cannot be watching the picture all the time, but the pianist or player of the "one man orchestra" in playing for the pictures at once notices if anything goes wrong on the screen and can signal immediately.

A set of signals could be arranged, viz.: two short rings, frame up or fix light; a long and short ring for faster, or short and long for slower, etc.

Another case where the buzzer comes in handy: The operator in most cases does not "follow the picture" or action of the film. He has all he can do to keep his light right and project the best picture possible. If the action or plot of the picture could be helped by turning a little faster or slower, in the pianist's opinin, he need just signal the operator.

Again, sometimes there is a white background and a very perceptible "flicker" which a little faster turning by the operator would correct. This flicker might pass unnoticed by those in the rear of the house, but to the pianist and the audience near the screen it "gets on the eyes." The operator knowing that the picture is being watched can feel easy and center his attention on his machine glancing through his port hole now and then, and he knows if he misses anything a signal will call his attention.

MANY CHANGES IN BUFFALO ORCHESTRAS

THE Strand orchestra, Buffalo, N. Y., will be changed almost completely this fall. George A. Bouchard, former director of the Strand, goes to Shea's Hippodrome as organist. Dave Edel, drummer, goes to Colorado. Arthur Fuessi leaves also. Ivan Shapiro, formerly first violinist at the Strand, will return as second violin and Alfred Fahlbusch, one of the finest violinists in the state, will take the first stand at the Strand.

Miss Ruby Belle Nason has been engaged as organist and Victor D'Ana, a talented local cellist, will take the cello stand. The remainder of the orchestra will keep their places. This orchestra will without doubt be the best in the city. Many local musicians will be surprised to hear that Mr. Fahlbusch has entered the Strand orchestra, for Buffalo will certainly miss him. He was concert master of the Buffalo Municipal Orchestra and whenever large concerts were given by the local singing societies he always played first violin.

Mr. Fahlbusch is one of the local men to whom leaders look when they have "big" jobs. Louis Weiser, the relief pianist at the Strand, also goes to Shea's Hippodrome. Manager Edel has certainly had his hands full with the music proposition during the past week.

SEATTLE THEATRE HAS $11,000 ORGAN

THE management of the Alaska Theatre, the new Seattle photoplay house that opened in July, were disappointed at that time by some delay in the shipping of the organ they had ordered.

The organ arrived in due time and was dedicated Monday, August 3, with an organ recital. The instrument has caused a great increase in attendance. The organ cost about $11,000 and the theatre $125,000.

ORGAN ON BILLBOARDS

PROPRIETOR Samuel Goldberg, of the Princess Theatre, 1317-19 Douglas street, Omaha, Neb., has installed the only unit orchestra, or photoplayer organ, here, at a cost of $10,000.

The nearest points where others are in use are Denver and Chicago. His theatre is also the only one using a mirror screen. Amy Ponslowe has been engaged to play the organ. Billboards all over Omaha and South Omaha have been covered with big-letter advertisements of the organ and they attract huge crowds.

NEW KIND OF MUSIC FOR A PHOTOPLAY HOUSE

THE CLEMMER, Seattle, has added several novelties lately, all tending toward "homieness." Elegant palms, costing about $50 each, were placed in the main foyer, and several canaries were put in the ladies' waiting rooms. These sweet singers almost split their little throats when they hear the strains of music from the organ.

As they are remote from the audience, they are only to be heard in the ladies' rooms. The effect is excellent and has caused a lot of comment that has been good advertising for the theatre.

THE ALLENDALE'S CRACK ORCHESTRA

MANAGER William G. Kaliska, of the Allendale Theatre, Buffalo, N. Y., now has one of the finest orchestras in the city. He has six men, all prominent local musicians. His drummer is Mr. Ferdinand Asmus, formerly xylophone soloist with the Buffalo Park Band and the 74th Regiment Orchestra. Mr. Asmus renders solos on the xylophone every evening, which are being well received.

NEW SEATTLE THEATRE OPENS LABOR DAY

Special to The Motion Picture News

Seattle, Wash., Aug. 17.

The Liberty, which opens here Sept. 7, will cost when completed $125,000 and will be one of the finest in the Northwest. The theatre will seat 2,400 on two floors, with neither a stairway nor a post in the house. There are no boxes, but a series of loges at the front of the balcony. A gigantic statue of Liberty holding aloft a torch containing 1,200 electric lights is placed directly over the main entrance.

The lamp house or projecting booth will be in the rear of the first floor, allowing an almost right-angle projection. A Hope-Jones Unit Orchestra will be installed at a cost of $24,700. This has arrived and will be ready for use at the opening.

All of the latest methods of lighting, ventilating, and seating have been installed. The theatre is owned and will be managed by Jensen and VonHerberg, the present owners of the Alhambra.

CAMERA MEN AFTER GRAND CANON VIEWS

Special to The Motion Picture News

Minneapolis, Aug. 18.

Twenty thousand feet of film will be used by Charles Russell and Bert Loper, two Colorado men, in giving the world a close view of the wonders of the Grand Canon of the Colorado River. They are now fitting out their expedition at Grand Junction, Col., and Green River, Utah.

The present trip which the men are planning is the second attempt to get the canon into the films, Russell having made a previous trip in 1907, escaping with his life but loosing his pictures.

Government employees at work on a survey of the Colorado and Grand River will help the men over the rapids, and then after they reach the canon proper they will have to shift for themselves Each man will use a steel bottom boat made by a firm in Salem, Ohio.

COMMERCIAL WORKS DOUBLE SHIFTS

The laboratory of the Commercial Motion Pictures Co., Inc., at Grantwood, N. J., is now working on double shifts of eight hours each in order to catch up with the large amount of orders on hand.

Edward M. Roskam, the president of the company, is now dividing his time between the studio and the executive offices of the company in the city.

Mr. Roskam has installed in the laboratory many improvements, the result of ideas gained by him on his recent trip to England and the continent.

Giant Redwood Tree Felled for Film

Sixteen Men Work Two Days to Cut Forest Leviathan—Universal Actors Ride Mile a Minute Down Flume

Special to The Motion Picture News

AFTER spending two weeks roughing it in the government forest reserve near Hume, where the lumber camp of George Hume, of Fresno is located, and making exteriors for two two-reel pictures that will portray the wonders of California, the members of the Henry McRea Universal 101 Bison Company are home.



HENRY McRAE'S COMPANY IN FRONT OF THE LARGEST TREE IN THE WORLD ON THE GOVERNMENT RESERVE NEAR HUME, CALIFORNIA

This is the first motion picture company to penetrate this section of California, so far as is known, but all feel amply repaid for their hardship by the wonders they saw and the pictures secured. After much persuasion the owner of the Hume lumber industry granted them a permit to enter the territory, and later finding the company offered amusement that made the men more contented, gave the picture makers every assistance possible.

For the film, "The Law of the Lumber Jack," the felling of a large redwood tree was wanted, and Mr. Hume ordered one twenty-three feet in diameter cut. It required sixteen men more than two days to fell the tree, valued on the stump at $4,600. This tree, it is estimated was 1,500 years old and more than 300 feet high. In order to make the picture it was necessary to cut away a dozen or more other smaller trees. Excellent views of the cutting, dynamiting, and falling of the tree, together with views before and after were made.

One of the sensations of the picture will be the ride of the actors down the flume, which extends from Hume to Trimmer, and is sixty-five miles in length. The first six miles of this falls about 1,500 feet, and consequently causes the boat or clamp of lumber to travel at a rate of a mile a minute. Four members of the company rode two of these clamps, while Director McRea and Cameraman Al Siegler followed in a flume boat, and directed the acting and ground the film through the camera. The ride was over deep yawning canyons, along steep cliffs, and almost all of the way on wooden and steel trestles. There was nothing for the actors and actresses to hold to, and in rounding curves they were frequently in danger of being thrown off. The six-mile ride was made in six minutes.

During the stay in the lumber camp Marie Walcamp, leading woman of the company, celebrated her twentieth birthday.

Trade Events in Western Pennsylvania

Exhibitors Report Excellent Summer Business—J. Frank Hatch Buys 70-Acre Place for the Manufacture of Equipment—East End Cameraphone Theatre, Pittsburgh, Closed for Renovation—Al W. Cross Enters Feature Business for Himself

Special to The Motion Picture News

J. FRANK HATCH, film man and carnival expert, has bought a place of 70 acres at Callery, Butler county, Pa., where he intends to place his workshop, and where motion picture equipment will be turned out and repaired for his many theatres throughout the country. It is also said that one of the film companies will use it as the scene in many of its plays dealing with the working classes.

The East End Cameraphone Theatre is to close shortly to complete a remodeling scheme. The theatre will be closed but a few days while an extra force of workmen are being gathered, so as to rush the work through to completion in the smallest possible time.

When the theatre opens it will be one of the cleanest in the city of Pittsburgh, and will represent all that is entitled to be called the latest thing in motion picture theatres or in equipment, as some of the latest labor-saving machines have been added to the long list of equipment that is needed by the house.

The Feature Film and Calcium Light Company has taken the agency for another rectifier which transforms alternating into direct current. It is said to be more compact and simple than any other on the market. The rectifier not only saves from 25 to 30 per cent of the current but produces a clear, steady light, soft and easy on the eyes.

All other devices that have been put on the market for the changing of the current lose a great amount of the current and are in most instances cumbersome affairs, it is said.

New Theatre for Springdale, Pa.

John Aivolotis will open a new and up-to-date motion picture theatre at Springdale, Pa. It is a modern house in every way, with a seating capacity of 300, and is most handsome in appearance. Ludwig Hommel & Company furnished the equipment, including two Power 6-A machines, booth screen, chairs and other equipment.

George B. Beinlein, of the Feature Film and Calcium Light Company, will be married September 8 to Miss Rose Feld, a well known and most charming young lady of East End Pittsburgh.

The ceremony will be performed in St. Michael's Church, South Side. Mr. Beinlein has already purchased a fine new residence in Carrick. The honeymoon will be spent in the East and the couple will return to Pittsburgh by way of Niagara Falls.

Al W. Cross, formerly traveling man for the George Kleine office in Pittsburgh, has started in the feature business for himself at Room 517 Lyceum Building, under the name of the Hudson Feature Film Company.

He is booking the following features: "The Lineup at Police Headquarters," "Fire and Sword," "Fight for the Black Diamond," "Lure of Gold," "Buffalo Bill," "Hooligan," "Mutt and Jeff," "Bringing up Father" and a number of others.

Off for Vacations

Mr. Seltzer, of the Seltzer Automatic Music Company, recently made a trip East, staying in New York several days. He visited Harrisburg, Reading and Pottsville on business and received an order for a Seeburg motion picture photoplayer to be installed in the New Slater Theatre that opens at Pottsville on August 31.

Jerome Spandau, of the Warner Feature Film Company, left this week for the East where he will remain for several weeks, spending his vacation at Atlantic City. His wife accompanied him. Mr. Spandau will also look after some business for the firm in New York before he returns to Pittsburgh.

N. S. Maisack, manager of the East Liberty Cameraphone, is camping with the Dixie Club at Harmarville, Pa., but returns to the city several times a week to look after the business of the theatre. Maisack is an expert in the water, and next fall will race Kennedy, of New York, a series of races for the long distance back-stroke championship of the world, the title for which the Pittsburgh man now holds.

Book Return Date for Bosworth Film

The Sheridan Square Theatre, of East Liberty, ran Bosworth's "The Valley of the Moon" three days lately with excellent results. It is said that the play proved so popular in that section that so many requests have been sent in for another run for the films that the management of the house has consented to get the feature again for a three-day run.

Warner's Feature Film Company has issued an eight-page brochure on one of the firm's latest releases, "Across the Border." This play is to be shown in Pittsburgh shortly, and it is said that the feature has been booked at a number of theatres in this section.

A. S. Davis, one of the most popular men in Film Row, Pittsburgh, spent several days recently in West Virginia, where he attended to his oil business in that section. He also booked several of his features for showing in several of the West Virginia towns, including Wheeling and Fairmont.

M. Von Monthe is back in Pittsburgh as road man for Warner's Features. He formerly worked from this office but was transferred to Cleveland some time ago.

Good Picture Summer Season

The Sheridan Square Theatre in East Liberty is getting ready to resume vaudeville the first week in September. The summer season of pictures, which is now drawing to a close, has been a most successful one and has been due in a great measure to the careful selection of the pictures shown and the general attractiveness of the house. John T. Harris heads the company, owning the theatre, and Frank H. Tooker is the manager.

"Atlantis" is still holding its popularity. The Weiland Film Company has secured two copies of the motion picture play, and has two men on the road booking it throughout Pennsylvania, Ohio, West Virginia and Kentucky. That the Weiland Film Company has made considerable money on this play seems certain.

Ever since the firm received its first copy it has been booking the film right along. It is said that the company has been renting the picture at a good figure, in some instances on a percentage basis, with gratifying success.

The Columbia Theatre in Fifth avenue, Pittsburgh, has just bought a gold fibre curtain from the Pittsburgh Calcium Light & Feature Company, and will have it hung so as to put it in operation very soon. The curtain is said to be one of the largest that this company has sold in this section, and from all accounts the others sold to local theatres have been giving the utmost satisfaction.

In Pittsburgh the demand for Paramount pictures has been phenominal. All the houses showing the Famous Players productions have contracted again for the service and a great many houses that did not at first use the service have handed in their contracts.

Eagle Eyed Censors Earning Salaries

The Pennsylvania censors eliminated a scene showing a man and woman struggling on a bridge in "The Evil Eye," one of Silverman's late Apex features.

C. H. Pierce, representing Bosworth, Inc., was in Pittsburgh a few hours as he was passing through on his way to the Quaker City from Chicago recently. He visited W. C. Bachmeyer, manager of the Pittsburgh branch of the company.

G. L. McCoy, Jr.

FAMOUS WAR PAINTINGS IN RAMO FILM

To show the lull before a storm, "The War of Wars," the new photoplay of Ramo Films, Inc., reproduces the famous "Angelus" of Jean Francois Millet, the French painter.

Properly known as the "Angelus du Soir," exhibited at Paris in the exposition of 1867, its two peasants, man and woman, who stop work in the field when they hear the bell of a distant church tolling the "Angelus," became the most famous figures in modern painting after their creator had died penniless.

So great was their renown that a sale of the works left in Millet's studio realized 321,034 francs, and a collection of his designs 421,050 francs. "The Angelus" is priceless.

Another of the well-known paintings woven into "The War of Wars" is "The Last Cartridge" of Alphonso de Neuville. This was exhibited in 1873 at the Paris Salon, and won for the artist the cross of the legion of honor.

"De Neuville had the genius of action," wrote a critic in the "Revue des Mondes." And that is why his work blends so remarkably with the scenes of conflict portrayed in "The War of Wars."

Admirers of modern French art will find in the Ramo drama a fine specimen of Edouard Detaille, namely: "The Charge of the Ninth Regiment of Cuirassiers."

Detaille was harshly criticized in his time, "although they seem to have come from the oven of the enameler. The pretty soldiers of Detaille have never seen the fire" said one. His soldiers in "The War of Wars" appears to have issued from the mouth of the Infernal Regions.

LAW FREAK SPLITS LICENSE

Special to The Motion Picture News

Newark, N. J., Aug. 20.

On the course of the boundary line between Orange and East Orange hangs the question whether the concern, which is building a motion picture theatre on the line in Main street, will pay $500 or $1,000 for the East Orange license. The direction of the line from the corner of the building at the front of the property is such as to cut the stage about in half and the question is how many seats are east of the line.

If the number of seats exceeds 300, East Orange will charge $1,000, but if it is under that, the charge will be but $500 a year.

The seating capacity of the auditorium will be 1,118. When work was started on the building the plans had to be changed to conform to the East Orange building code. The entire building has now been made to comply with the latter ordinance.

"Baroness Films" a New Centaur Brand

David Horsley Arranges to Star Mlle. Valkyrien of the Royal Denmark Theatre, Well Known in European Films

MADEMOISELLE VALKYRIEN, a well-known European motion picture actress, has been acquired by David Horsley for the Centaur Film Company, of Bayonne. During the last year Mlle. Valkyrien appeared in the productions of the



MADEMOISELLE VALKYRIEN

leading motion picture concerns of Denmark and Germany, including the Great Northern and the Danish Biographs.

While at the very height of her fame, Mlle. Valkyrien, who is but twenty years old, gave up her professional career to become the wife of the Baron Hrolf von De Witz, a lieutenant in the Royal Danish Navy. She accompanied her husband to New York last June, believing at that time she had quit the stage forever. Like many another person of rank, both in and out of the profession, the Baroness's plans were changed entirely by the present great war in Europe.

David Horsley, during his visit to Denmark last summer, was much impressed with Mlle. Valkyrien's work before the camera. When he saw the newspaper stories of the Baron and Baroness he immediately sent the baroness an offer to appear as the star in a big feature he then had in contemplation.

This offer was refused, but when the decision to "come back" was reached, Mr. Horsley was the first producer to be considered. Mr. Horsley snapped at her offer, and on Monday of this week the Baroness was rehearsing her first Centaur picture, under the direction of Milton Fahrney.

It is Mr. Horsley's intention to create a special brand of refined comedy featuring Mlle. Valkyrien, to be known as the "Baroness Films." This brand will be included in the recently announced program of seven comedies a week to be made at the Centaur studios.

Previous to her entrance into the silent drama, Mlle. Valkyrien was a member of the regular company of the Royal Theatre in Copenhagen. This was an appointment by the crown. It was while appearing in the Royal Theatre that Mlle. Valkyrien was chosen by the King as the Valkyrie of Denmark.

The Great Cardinal in Screen Drama

"Richelieu," a Four-Part Special will be Released by the Universal Company with MacQuarrie in the Lead

DURING the week of August 31, "Richelieu," a four-part "special" will be released by the Universal Film Manufacturing Company. The company is said to have spent a small fortune on this one production.

Murdock J. MacQuarrie is featured in the role of the Cardinal, and Pauline Bush, one of the Big U's most popular women stars, as Julie de Mortemar. Others in the cast will be William C. Dowlan, Lon Chaney, Edna Maison, James Neill, William Lloyd and Robert Chandler.

The play has been directed by Allan Dwan, responsible for some of the Universal's biggest successes. There is developed and projected, in conjunction with the story of sacrifice and love between a beautiful young girl and a fearless soldier, the character of the famous Cardinal Richelieu.

The diplomat of diplomats, who ruled France in his day as completely as if he had been king, who employed his understanding of human nature and power of intrigue to defeat the long, strong arm of a thousand enemies; cold, cruel, and without scruples—on the brink of the grave, with many slaves, but without a friend, he played the trump card of his pack to save and insure the happiness of his little ward, Julie de Mortemar. This is the essence of the story, as it is told upon the screen.

Pauline Bush, in essaying the part of the young heroine of the play, has exercised all her manifold accomplishments to make the part stand out as it should. Mr. MacQuarrie, who plays the title role, has shown his capacity as a finished artist in such pictures as "The Hopes of Blind Alley," "The Old Cobbler," and in the "Villon" series by George Bronson Howard.

The
Motion Picture News

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For Releases see Pages 72, 74, 76, 78
For Buyers Guide see Page 69

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Vol. X August 29, 1914 No. 8

Rare Fair-Mindedness

AT least one board of Aldermen in this country is to be congratulated on the possession of enough common-sense to make them immune to the censorship epidemic which has attacked so many other bodies of "city fathers."

Most municipal councils have preferred to perpetrate an injustice that cost them nothing upon the exhibitors of the community to risking their popularity with the so-called "respectable" element of the town by turning down a law for the censorship of motion pictures.

* * *

NOT so the Aldermen of Minneapolis.

Instead of taking the say-so of rabid reformers and prejudiced politicians on the moral tone of the motion picture theatres of their city, they decided to investigate and hear the exhibitors' side of the case.

* * *

THEY discovered nothing that could serve as an excuse for the municipal censorship bill before them.

Suggestive or obscene pictures were conspicuous by their absence. Well-conducted theatres exhibiting programs of carefully chosen, high-quality photoplays confronted them everywhere they went.

And they promptly killed the proposed ordinance.

TO the action of the exhibitors' organization in asking for a hearing in the matter goes some of the credit, it should not be forgotten, though that the balance of it belongs to the Aldermen of Minneapolis for their fair-mindedness.

But there is a lesson for both exhibitors and Aldermen of other cities in the incident,—a lesson in organization for the exhibitor, a lesson in the principles of justice and good judgment for city fathers.

A Solid State League Next

THE action of the Southern California exhibitors in lending their solid support to the amalgamation of the League and the Association at their last meeting in Los Angeles is gratifying and encouraging in the extreme.

Not a dissenting vote marred the endorsement of harmony and co-operation.

* * *

THE course of California, as of every other state, must now be clear.

A powerful state League should be the next step.

San Francisco and Los Angeles should bury whatever rivalries and jealousies there may exist between them, and unite under a common head.

* * *

MAKE the state organization the unit everywhere. Locals are necessary and good in themselves, but they are too restricted to accomplish anything when a crisis arises.

Only a state organization, or something even bigger, can fight state legislation,—*and that is the legislation with which exhibitors will have to reckon presently.*

* * *

THE exhibitors of *any* state have a sufficient number of interests to further, a sufficient number of rights to protect, to make it *financially worth their while* to join their state League, if there is one among them, to create a state league, if there is not.

* * *

IF there are any waiting to "be shown" on this question before they act, events this fall are likely to convince the stubbornest of them.

The exhibitor, as an individual, is lost. Organized, he is a power.

Why not protect yourselves NOW by joining your state league?

Two Boards of Trade

THE meeting of independent manufacturers exchanges and exhibitors, as announced in the advertising pages of this issue of THE MOTION PICTURE NEWS, to form a Board of Trade, should not be confused with the Board of Trade movement launched at the New York Convention in June.

There is no relation between the two.

The latter movement was designed to include the entire industry.

BLANCHE CHAPMAN FOR "CABBAGE PATCH"

Blanche Chapman, who created the role of Mrs. Wiggs for the legitimate stage, arrived recently in San Francisco for a special engagement with the California Motion Picture Corporation. This concern is now filming "Mrs. Wiggs of the Cabbage Patch" and Mrs. Chapman is playing the title role.

It is understood that Alice Hegan Rice, author of the novel, "Mrs. Wiggs of the Cabbage Patch" and co-author of the play, was instrumental in securing Mrs. Chapman's services for the California company. Mrs. Chapman had already signed a contract for the coming theatrical season and was to open with an engagement in Winnipeg on the first of August.

The motion picture people, however, bought her release for a period of sufficient length to complete their production.

The cast for "Mrs. Wiggs of the Cabbage Patch" will include Beatriz Michelena as Lovey Mary, House Peters as Bob and Andrew Robson in the part of Mr. Wiggs.

WILL ESTABLISH THEATRE CHAIN IN NORTHWEST

Special to THE MOTION PICTURE NEWS

Spokane, Wash., Aug. 17.

The establishment of a chain of motion picture theatres, bearing the same name and extending acros the state, is contemplated by Dr. H. S. Clemmer, owner of the Casino and Clemmer theatres in Spokane, and his brother, who controls the Clemmer and others in Seattle.

The theatres in the new chain will all be called "Clemmer," in honor of the late John Clemmer, a pioneer in the film field of the Northwest and father of the two brothers.

Dr. Clemmer, who recently secured a long-time lease on the fireproof house now being built at the corner of Sprague avenue and Lincoln street, has announced that it will be the Spokane theatre of the proposed circuit. The theatre, which is to cost $200,000, has been referred to heretofore as the Lincoln.

JOHN BARRYMORE AGAIN WITH FAMOUS PLAYERS

John Barrymore has been re-engaged by the Famous Players Film Company for his second appearance in motion pictures and will appear in Du Souchet's famous comedy success, "The Man from Mexico."

Mr. Barrymore made his debut before the motion picture camera a few months ago in the Famous Players' film version of "An American Citizen."

"The Man from Mexico" play has won a reputation as one of the best laugh-producers of the age.

Claude Patin Called to the French Colors

Secretary-General Manager of Eclair Returns to His Native Land for Military Duty—Attached to Minister of War Staff

CLAUDE PATIN, secretary-general manager of the Eclair Company, New York City, has been called to the French colors. Mr. Patin will sail on the steamship La France of the General Transatlantique line, August 26, bound for Havre.



CLAUDE PATIN

Mr. Patin holds the rank of first lieutenant in the French army, and will serve as an aide de camp, attached to the staff of the Minister of War.

Mr. Patin is a graduate of the Ecole Coloniale, Paris, one of the three leading government schools in the French Republic devoted to the training of young men for service in an administrative capacity in the French colonies. Upon his graduation twelve years ago, Mr. Patin arranged to enter the government service at Madagascar.

Before the expiration however, of the year between graduation from the Ecole Coloniale and the assumption of the duties abroad by all appointees, who must first remain for twelve months in France to become familiar with the routine of the office, he decided to give up his chances of advancement in the foreign service and come to America.

He became so enamoured of the country that he resigned his Madagascar appointment and stayed in the United States, where he acted as private secretary of a prominent New York business man for five years. At the expiration of this period he returned to France, but after a short sojourn in his native country he decided to return to America, where he became the manager of the Gaumont Company.

Last July he went back to Paris to take charge of an important department of the Gaumont concern in that city. Two months later he resigned from Gaumont and became associated with the Eclair company as general secretary of the whole company, and returned to America December, 1913, for the third time.

Mr. Patin goes abroad with the best wishes of all his associates at Eclair and the large circle of acquaintances he has made in the film industry generally.

Bon Ray Opens for Big Business

New Concern, Planning to Maintain a Plant of High Efficiency, Adds, Among Other Devices, Four Improved Printers

THE Bon Bay Film Company, of Woodside, Long Island, N. Y., the latest addition to motion picture ranks, occupies a large concrete and brick building on Betts avenue and Queens boulevard in the center of a plot of about twenty acres. The plant started operation Monday, August 17, and has been turning out a very superior quality of film printing all week. It has four continuous printers in operation, each of which can be speeded up to 24,000 feet an hour, if necessary.

These machines are equipped with a new form of light such as has never been used before in film printing machines. The lamps generate about 3,000 candle power and enable the printing to be accomplished at almost any speed. Each of these fast machines is equipped with a continuous negative handling device which obviates the necessity of rethreading it each time the negative is run through.

One man attends to the four machines and thus accomplished the seemingly impossible feat of printing 100,000 feet of film an hour without help. In addition to these machines, the company has installed several step printers for handling defectively perforated or old film.

The plant is equipped with every form of fire preventive and fire fighting devices. Each room is distinct in itself and is cut off by metal doors from all other rooms, and should a fire occur in the property, it would by the very nature of things, be confined to the room in which it originates. All film stock and negatives are kept in a separate brick vault, 200 feet from the main building.

The president of the Bon Ray Film Company is F. E. Holliday and the treasurer A. B. Roberts.

"IN THE LION'S DEN"

(Eclectic—Three Reels)

REVIEWED BY PETER MILNE

THIS picture, besides being a delightful drama, is novel in more ways than one. It is of German make and hand colored in a beautiful manner, in shades which are most pleasing to the eye. Then, again, the observer is given a glimpse of that coveted sight—the inside of a motion picture studio, a scene which cannot fail to interest. Still another novel idea is running a picture within the picture. This feature is not new at all but most entertaining.



MLLE. NISSEN, AND ONE OF HER PETS

Last, but not least, quite a ferocious group of lions are introduced. At times they act like all lions do before the camera—quite meek. The animals then seem as if they want to sleep more than to act. But they are not always sleepy. When they wake up and appear curling their lips, and start pacing their cage, their appearance is enough to cause chills to chase up and down one's spine.

A feeling of suspense reigns when Theodore is led into the lion's cage blind-folded and locked in with the beasts. He manages to climb out after awhile, and one breathes a sigh of relief when he is at last free from the lions, who jumped and clawed at him while he was climbing out.

Theodore while studying in college falls in love with Aut Nissen, a talented motion picture actress. When word comes from home that his fortune is considerably depleted, she lends him money with which to extend his studies and promises to marry him later.

But Theodore sees her flirting on with another man and denounces her. He returns home and becomes engaged to another woman. On the day of his wedding he visits Mlle. Nissen, at her command. She leads him to the lion's den. After his escape from there he dies and she, despairing of life, throws herself in the cage.

"THE BO'SUN'S MATE"

(Cosmofotofilm—Four Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS is an exceptionally good comedy film. The scenario is based on one of W. W. Jacobs' diverting short stories, depicting the Dickens-like characters this noted English author delights in.

The screen production is as closely packed with effective incidents as the original. The acting and stage management show so much care and ability that the film reproduces the subtle atmosphere of the story, its drollery, and amusing characterizations with absolute fidelity.

The action takes place at a typical old English inn, presided over by a buxom landlady whose beaming smile and substantial income excite the cupidity of a retired bo'sun's mate. He thinks he is in need of a wife and makes love to the owner of the Beehive Inn.

Failing to impress the good dame with the seriousness of his intentions, and defying the covert laughter and sly jibes of the village characters—the chronic loafer, the schoolmaster, gamekeeper, plowman and other worthies who adorned the tap-room in their idle moments, and possess an uncanny intuition for discovering the most likely persons ready to offer them free drinks—defying the irritating remarks of these gentlemen, and looking forward to the time that, as landlord, he could kick them into the street, the retired bo'sun's mate conceives a brilliant plan for winning the landlady's undying devotion and hand.

He bribes an ex-soldier to play burglar, the understanding being that he, the gallant swain, is to rescue her from a supposedly desperate person at a given time.

The sailor waits outside the inn, and ready to defy everything, even his rheumatism, he waits for the signal to crawl through the window to the defense of the fair lady.

She, however, wakes on hearing a suspicious noise below, and shows that by grabbing up a formidable rifle is fully able to protect herself. The "burglar" is made to explain his presence, and on learning the nature of the plot, the mistress of the Beehive, fertile in counter moves and bent on punishing the bold swain, fools the sailorman into believing that she has killed the alleged burglar, and insists upon his digging a grave in the garden. She and the ex-soldier sit behind a blind and watch the old salt bend his stiff joints over a pick and shovel for many weary hours of back-breaking toil.



THE OLD SALT HUNTS A WIFE

Not until some days after does he discover the trick that has been played upon him. He sees the supposed dead man in the taproom acting the landlord with exasperating coolness and serving the Beehive customers with the supercilious ease of complete ownership—of house and wife. The sailor sees a tell-tale ring on the smiling dame's left finger and knows that the soldier has proved as good a woer as he has shown himself a "burglar."

The acting of W. H. Berry, of Daly's London Theatre, was superb. His interpretation of the zealous old salt will make the film a joy for everyone who appreciates delicious humor.

The picture will be released through the Paramount Pictures Corporation.

BAN ON LOBBY OBSTRUCTIONS

Special to The Motion Picture News.

Louisville, Ky., Aug. 19.

Motion picture theatres that allow their lobbies to become crowded with baby carriages and bicycles are coming under the scrutiny of Building Inspector Kerth, of Evansville, Ind.

Billboards and lobby displays must not obstruct the exits, says the inspector, for in case of fire the audiences might be seriously hindered in getting out.

"WHAT A WOMAN WILL DO"

(Cosmofotofilm—Four Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE story is designed to show the length to which a woman will scheme to right a grievous wrong done to those she loves. Each incident is developed with vigor. The cast has been carefully chosen for rendering the best effects with the material at the disposal of the producer.

A woman marries a widower with a daughter in whom his whole heart is wrapped. The wife resents his apparent indifference to her own charms and elopes with an old lover. The disgrace is too much for the husband, who, completely unnerved by the action, loses his grip on everything.



THE JUDGE REFUSES MONEY TO HIS SON

He neglects his business and finally finds himself dependent upon his daughter for support. She becomes a chorus girl. In the meantime, Frederick Bryce, the lover, is thrown over by the capricious woman and takes to drink, sinking lower and lower.

Eventually Bryce decides to commit suicide. By accident he sees Phillip Lewis, the injured husband, and has a twinge of conscience. Bryce before making away with himself, writes a note to Lewis, telling him of the contemplated deed and asks Lewis to visit him.

Lewis, curious to know what the man wants of him, goes to the address given in the letter. A few moments before the visitor's arrival Bryce shoots himself. The shots are heard in the street, and Lewis is discovered bending over the body with a smoking revolver in his hand. As a result of this damning circumstantial evidence he is condemned to serve fifteen years in prison.

The daughter sees a chance to get a new trial for her father by influencing the judge through the judge's son. She throws herself in the way of the young man and makes him fall in love with her.

Finally the letter of the suicide is discovered by accident in a forgotten book, and the judge sees that it contains sufficient evidence to warrant a new trial, which results in the complete exoneration of Lewis.

The Cosmofoto Company has provided some excellent paper for the photoplay. The three-sheets show the daughter of the convicted man pleading her father's cause with the judge. The attitude of the girl is full of animation. She stands in a dramatic pose while the judge holds down his head in an attitude of sorrowful attention. Another three-sheet shows the second wife sitting on a couch while complaining of neglect to her husband, who holds his arm tenderly around the waist of his daughter.

A six-sheet full of color and properly drawn figures in striking poses shows the discovery of the suicide by Phillip Lewis and the policemen.

The faces of the characters in the posters have been drawn true to life and are recognizable as likenesses of the actors in the film.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Ninth Episode)

REVIEWED BY PETER MILNE

FLORENCE LA BADIE, the pretty and daring heroine of "The Million Dollar Mystery," illustrates the latter appellation in this episode of the exciting serial to such a vivid extent that it will be impossible to suppress the little "ohs" and "ahs" that have been so often aroused by this exciting serial.

But, however thrilling the other episodes have been, this one beats them all. The title of these two reels, "The Leap from an Ocean Liner," tells just what Miss La Badie's latest contribution to the thrills of the story is; but it is not fully explanatory; she doesn't jump from a port hole a few feet above the water, but from the uppermost deck.

The only fault we have to find is that she was a little too far away from the camera, but the great height of the ship necessitated this, and one can easily see that it is the charming heroine herself and not a substitute or a dummy.

The million dollars and its whereabouts have for a time been forgotten by the exciting sensations that the actors and actresses of this company have performed for the benefit of the public.



BRAINE EXPLAINS THE PLOT TO HIS CONFEDERATES

But if one stops to think about the million, it is quite certain he is nowhere nearer the solution than at the start—not an inkling has been given of its location. It may be at the bottom of the sea, it may be in the Hargreaves house, or it may still be in the possession of the vanished millionaire, the member of the Black Hundred. Who knows?

The manner in which Florence got aboard the liner was of course much against her will. The conspirators employ two unscrupulous doctors for the trick. One of them makes out a certificate, to the effect that Florence Hargreaves is insane. They plan taking her to Russia, but she foils them by her daring leap.

After the plunge she is picked up by a fisherman, who takes her to his home. Her mind a blank, she forgets her identity. The conspirators spread the report that she has disappeared. Both they and her friends think that she is lost forever, much to the former's satisfaction and the latter's distraction. How she is found and the nature of the next thrill will be told in the next installment.

"THE TREY O' HEARTS"

(Gold Seal—Fifth Chapter)
REVIEWED BY PETER MILNE

IT would be wrong to rate any particular scene of this installment, entitled "The Sunset Tide," above another, but that does not mean that none are worthy of description; quite the contrary, almost every act of this chapter is exciting enough to warrant the greatest interest. They are so linked together as to cause this episode to be one



THE FIGHT IN THE BARROOM

full of hair-raising events, and at the same time they form a well coherent story.

To begin with, both parties find themselves on an island where they have drifted from the wreck. Alan is taken captive by the adherents of Judith, who are this time smugglers. The party stops at a café to quench their thirst, and while there they get into a fight. So vigorous is it that they knock the bar over and crash through the side of the building. In the confusion Alan escapes, but is caught again. The next time he makes good use of an opportunity and dives from the window of his prison, facing the water, with his hands tied.

He is in the nick of time to save Rose and Barcus, whom Judith and her followers have tied to the rocks and who are rapidly becoming covered by the rising tide. The three make their escape in a rowboat, leaving Judith beside herself with rage on the shore.

Excellent double exposure work appears in this chapter, when Judith and Rose—both characters impersonated by Cleo Madison—come on in the same scene.

"THE FOREIGN SPIES"

(Cosmofotofilm—Four Reels)
REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS is a film full of sensational action of a wholesome nature. There is enough intrigue to furnish two or three ordinary detective stories with material. The plot moves along with breathless rapidity, yet no detail essential to the unfolding of the theme has been forgotten.

Of course, the inimitable Detective Finn, whose adroitness in ferreting out evildoers in other thrilling dramas of this series is already known, particularly to the English public, runs down the foreign spies.

A thrilling moment comes to the spectator when the conspirators capture Finn and leave him in a bathtub to drown. But the detective has as many lives as a properly endowed cat and manages to escape the horrible trap. Although the tub is full of water right up to the brim, Finn after repeated efforts pulls the plug out with his teeth.

Then he further displays his ingenuity by striking a match while holding it in his teeth and lighting a candle. The task of freeing his hands is easy. He turns and holds the wet bonds over the flame until they are severed.

All this is performed in full view for faithful reproduction by the camera, and inspires respect for Finn's cleverness in escaping from an apparently inevitable situation.

A red light effect at the end of the picture is deserving of particular mention.

Certain spies who have come from the continent to England to steal the plans of a machine gun an inventor is about to sell to the English government, gain their ends through the aid of a disloyal butler. The conspirators while trying to exercise care in covering their tracks, are finally caught through a match box carelessly dropped by one of the men. The picture will take well most anywhere.

"THE FILM DETECTIVE"

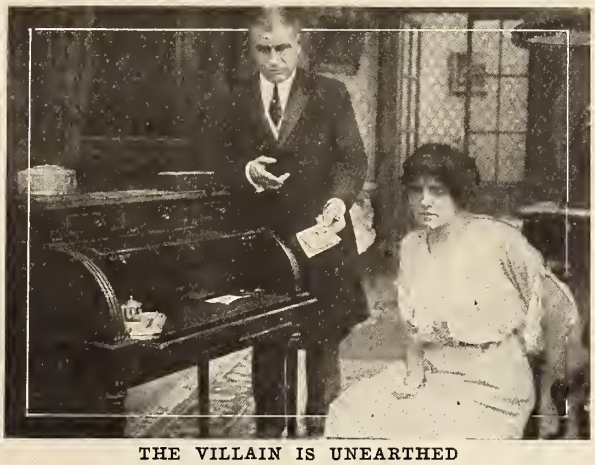
(Picture Playhouse Film—Four Reels)
REVIEWED BY J. BURROUGHS NOELL

COMBINING superb and even elaborate settings with acting that shows a keen command of technique, the latest release by the Picture Playhouse Film Company is a notable achievement by this recently organized company.

The pictures are made with the careful co-operation of producer and photographer and the result from the artistic point of view is altogether satisfying.

The hero, Jack Daingerfield, is a young man of fashion who has spent his entire fortune in almost the twinkling of an eye, and finds himself penniless and harrassed by creditors. One of the latter attempts to make a match between the spendthrift and a rich girl, Mary Delmar.

The girl finds out the reason of the marriage and throws Daingerfield over at once for his rival, Lord Lytton. Daingerfield, in despair, accepts a commission



THE VILLAIN IS UNEARTHED

from a motion picture concern to hunt wild game in Africa. Lord Lytton, to get his insurance, follows and cowardly shoots him, inflicting a wound in the shoulder.

The camera catches this along with the hunting of the lion. On the eve of the Lord's marriage, the picture is shown at the girl's house and reveals the baseness of the prospective bridegroom.

The novelty of film evidence is indisputable, and anything that is new, of course will excite interest. But the delight of the story has a sounder basis than this simple incident; it lies in the breathless rapidity and plausible continuity with which the pointed events are unfolded and the life-likeness with which the characters are drawn.

Signor Gustavo Serena, a very capable actor, plays the part of Jack Daingerfield. He is given able support by Signorina Maria Jacobini as Mary Delmar, and Signor Luigi Mele as Lord Lytton.

There are pictures of a lonely island, on which Daingerfield and Mary are left so that they will be in a compromising situation. The picturesqueness of the rocky coast with the angry waves dashing high against the dark crags, leads pleasing variety to the four reels of action.

"A SUSPICIOUS WIFE"

(Twentieth Century—Four Reels)
REVIEWED BY PETER MILNE

THIS is a picture that tells how the gossips of the neighborhood, and the "other" woman, a cocaine fiend, combined with the suspicions of a wife, ended in the deepest tragedy. The dictograph is used in the picture to prove that the wife's suspicions are unfounded and to detect a murderer. Previous to its introduction in the picture its inventor, K. M. Turner, is shown.

The scenario of the picture was written and produced by Alexander F. Frank. The cast consists of Justina Wayne, Dorothy Gwynn, Valerie Sheahan, Charles Perley and Mark Harrison.



THE DOCTOR'S WIFE APPLIES FOR A DICTOGRAPH

While the picture is entertaining, judged as a whole, there are some things which many critics might take exception to. Recognitions occur between people who have never met before. This improbability could be obviated by the introduction of a few explanatory lines, so worded that the mutual recognitions would seem perfectly natural.

Another defect consists of the arrest of a woman on circumstantial evidence where the evidence is obviously lacking. This discrepancy, too, might be repaired by the judicious use of a short explanation based on some previous action of the play.

The story is good. A doctor cares for a woman after she has taken a daring plunge off the Brooklyn Bridge, New York.

She falls in love with him. The wife discovers the fact, but trusts in her husband, who commands the other woman to leave the house. She obeys, but swears revenge. She returns to the house at night and shoots a woman whom she thinks is the doctor's wife, but who is a friend. The wife is at first accused of the murder, but the culprit is finally discovered, and all ends well.

"SINS OF THE PARENTS"

(Ivan Productions—Five Reels)
REVIEWED BY J. BURROUGHS NOELL

WHEN one considers this picture looking for the outstanding feature, one is impressed not only by the absorbing story that is built up through a series of dramatic incidents, but also, and probably more strongly, by the strong contrasts that are presented dramatically. It is, above all, a play of contrasts. The characters seem naturally to arrange themselves in two groups; and time and again one scene of happiness is placed alongside another of anguish and mental suffering.

The idea upon which the drama is based is that the innocent oftentimes are made to suffer in this life for the deeds of others. It is a big theme, and it is handled with impressive and conspicuous breadth of outlook and with thoughtful insight into some of the values of life.

This does not mean that all unreality and stage conventionality has been eliminated. There are points in the story that seem untrue to life. Yet, on the whole, it may be said without reserve that this is a convincing and powerful presentation of life.

Madame Sarah Adler plays the leading female part, and she easily dominates every scene through the magnetism of her personality and her expressive command of conflicting or overwhelming emotions.

At times her tragic bearing and emotionalism, as of other persons in the cast, become too violent for our taste; there is not enough restraint, but we must remember that Madame Adler has been trained in the Yiddish school of acting, and comes of a passionate and fervent race, who are given to a more open and frank expression of their feelings by means of gestures than almost any other people.

The company supporting Madame Adler is entirely adequate, containing such well-trained actors as Paul Doucet, John W. Dillion, and Ralf Henderson, and actresses as Mabel Wright, Natalie Howe, and Louise Corbin.

The story in a few words will give a partial idea of the virility and deep human appeal that it makes. Laura Henderson, the part played by Madame Adler, is an orphan. She falls in love with an Italian violinist, who runs off and leaves her.

She is forced to go to the city to support herself and the child, left in the care of her aunt. In the city she meets a settlement worker and minister and marries him.

Eighteen years later, their daughter is about to marry into a prominent family. The other daughter learns of



LAURA HEARS HER DAUGHTER IS IN JAIL

her real mother and sets out to find her. She falls into the clutches of a young Italian who happens to be her half-brother. In the struggle with him the pistol is discharged and he is killed.

The girl is charged with the murder. Her mother's husband meets and through him the mother learns of her daughter.

In the middle of the trial she rushes in and charges the accuser of the girl with being her own father. He breaks down. The girl's plea of self-defense is sustained. The other daughter through shame for what has come into her life, commits suicide.

This last incident is one of the few weaknesses in the play. It takes more than another's misfortune that can only tarnish our name, not blacken it, to force us to this act, unless there is some mental unbalance. In this case, the deed is utterly improbable and out of character.

It may be repeated, however, that the picture achieves its purpose, as a whole.

SPECIAL FILM REVIEWS

"By the Aid of a Film." (Edison. One reel. Tues., Aug. 18.)—This is the concluding picture of "The Man Who Disappeared" series, based on the stories by Richard Washburn Child which are appearing under that title in the "Popular Magazine." This installment will appear in the September number.

Of course, everything turns out all right for Perriton, the "man who disappeared," taking the blame for a murder which the brother of the girl he loves committed. But before these two are united in happiness, he is arrested and put on trial for the crime. Just here we are given the trade secrets of the motion picture. The murder is re-enacted before the camera, and when this reel is unwound in the cort room, the murderer breaks down and confesses. It is odd to see two motion pictures being shown on the screen at the same time, but this is actually the case.

Although it is hard for us to be reconciled to a sister's turning against her own brother, even for the man she loves, yet in this case he is such a scoundrel that it is, perhaps, true to human nature.

"The Lure of the Geisha." (101 Bison. Two reels. Sat., Aug. 22.)—This picture was made on the Bison Company's Hawaiian trip. "The Lure of the Geisha" is a Japanese picture, and the story is supplemented by numerous realistic sets.

The story, that of the plotting villain who tries to cast his rival in love in a shadow, but finally reaping his own misdeeds, is entertaining from beginning to end. Parts of the picture take place in beautiful Japanese gardens, which would be worth a reel without the story. The fine scenes, combined with the attractive plot, will make the picture a great success.

"The Village 'Neath the Sea." (Domino. Two reels. Thursday, Aug. 27.)—An Indian story, far better than the average, and based on an ancient Indian legend. A clever piece of work appears in the latter part of the picture that will not fail to meet appreciation.

Red Elk, after losing his wife through the treachery of Big Bear, sits in his canoe and looks down at the bottom of the sea. There he sees an Indian village. Through double exposure work it seems as if it was actually on the bottom of the sea. Overcome by remorse Red Elk throws himself from his canoe. Tesuru Aoki, Sesue Hayakawa and Swallow are the principals.

"Mademoiselle Andrea." (Rex. Two reels. Thursday, Aug. 27.)—A strong drama featuring Rupert Julien, Elsie Jane Wilson and Joseph King. Miss Wilson gives a fine characterization of a typical French mademoiselle.

Edmunds is engaged to Mademoiselle Andrea. He wrongs another woman and he is killed by her brother. Years later Levine, the brother, meets Andrea and falls in love with her. She plans a horrible revenge, to kill herself and leave evidence that Levine committed the murder. She believes that she has taken the poison and then tells Levine of her plan. He then tells her the reason he murdered Edmunds. At this point the maid comes in and says she threw the poison away.

"The Heart Rebellious." (Lubin. Two reels. Thursday, Aug. 13.)—The trap that a young adventuress sets for a man ensnare her when the man in deadly earnest makes her his wife by main force. She then refuses to bend to him. But it all comes out all right in the end, and the father, who had driven his daughter into that way of life, is frustrated in his attempt to rob a safe in the husband's charge.

John E. Ince is the fond husband, and he wins our sympathy for his loneliness. The wife is played by Villette Stringer, who makes it a thoroughly consistent part in spite of difficulties in the way.

"The Battling British." (B. and C. Three reels. Mon., Aug. 24.)—A picture of English make and released by Warner's Features. The battle of Trafalgar is quite vividly depicted, which is followed by the death of Nelson. There is a love story that is just prominent enough to link the battle scenes together and to hold the observer's attention throughout.

The leading roles are interpreted by Eliza Risden, who plays the part of the wife of the English soldier. Gray Murphy plays the husband, who before the finale finds himself in a number of black positions. In the end he is about to be hung for striking a superior officer when his wife arrives, after an exciting journey, with a pardon which reaches him just in time.

"Forcing the Force." (Hartigan-Eclectic.)—Two pretty girls in financial straits join the police force and before long all the other members are neglecting their duty to visit the girls. This is a comical reel, and will furnish much amusement.

"The Masher's Mishap." (Hartigan-Eclectic.)—The married man flirts with his next door neighbor. Both the women combine their forces and he lands in a lunatic asylum. He escapes and a general mixup is the result before matters are straightened out. When it's over Mr. Masher declares he will never flirt again.



KITTY REALIZES HER LOVE FOR TRUXTON
Scene from "Weights and Measures" (Victor—Two Reels—August 17)

"In All Things Moderation." (Imp. Two reels. Mon., Aug. 10.)—A strong lesson is told in these two reels, and related in such a manner as to hold the spectator spellbound. The picture tells how an old man's religious fanaticism ruined the life of one of his daughters and the man she loved and later married.

This tragic occurrence taught him "to practice more and preach less," which resulted in the happiness of his other daughter and son. Howard Crampton appears as the father, Dorothy Phillips and Ruth Connely as his daughters, Alexander Gaden as the son, and Edmund Mortimer as the husband. The picture is not only a drama but a tragedy; it is sad from beginning to end, but will be appreciated.

"Through the Flames." (Rex. Two reels. Thurs., Aug. 13.)—The feature of this production is an excellent fire scene which takes place in the last reel. It is one of the most realistic episodes of the kind ever seen by the writer, and it must have required a great amount of nerve for Herbert Rawlinson, who plays the part of the fireman, to enter the burning building.

Anna Little plays the feminine lead well. The fireman is in love with a poor girl who lives in the tenements. The agent of the house also desires to win the girl. One night he tries to enter her room. He is unsuccessful and spends the night in a vacant apartment. Through his carelessness the house is set on fire. He perishes in the flames but the girl is saved.

"The One Who Loved Him Best." (Edison. Two reels. Fri., Aug. 14.)—Richard Ridgely is known for the artistry of his pictures. This is one of his best, in regard to the story as well. An old sea captain has two daughters. One professes to love him and does all she can to let him know it. The other is serious-minded and keeps the house in order. She really loves her father more than the other, but is greatly misunderstood. The old man finds out the truth at last, and the deserving daughter is finally rewarded. This story, backed by the beautiful scenes taken near the sea, forms an ideal picture. Mabel Trunnelle, Bigelow Cooper, Marjory Ellison and Herbert Prior make up the cast.

"The Operator at Black Rock." (Kalem. Two reels. Wed., Aug. 5.)—This is another of the Kalem Company's stirring realistic railroad dramas, written by E. W. Matlack, who is himself a train dispatcher, and produced by J. P. McGowan. Naturally there is a train robbery, but this in itself is not the real excitement. That is produced by the efforts of the operator at Black Rock, the role performed in this drama by Miss Helen Holmes, to let her superiors know what has happened.



SCENE FROM "THE MAN O' WARSMAN," FEATURING THOMAS SHEA
(Broadway Picture Producing Company)

She manages to send a message over the wires with her teeth. How she does it is uncertain, and it must have been an awful job for the operator at the other end to decipher it. But somehow he gets what she is driving at, and the trains are sidetracked for the speeding engine with the express car that has started off of its own accord after it has been stopped by the robbers. The latter do not get the money, but receive prison terms instead. Their capture makes good sport for the audience.

"Her Mother's Necklace." (Majestic. Two reels. Sunday, Aug. 16.)—Dorothy Gish at her best, assisted by Howard Day and Irene Hunt. The young daughter is the idol of her father, a widower. He meets and falls in love with the woman next door and after a while marries her. The girl, jealous at first of her new mother, finally learns to love her. This drama is acted and produced superbly.

"Our Mutual Girl, No. 31." (Reliance. Monday, Aug. 17.)—The second of the series written by Irvin S. Cobb in which Margaret tries to discover the man who stole her necklace. Kid Joseph accuses Dunbar of the crime, but he is exonerated because the finger prints on the case are not his. The criminal has yet to be discovered. Margaret tries on sporting attire sent from A. G. Spalding, but she takes no pleasure in this as her mind is on the necklace and the unknown perpetrator of the crime.

"The Old Army Coat." (Kalem. Two reels. Mon., Aug. 17.)—Everything in this play hinges on the coat that the old major wore through the thick and thin of the war between the states. A picture of his old sweetheart in the pocket deflected a bullet and saved his life. Now the daughter of that sweetheart is his ward, and in his will he leaves all to her, disinheriting his rake of a nephew.

The will gets into a pocket of the coat, the coat disappears and is used for a scarecrow. But fate leads the young girl to this particular cornfield and she finds the lost will. She then returns to claim her property which the nephew has been squandering in reckless living. Alice Joyce is the sweet, pretty ward, and we do not wonder that she won the old major's heart. Excellent double exposures are made of the love affair of the old soldier which he tells to the girl.

"How Johanna Saved the Home." (Albuquerque. Mon., July 27.)—This burlesque on a Western melodrama appears on the later part of the last reel of "The Toll of the Warpath," and comes as a welcome change. Bess frightens the redskins from her home by tapping on a large caldron. The Indians think that they are beset by spirits and make a hasty exit. Excellent trick photography will cause hearty laughter.

Live News of the Week

The Universal Film Exchange, Detroit, has extensively remodeled its offices and they are now among the most complete in the country. The offices occupied by the manager, George W. Weeks, are being attractively decorated. The stenographers have been given a room by themselves, a large supply and exhibition room has been fitted up and a complete line of motion picture supplies will be carried.

The renovating department has been moved to the Toledo office of the company. The second floor will be given over to a projecting room and offices for the bookers.

An inspection room has been fitted up with a separate compartment for each girl, and a convenient cabinet for the machine supplies. The poster department has been given roomy space on the third floor of the exchange and hoists have been installed for convenience in handling shipments.

Eleanor Woodruff, one of the well-known leads of the Pathé American Company, has been on the stage four



ELEANOR WOODRUFF

years. Her debut was made with the Philadelphia Orpheum Stock Company where she played for over a year. Then she was engaged by the Shuberts and appeared in "The Five Frankforters," when she received an offer from Pathé Frères which she accepted.

Her most recent appearances are in "The Last Volunteer" and "The Stain," Pathé-Eclectic features.

William H. Gueringer, general manager of the Fichtenberg enterprises, with headquarters in New Orleans, has just completed a tour of the motion picture houses. He found conditions most satisfactory for the fag end of the season.

Florence Lawrence, who is well known to motion-picture fans as the charming leading lady of the Victor Universal Company, recently resigned from that organization and has left for a short vacation at Miners Bay, Canada.

Miss Lawrence will not discuss her plans for the forthcoming season and



FLORENCE LAWRENCE

refuses to state what company she will become affiliated with in the fall. She is taking advantage of the expiration of her contract with the Victor Company to take a much-needed rest. During her absence she will be represented by Robert L. Peterson, of New York City.

"The Spitfire," a Famous Players production, attracted unusual attention in New Orleans on account of the appearance of a New Orleans actor in one of the leading roles, Lionel Adams, whose real name is Mose Hirsch. He took as his stage name that of a prominent New Orleans lawyer and audiences attending the picture accorded Mr. Adams almost the same attention that they could have given a "flesh and blood" actor.

Ethel Clayton, now appearing in Lubin Special Feature Productions, has in her possession a copy of an old vase secured, among other



ETHEL CLAYTON

treasures, for the University of Pennsylvania Museum a few years ago by an expedition party in Nubia, the ancient capital of Ethiopa. Carvings on the vase reveal the fact that fat women were all the rage when the Pharoahs ruled.

Miss Clayton's collection of prints and photographs show that the men of the period were well-formed and slender, but evidently liked an armful of beauty when courting. She does not find this an argument, however, in favor of destroying her own graceful slenderness.

Frederick L. Hayes, who was formerly general manager of the booking and machine department of the Kinemacolor Company of America, is now New York salesman for George Kleine and assistant to Mr. Raynor in the offices of that concern.

Local capitalists are organizing a company in Russellville, Ky., to open a new and up-to-date motion picture theatre in that city.

Anna Belle Ward, a well-known singer of Maysville, Ky., and owner of a motion picture theatre in that city, is one of the seven young women entered in a three-mile swimming contest for August 24 at Cincinnati.

"His Last Dollar," with David Higgins, its author, in the role originally created by him, is now in the course of production by the Famous Players Film Company. It is said to be an elaborate and spectacular adaptation from the famous racing play of the same name, full of overpowering incidents and dramatic episodes which every member of the race-track is quite familiar with.

The Famous Players are taking advantage of the racing season and have obtained permission from the Saratoga Racing Association to take pictures of the race course at Saratoga, which will no doubt add greatly to the realism of the picture.



DAVID HIGGINS

Harold Shaw, who added to his laurels as director by the masterly production of "The House of Temperley," now has finished an important film version of "Trilby," with Sir Herbert Tree as Svengali. It was released by the London Film Corporation, St. Margarets, Twickenham, Middlesex, England.

The British trade papers have accorded Mr. Shaw considerable praise for his work in the production.

The latest Lasky production entitled "What's His Name," in which Max Figman and Lolita Robertson play the leads, is now complete and will be ready for release in the early part of October. The picture is adapted from the novel by the same name.

Lionel Edel has been appointed representative for western New York of the Eclectic Film Company. Mr. Edel has recently placed many of the Eclectic features in Buffalo. The Elmwood, Allendale and Strand, Buffalo, N. Y., have booked Eclectic features.

Walter Foster, formerly manager of the Lyric Theatre, Buffalo, N. Y., is now at Olean, Pa., and in a recent letter reported that business was on the boom in that town. Mr. Foster is manager of Haven's Theatre in Olean. He is using seven reels at each show.

The rights for the Leading Players' production, "The Sparrow," featuring Mlle. Polaire, have been purchased by Edwards and Zetler, of Dayton, Ohio, for Ohio, Kentucky and Indiana.

Matty Roubert, who is being featured in the Universal Boy series, narrowly escaped death while a forthcoming release of that series was being filmed at Greenwood Village, N. J. The accident occurred in an old mill, when a rickety staircase gave way under the combined weight of Matty and a "Raffles." They fell into the mill stream below, but luckily neither was injured.

"The $5,000,000 Counterfeiting Plot," in which Detective William J. Burns appears in his original role, has scored such a success at the New York Theatre that William Morris has arranged with the Dramascope Company to prolong the engagement of the picture.

It began its second week with Sunday, August 16.

This picture is the first to reproduce actual details of a famous criminal case, and was staged under the personal direction of William J. Burns. It is in six parts and contains six hundred scenes laid at the Treasury Department, Washington, Moyamensing Prison, Philadelphia, Lancaster and New York City.

Eleanor Blanchard, with twelve years' experience on the legitimate stage and five years before the camera, is the latest addition to the Lubin forces. Miss Blanchard, besides being an accomplished character actress, is a competent scenario writer.



ELEANOR BLANCHARD

Her specialty is comedy of the Dicken's type, both in writing and acting. She will enter the company directed by Col. Joe Smiley and will appear in many of the Lubin special features.

The Rudolph Wurlitzer Company recently installed a style R motion picture orchestra in the American Theatre, Zanesville, Ohio.



"A REAL MOVING PICTURE FROM LIFE"
One of the Imperial Motion Picture Company's Animated Songs for July.

A private exhibition of the latest release of the Life Photo Film Corporation, "Northern Lights," adapted from the stage play by Edward Barbour and William Harkins, Jr., was given at the American Theatre, New York City, on Friday, Aug. 7.

Exhibitors, state right buyers and producers received a novel invitation to attend the performance in the form of a cardboard Indian tepee announcement.

Rae Ford is one of the strong members of the cast of "At the Old Cross Roads," which is now being produced



RAE FORDE

by the Select Photo Play Productions Company.

She appeared last season in the production of "Smashing the Vice Trust."

Under the alert management of Paul E. Glase the motion picture department of the Reading "News-Times," is using a page and a half of photodrama news, profusely illustrated.

The growing importance of films as a necessary form of amusement in the life of the people to-day in this country is fully exemplified in instances of this kind. A page devoted to the silent drama is generally considered liberal, but the addition of another half page indicates a significant trend of the demands of public opinion, which Mr. Glase was keen enough to realize.

A motion picture of the late Mrs. Woodrow Wilson has been presented to the President by the Gaumont Company. The picture shows Mrs. Wilson and her youngest daughter, Mrs. Francis B. Sayre, on their vacation in New England last summer, and is the same picture which was shown in the Mutual Weekly No. 85.

The New England rights of the Leading Players' pictures, "The Gap of Death" and "The Sparrow" and a Features Ideal production entitled "By Power of Attorney" have been purchased by the Allen Feature Film Corporation.

"The Last Volunteer," an Eclectic war feature, has been chosen to open the new Hammerstein Opera House at Lexington avenue and Fiftieth street, New York, on August 21. It will be shown for the entire week.

John Ince, the Lubin director, may soon have the honor of being called an inventor. A Washington patent lawyer has told Mr. Ince that his contrivance for manipulating window shades by a system of weights and cords inside the sash, controlled by a push button instead of the usual string, will soon become a salable proposition.

Mrs. James Barnes, a well-known animal keeper of Universal City, California, has charge of the baby lions of the Universal Company. Her husband, who has charge of all the animals at Universal City, is a brother of



MRS. JAMES BARNES AND HER PETS

Al. G. Barnes, the well-known circus man.

The picture shows Mrs. Barnes with a month-old lioness and the bull dog which is mothering it.

On the first of August the Rudolph Wurlitzer Company installed a style g motion-picture orchestra in the American Theatre, Kansas City, Mo., of which Nathan M. Druine is proprietor.

The Warner's Feature film, which was recently shown to the trade under the name of "The Battle for Life," has been changed for release to "The Battling British."

Jacob Cone, manager of the Renowned Players Feature Film Company, whose first release is entitled "A Great Mistake," in which Mme. Keeny Lipzin is featured, is also second man of that company and ap-



JACOB CONE

pears in one of the leading parts of this picture, which is soon to be released.

Under the direction of Wallace Kerrigan, the work of removing Universal City from its temporary location a few miles outside of Hollywood, California, to its new and permanent location is going forward with a rush. The buildings of the temporary city are being razed to the ground, loaded on big auto trucks and wagons and hurried over two miles of mountain road to the new ranch.

The process of demolishing the old city and building up the new has only been under way a week, but is almost near completion.

In an eight-page booklet recently issued by Warner's Features, Inc., relating the story of "Across the Border," the thrilling Mexican war drama, produced by the Colorado Motion Picture Company, appears a tribute to the memory of Grace McHugh, the beautiful and talented actress who lost her life in a most tragic manner while acting before the camera for one of the important scenes of this unusual photoplay.

The Hearst-Selig Pictorial Company has appointed Tracy Mathewson, a photographer on the staff of the "Atlanta Georgian," as its Southern representative. He will begin his duties at once, but continuing his connection with newspaper photography.

The Ramo Company have moved to its new studio located at Flushing, L. I. Before leaving the old studio at 102 West 101st street, Mr. Cobb realized the uselessness of retaining a stock company for feature work and advised the elimination of all the stock employees. George Gebhart and John Arnold were the only two retained, holding the respective positions of chief director and camera expert.

Francelia Billington, one time with the Kalem Company, and later with Thanhouser, but now with the Reliance and Majestic forces, is an exceptionally talented actress and has earned great fame on the screen.



FRANCELIA BILLINGTON

Among the many parts that she has played her interpretations of Spanish girls are perhaps the best known. Her most recent appearances are in "The Saving Flame" and "Turned Back."

Manager Harry Graham, of the Butterfly Theatre, Milwaukee, put over another live one recently when he received considerable publicity for himself and his house in an interview published in one of the morning papers in which he discussed the possibility of the picture houses closing through inability of the importers to obtain any more carbons from Germany or Austria. The papers played up the story very well and it got the motion picture fans greatly interested.

The Rudolph Wurlitzer Company has just installed a style G motion-picture orchestra in the Lyric Theatre, Dyersburg, Tenn., which is owned by F. H. Shepard.

J. Wild, sales manager of the Gaumont Company, is enjoying a well-earned vacation at Lake George, N. Y., where he is resting up to get in fighting trim for the big business he expects his company will engage in next fall, on the opening of the rush in motion pictures predicted for that season.

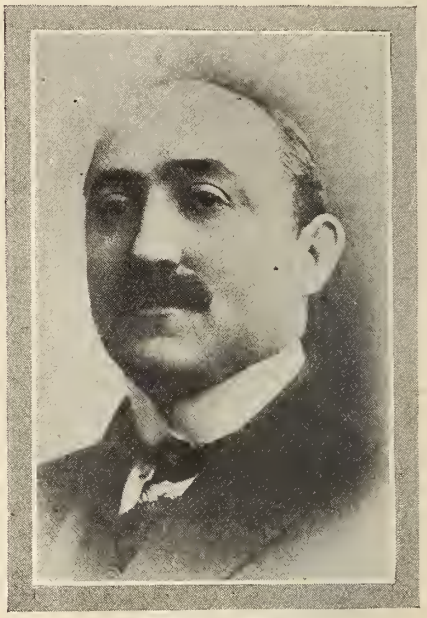
The World Film Corporation has opened an office in Montreal at 282 St. Catherine street, West, with R. S. Bell, formerly of the Toronto branch, in charge.

George Kleine recently had a government marshal seize a spurious print of "The Gold Beetle," a four-part subject which a concern called the Quality Feature Film Company was offering to New York theatres. The prints were found at the Dixie Theatre, 963 Prospect avenue, New York City. In order that the exhibitor might be put to no unnecessary trouble, another show was hastily arranged in its place.

The Parkland Theatre in Louisville, Ky., owned and operated by the Rio Realty Company, has been furnished with a style F motion-picture orchestra, manufactured by the Rudolph Wurlitzer Company.

Sol Lesser, of the Golden Gate Film Exchange, has purchased the rights of the Leading Players' feature, "The Lunatics," for eleven western states and has also signed a contract for the Eclair Scientia subjects, for one year.

According to the announcement elsewhere, in the advertising pages, letters have been sent by William Fox, president of the Greater New York Film Rental Company, 126 West Forty-sixth street, New York City, to manufacturers, exchange men and exhibitors throughout the United States,



WILLIAM FOX

for the purpose of urging them to organize a board of trade.

The meeting is called for August 29, at the Hotel McAlpin, Thirty-fourth street and Broadway, New York City.

Mr. Fox, whose vigorous personality has stamped itself upon the film business and has gained him a reputation for forceful, original methods as an organizer, has matured plans for a campaign which he considers national in scope and effect.



PLANNING TO GET THE GUN BLUEPRINTS
Scene from "The Foreign Spies" (Cosmofotofilm—Four Reels)

"JIM WEBB, SENATOR"

(Imp-Universal—Three Reels)
REVIEWED BY PETER MILNE

KING BAGGOT is popular from coast to coast, and to see him in a picture of this excellent calibre supported by a capable cast hardly the less well known, with Leah Baird playing opposite the well-known star, is indeed a pleasure. Frank Smith, John Ridgeway, William Welsh, Howard Crampton, C. J. Burbridge and Mrs. Allan Walker render admirable support.

Perhaps one of the most entertaining stories is that in which an honest man is seen fighting against a corrupt political ring, and finally after a great struggle coming out triumphant.

There is, of course, a love story and a very pretty one too. The corrupt lobbyists employ a woman to deflect Senator Jim from the "straight and narrow path," but they do not reckon on her falling in love with the man, which she does, and even that, their last attempt to win him to their forces is unsuccessful.

A note of keen human interest is struck when one sees the trusting small town men who elected Jim as their representative, gathered around the country store, at first praising his policy, then censuring him for giving in to the dishonest politicians and finally cheering him, on his promise to do the right thing.

The photography is good in all the reels. Not many scenes appear, but a change of scene is not necessary, so absorbing is the action.

"SACRIFICIAL FIRES"

(Balboa—Box Office Attractions—Three Reels)
REVIEWED BY PETER MILNE

THIS picture is somewhat similar to "Madame Butterfly," differing only in the conclusion of the story. Such a plot has been developed upon the screen a number of times, yet it seems that the people will never tire of such subjects, especially if they are treated in the careful manner that marks this production.

The story is one of splendid heart interest, and although the picture contains little action, the story is enough to warrant the closest attention. Perhaps the whole thing could be condensed and the beauty and charm of the story would still remain uppermost, but even as it is, it is a worthy three-reel feature.

The scenes, which were laid in California and are supposed to take place in Japan, are exceptionally beautiful, and as usual in these pictures, the photography is excellent. The double exposures are good, but could be improved upon.

The cast consists of Henry King as Dick Matthews, the young American who, while in Japan, falls in love with and marries a Japanese girl, Belle Bennet. He forsakes her and leaves for America and becomes greatly attached to an American girl, Madeline Pardee. But vengeance is meted out to him for his cruel desertion in a just manner.

RUSH TO SEE FILM TRYOUTS

Special to THE MOTION PICTURE NEWS

New Orleans, Aug. 19.

NEW ORLEANS motion picture fans are threatening to give the night policemen at the corner of Canal and Bourbon streets a job now that they have discovered that all of the films used by the Fichtenberg syndicate are now being tried out on certain nights at the Plaza Theatre before being presented to the public.

At first confined to the employees of the firm and a few picture men, a number of the devotees of the film have learned of the tryouts and are now seeking admission. The Fichtenberg management finds that this careful preliminary survey of the film, which is made at the conclusion of the night performances, not only prevents the showing of an inferior film, but familiarizes the employees of the various houses with the productions.

"THE LION OF VENICE"

(Kleine—Six Reels)
REVIEWED BY PETER MILNE

MOST productions dealing with the mediaeval period rely to a large extent on the costumes and scenery to carry them through and the plot is developed with little coherence and unity. But in "The Lion of Venice," a picture made by the Ambrosio Company, such is not the case. This does not mean that the costumes and stage settings have been neglected—indeed, they are most gorgeous and are supplemented by excellent photography—but the interest and excitement aroused by the story is unusual.



THE CAPTAIN'S FAREWELL

The drama is well produced, well constructed and will bear comparison with the best of screen productions. There is not a dull moment in the entire four thousand nine hundred feet, and the spectator realizes all the time that he is witnessing a superior spectacle.

The greater part of the action takes place in Venice, and the beautiful canals and buildings of this ancient city, built on the islands, are shown off with unusual clearness and beauty by excellent camera work, and form a most striking background to the always absorbing tale.

Nor have the graceful gondolas been at all neglected; they are seen plying to and fro in many of the scenes.

The costumes that all the actors and actresses wear conform exactly with those, which history tells us, were worn in the fifteenth century. And no onlookers appear in any of the scenes to mar them with modernism, as certain streets and the Grand Canal were cleared especially by order of the city while the picture was in progress.

The pretty story that the picture tells in an absorbing way will not fail to arouse the interest of the most indifferent. It relates how a captain in the Venetian navy lost his sweetheart through the selfish desire of one of the city council to make her his wife.

The captain is then exiled on a trumped up charge, but he returns with a band of followers and saves the day for the Venetians in a battle with the Turks, in which his rival loses his life; but not until a reconciliation has taken place and he has joined the hands of his wife and her true lover.

FILM FETES A SOCIETY FAD IN NEW HAVEN

Special to THE MOTION PICTURE NEWS.

New Haven, Conn., Aug. 20.

MOTION pictures at fashionable lawn- and house-parties are the rage in this city, and hardly a week passes without an affair at which the photoplay is featured. Wealthy people in the neighboring towns are adopting the fad now, and there is promise that the germ will travel even farther.

"CREATURES OF CLAY"

(Hepworth—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

PERHAPS there are some men who will go to the dogs because they have been jilted by a woman. At any rate, this is what happens in this picture to a young man of good family and seemingly of good character.

This sounds like a fearfully melodramatic theme, and it has been used for such purposes, but decked out in British respectability of the higher class, with dinner coats and full dress and hunting parties and tea parties, this phase receives only the slightest emphasis. In fact, it is almost entirely gotten rid of by the intelligent and capable acting of a strong cast.

The story will come nearest home to those who have a fondness for sentimentality. The fate of the poor boy whose life is ruined because the woman he loved married his friend, his gradual descent through dissipation until he lands in a gang of thieves, seems very hard.

But when he redeems himself by taking a theft upon his own shoulders that the woman committed, and then has the courage to end his worthless existence by his own hand, we are deeply and visibly moved. All of this, probably, sounds exaggerated and unreal. It is the art of the actors that gives reality to characters, which but for their convincing delineations would seem singularly unnatural, exaggerated and puppet-like.

But actors, no matter how great their art, cannot make everything alive and plausible in terms of human character. The career of the jilted youth seems forced to meet the exigencies of the story. His turning up in his own parents' home and taking the blame for the stealing of the necklace makes a wonderfully powerful and intense situation, but is it consistent?

Would he have gone to his own parents' home for robbery, granted that he has been brought up as he has, having a love for his mother, and showing by the friends he had that he was once a manly and decent young fellow? And would the mere throwing over by a woman have led such a man to the bottom of the ladder so precipitately?

"UNCLE TOM'S CABIN"

(World Film—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

AGAIN we sympathize and weep over the pathetic plight of poor old Uncle Tom. This story has brought the comfort of tears to thousands and thousands and still it seems to hold its own, even though the conditions that it condemned so honestly and yet so inaccurately have passed away. But the reality and humanity of Uncle Tom will live for many days to come, and motion pictures will be the means of prolonging the life of the story.

The scenario writer has accomplished all that he set out to do in making Mrs. Stowe's novel into a motion picture play, and the consequence is that we have it all there, the frightful cruelty and tragedy that overtook the poor slave after the death of his kind-hearted Southern master, without the need of the imagination to soften some of the falsity that Mrs. Stowe inadvertently inserted.

None of the soul-stirring scenes of the book have been omitted. Accordingly the cast is a very large one, but on the whole it is surprisingly capable. Uncle Tom, the faithful, kind-hearted, religious old darkey, is the dominating figure in every scene in which he appears, and therefore of the whole picture. He is impersonated by a colored man, Sam Lucas, and he fulfills every requirement of the part. He does not overact, although the religious fervor and the unselfishness of the old man make the temptation very great.

No complaint can be raised against the manner in which the production has been made into films. The ante-bellum Kentucky, with its white-pillared houses and log cabins for the slaves, the great clumsy riverboats that plied the Ohio in those days, even the frock coats and top hats of the men and the hooped skirts and tight bodices of the women, have been carefully brought before the searching eye of the camera, and yet not a blemish appears in the externals to mar the true historical atmosphere. All of the scenes are thrown upon the screen in soft, rich tones that are very pleasing to the eye.

It must be admitted that this story is really better in motion pictures than as a novel or on the stage. On the stage the horror of lashings and bloodhounds and the coarse, brutal words of the hard-hearted master are too much for even the most devoted lover of melodrama; the preachifying and the random episodes of the novel are eliminated, and the photoplay embodies only a straightforward story of the fortunes of Uncle Tom. The improvement ought to make this film go well with the public, even though slavery is past and the rancor and the hard feeling that it engendered have been laid aside.

There is no danger of this film reviving any of these feelings, because one can view the pictures with calmness and with thankfulness that these scenes belong to a time that is past.

"NICK WINTER AND THE LOST PRINCE"

(Eclectic—Three Reels)

REVIEWED BY PETER MILNE

A COMEDY drama in which a mystery house with sliding panels, trap doors, false furniture and an underground cellar are utilized to their greatest possible extent to mystify the audience and create a burning desire in their minds to learn the finale of the picture.

At the outset one expects to see a drama, but as soon as Nick Winter, the famous detective, is introduced all suspicions of it being of this variety are vanquished, although at times when Nick is not on the scene, it takes the shape of a drama.

In this picture the clever detective locates a lost Prince who is held captive by two adventuresses, and restores him to his father. The two girls are then locked up by order of the king, and then Nick aids in their escape.

This picture will amuse most audiences who care for this kind of comedy. Not much rapid action appears, but it is truly humorous in parts. The photography is of a high grade.

COMPLAIN OF NEWSPAPER ATTACKS

Special to The Motion Picture News

Elizabeth, N. J., Aug. 20.

Local managers of motion-picture houses are considerably aroused by a story published, on June 4, by the Elizabeth *Daily Journal,* a paper which they say has always discriminated against them, by featuring articles detrimental to their interests. The last story printed was an alleged review of conditions in all of the motion-picture houses in the city, but in reality it was a veiled plea for state censorship.

As a result of the stand which this paper has taken, the manager of one of the largest theatres in the city has cut down his advertising to a minimum and now the advertising manager of the publication is working overtime endeavoring to explain things.

INSISTS UPON FULL OBSERVANCE OF CENSOR LAW

H. E. Vestal, chairman of the Ohio Board of Censors, states that by August 18, leaders for all films that have been censored up to that date will have been shipped, and further advises that it is the sense of the censor board and the Industrial Commission of Ohio that on and after September 1, no films should be shown in the state of Ohio unless they be shown in full compliance with every requirement of the censor law.

In other words, the commission feels that all causes for delay being past, there can exist no reason whatever why full enforcement of the law shall not be insisted upon.

The Operator's Exchange

EXPERIENCES EXTRAORDINARY

When Brother Earl Rossman, the present manager of the New York Theatre, decided to go into the picture business several years ago, he determined to make a scientific study of the entire industry.

To say that he bas succeeded in his desires, and proven himself a live-wire exhibitor, it is only necessary to point to the greatly increased attendance since his arrival at the New York Theatre.

The following is vouched for Brother Rossman, as having been experienced by him some time ago, when he went out on the road as operator for the Kinemacolor Company, then playing one-night stands.

The operator, immediately on bis arrival at a theatre, naturally inquires as to the amount and kind of electric current he must use, as it is essential that a steady, intense light be secured to show tbe Kinemacolor pictures at their best.

In this particular case the local electrician, while a good fellow, seemed to know little of his position, and the following conversation took place, with Rossman doing the questioning:

"What kind of current have you got, alternating or direct?"

"Oh, any kind you want; we're not particular."

"I mean have you A. C. or D. C.?" (meaning alternating or direct).

Not to be phased, the local man replied:

"We can give you B. C. & Q. if necessary."

Rossman's reply is better imagined than described, for the language was bardly polite, hut he impressed upon the near-electrician that a direct and sane reply was necessary, as it took several hours to install the delicate machinery to properly display these natural color motion pictures.

Being pressed for an answer, tbe local man finally decided that the theatre supplied direct current.

Taking for granted that the man knew what he was talking ahout, Rossman arranged his machine and motors for this current, and his feelings can be imagined when, on having tbe current turned on, instead of direct it was alternating.

Again his language must be imagined (we don't puhlish that kind of talk) instead of told, when he taxed the house electrician with his error, but that worthy, with an intensely serious expression on his face said:

"Well, I thought it was direct, for the current came direct from the switchhoard."

MANHATTAN LIGHTS

It is reported that the Carnegie Lyceum will open on Monday, August 10, with "The Christian."

While this is not positive, we consider tbat tbis news comes from an authentic source, and it is nearly positive that Brother Al Polen will be the operator in charge.

I am given to understand tbat Brother Dan Sheehan has been appointed an admiral in the Connemara navy. The only thing that the U. S. operator can complain ahout in the present crisis is that the foreign operator is not interested.

Brother Chris Krogh has a chance of heing delayed in his return from Europe as he is now on a visit to his native land. I helieve that he is now in Copenhagen, Denmark, and with things in their present state he has a very poor chance of getting back until tbe war is over.

Speaking of war, Brotber R. Dablman has been missing for several days, and we have about given up bope of ever seeing bim again. Of course I am not sure that he has enlisted in the Bohannigan navy, but he always was very enthusiastic, when it came to an argument.

Brother B. A. Spellbring is in town for a few days, but I have not seen him as yet, although I am informed that he has done me the bonor to call at tbe office of THE MOTION PICTURE NEWS.

However, I am sure that he will not leave town without a lengthy visit to the office of the only union trade journal in the amusement field.

AN OPERATOR'S TIP TO EXHIBITORS

Not that the writer is desirous of criticising those who do not deserve it, nor that he would try to impress the exhibitor that he is a learned scholar in tbe art of management; hut ratber let this be a heart to heart talk hetween operator and exhibitor for the better understanding of both.

Having been employed as an operator for the last eleven years I fully helieve that I have worked under all sorts of conditions, and frankly speaking, Mr. Exhibitor, it hehooves me to thank you generally for trying to make connections better for the operator.

Don't begrudge your operator a gear, a little fresh air, or a new hroom tbat he may keep his workshop clean.

Another thing that I should wisb to thank you for, is your "awakening."

You are beginning to realize that it does not pay to hire the young fellow of fifteen or sixteen years to operate your macbines.

You will find in the long run that it is better to add a few dollars to your payroll and get results, for results bring receipts, and receipts hring satisfaction.

Yours truly,
(Signed) R. VINTON MOULTON,
Detroit, Mich.

The Embryo Operator

While standing in front of the Candler Building the other evening, I heard a conversation that should be of interest to all who are interested in the motion picture business, in even the most remote way.

This conversation took place between the students of one of the more or less well-known schools which is located in the said building.

Two of the parties were of undoubted Italian lineage, while the other two were of some other nationality.

One asserted that he would apply for his examination for license in a day or so, and the other, who appeared to think himself further advanced, offered to instruct him to the best of his ability.

After a lengthy discussion as to the voltage, amperage and ohms of different potentials, the writer, who has had more or less experience, could not make head or tail of the discussion, and therefore turned his attention to another student, who was standing on the other side.

This man stated that he had been out of work for some time, and having his attention called to an "ad" on the sporting page of a certain daily paper, in which it was said that operating jobs were going begging, he had applied at this school and had been taken in.

Of course he had been taken in, but to what an extent he did not realize, and I thought it best to let him glory in his ignorance, so did not tell him of P. T. Barnum's old maxim.

He said that the promoter of the school had shown him letters, each day, signed by (or purporting to be signed by) the Commissioner of Water Supply, Gas and Electricity, in which it was stated that one or more graduates of this school had received their licenses on certain recent dates. And all this in spite of the fact that one of the Board of Examiners had assured yours truly that only two applicants had passed in the last two weeks, out of 120 examined!

W. D. CHANEY.

TEXAS AWAKENS

The following is the resolution of the Texas State Federation of Labor:

"Believing that the conditions are such that the time has arrived wherehy it has hecome necessary for and requires the enactment of such State laws and city ordinances as will regulate the operation, maintenance and protection for the patrons of all places of amusement and theatres where motion picture and projection machines are installed and operated by unskilled and child labor, for at the present time the only regulations, with few exceptions, are that as provided hy the State Board Underwriters' code, which is grossly violated in many places, and by which paying a high rate of insurance, allows such places to operate, tberehy does not place any value on the human life at all; the motion picture husiness has also provided an open field for the employment of child labor and also an infringement upon the fifty-four bour law of this State, and in many instances the sanitary conditions are such that would greatly surprise the puhlic. Therefore, we earnestly appeal to the delegates assemhled, that the incoming Legislative Committee be asked to have enacted the following laws which we believe will prove of benefit to the public in general; therefore he it

Resolved, That we helieve the handling of motion picture and projection machines is work tbat requires operators of care, ability and skill in order to safeguard and protect the lives of the patrons of all places of amusement and theatres where sucb machines are installed, therefore we urge the passage of such laws that no person under the age of twenty-one years of age shall be allowed to operate or work in any booth where such machines are installed, and a penalty be fixed for such managers or owners who violate tbe same. We would ask that tbe Massachusetts laws he referred to.

Resolved, That tbe manner in which the motion picture business is conducted at the prescnt time compels long hours of work and close and solitary confinement for such persons as operators, and owing to the buildings and hooths not being properly arranged for ventilation and the congestion of fumes and odors; therefore, we urge the passage of such laws making tbat will constitute eight hours a day's work for operators, and that booths be constructed of such height, width and length, witb proper ventilation, as will allow comfort to the operator and supply a sufficient current of fresh air at all times.

Resolved, That to assure the patrons where such machines are operated that tbeir protection is being guarded, that no person shall be allowed to operate such machines until he has passed a satisfactory examination before the city electrical inspector or city fire marshal, demonstrating bis ability and fitness to operate sucb machine, they to furnish him with a certificate, the same properly signed by them, which certificate shall he hung in a conspicuous place where employed."

MANHATTAN MEANDERINGS

Brother Fred Snyder has just returned from his vacation, which he spent at Green Lake.

I, for one, think that Brother Snyder was very lucky, inasmuch as it was an entirely premeditated vacation. And I heg to assure you that I have not had a voluntary vacation in the last ten years.

Hammerstein's Lexington Avenue Opera House is scheduled to open on Friday, August 21, hut so far as I can find out the operator has not heen decided on as yet.

NEW YORK STATE NOTES

The Madison Theatre, Oneida, N. Y., will open under new management in about tbree weeks, showing only the very best bigh-class features. It will be managed hy Skinner, Hathway and Scadlon, of Utica. Local 556 welcomes Brotber Skinner, who is to operate the machines.

Brother John Kennedy, of the Gem Tbeatre, bas returned from his vacation.

Brother Crandall, THE MOTION PICTURE NEWS representative, is going to the New York State A. F. of L. convention at Schenectady,

Charles O.

Announces

POPULAR

A NEW HIGH

28 Reels Weekly **1-2-3 Reels**

Everything New

Willat Studios and Laboratories just completed at Fort Lee, N. J., will be the home of Popular Photo Plays Corporation. $500,000 has been spent in constructing the most modern and best appointed Studios and Laboratories in the world. Every modern appliance known to the motion picture industry has been installed in order that the most perfect pictures may be produced. Studios and Laboratories will be under the personal direction and management of C. A. ("Doc") Willat.

Fourteen Brands

Jester,	**Comedy**	**Cee-O-Bee,**	**Photoplay**
Owl,	"	**Willat,**	"
Gaiety,	"	**Longacre,**	"
Luna,	"	**Niagara,**	"
Frolic,	"	**Palisade,**	"
"O. K.,"	"	**Canyon,**	"
Pastime,	"	**Continental,**	"

Special "Popular" Features

High-class Plays now running as Broadway successes with original all-star casts will be released in conjunction with the "POPULAR PROGRAM" as well as recent plays of well-known authors.

Directors—Authors—Actors

Only the best and most efficient Directors and Authors, whose ability has been established by past record, are employed—and only actors of recognized ability will form the cast for each brand. Among the actors already engaged are a number of leading men and women who are well known as Broadway Favorites and have *starred* throughout the country in high-class drama—also the funniest and best known Comedians, who have an international reputation as laugh producers.

Scenery, Costumes, etc.

No expense will be spared in elaborating on scenery sets, furnishings, costumes, etc. Detail will be our *"watchword."*

Charles O. Baumann, President of the POPULAR PHOTO PLAYS CORPORATION, is well-known in the industry, and his past record and reputation are an assurance that the POPULAR PHOTO PLAYS CORPORATION will conduct its dealings in a business-like manner, and every release in the PROGRAM can be depended upon as a high-grade production.

All productions will be under the personal supervision of *Charles O. Baumann,* in conjunction with *C. A. ("Doc") Willat.*

Associated with *Mr. Baumann* in this enterprise, is *Mr. W. C. Toomey,* who was formerly Vice President and General Manager of the Mutual Film Corporation and also President and General Manager of the Continental Feature Film Corporation.

Popular Photo

Studios and Factory: Fort Lee, N. J.

Baumann

PROGRAM

CLASS SERVICE

All Features **Comedy, Drama, etc.**

EXCHANGE BOOKING-OFFICES

Each Exchange will be under the control and ownership of men who will have full power to arrange with Exhibitors for service direct in their respective territories. The *integrity* and *honesty* of all men conducting the booking of the "POPULAR" PROGRAM and SPECIAL "POPULAR" FEATURES have been thoroughly scrutinized and investigated in order that they may be relied upon in making any representations and fulfilling all contracts for service with Exhibitors.

The following is a list of the cities in which Exhibitors can arrange for service:

New York	New Orleans	Milwaukee	San Francisco	Buffalo
Boston	Dallas	Pittsburgh	Minneapolis	Indianapolis
Philadelphia	St. Louis	Cincinnati	Los Angeles	Seattle
Washington	Kansas City	Cleveland	Omaha	Salt Lake City
Atlanta	Chicago	Detroit	Denver	Oklahoma City

More than 60% of the men who will own and manage the various Exchange-Booking Offices have been decided upon and Exhibitors may feel assured that only men of dependable character and high-class business ability have been able to secure an Exchange-Booking Office franchise.

While some of the territory is still open we contemplate deciding within a few days on applications which have been made for open territory referred to.

All contracts with EXCHANGE-BOOKING OFFICES are made for a period of 10 years, with a privilege of renewal of 10 additional years, thus assuring the Exhibitor an opportunity to deal with an individual in his territory who is the owner of the EXCHANGE-BOOKING OFFICE and absolutely independent of dictation from an Exchange Combination.

Plays Corporation

Executive Offices: Longacre Bldg., N. Y.

In and Out of Los Angeles Studios

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 17.

Carlisle Blackwell, who recently arrived here from New York, where he was with the Famous Players, has lost no time in getting busy in producing. Mr. Blackwell has leased the Norbig studio on Allesandro street, formerly used by Bosworth, Inc., and the Famous Players, and is busy filming a four-reel picture, "The Key to Yesterday." The company spent last week at Pine Ridge, where the exteriors will be made.

G. P. Hamilton, managing director and president of the Albuquerque Motion Picture Company, is on a business trip to New York City, and during his absence the leading woman and scenario editor of the company, Dot Farley, is taking a vacation. Archer McMackin is continuing with the production of short comedies.

War Has No Effect on Production

The war clouds overshadowing Europe have not so far affected production at the various Los Angeles studios, and all companies and directors are continuing with their work as though peace reigned supreme. In the shipment of still pictures, for agents of companies in Europe, all are addressed to the New York offices of the company, instead of direct to Europe, as usual.

Donald Crisp and Dorothy Gish are taking the leading parts in a drama, "The Warning," written by Russell E. Smith. The pictures will show the experiences of a country girl coming to a city in search of excitement. Mr. Crisp will direct the production as well as play an important part.

The Jack Adolfi producing company at the Reliance studio is busy with the production of a two-reel detective story to be released under the title of "Broken Nose Bailey." Sam De Grass plays the part of the detective and is supported by Francelia Billington, Eugene Pallette and others.

When a stranger, working extra recently for a Majestic company, received a telegram announcing the serious illness of his father at San Francisco, Director Donald Crisp played the part of the "angel" and loaned the young man twenty-five to make the trip. Since then he has not heard from the man.

Roller Skate Winner Gets Wife

Fred Balshofer, president of the Sterling Motion Picture Company, is home from a business trip to New Yorrk. No change in production has been announced for the present and the two releases of the company, weekly, will be continued through the Universal program.

Peggy Hart, the athletie New York school teacher, who is leading woman for the P. C. Hartigan Comedy Company, making negative for Pathé, led a lively chase last week in the picture "Love and Skates."

The exteriors for this were made at West Lake Park, Los Angeles. The two rivals for Miss Hart's hand in marriage were to decide who should win her by a contest on roller skates, the first to catch her to be the winner. The ehase started at the top of a steep hill just north of the park, and ended when the two rivals, together with the Hartigan police force, unable to stop or turn at the edge of the water, dashed into the lake.

Hundreds of people spending the afternoon in the park were photographed when the picture was taken.

Sterling Comedy a Laugh-Maker

Charles Hagenios, scenario editor for the Sterling company, has just finished a one-reel comedy, "The Tale of a Hat," produced by Dutch comedians, eops and tramps. Emma Clifton is playing the lead and spends a dreadful day while preventing the sheriff from foreclosing a mortgage, while her husband—of the film—brings the money to satisfy the creditor.

Exteriors were made at San Pedro harbor, where a fleeing tramp ran off the end of the Salt Lake Railroad turntable. It's to be a regular Sterling laugh-maker.

Lloyd Ingraham, Rex Universal company, is producing a society drama, "A Modern Melnotte," which will consist of two reels. Included in the east are Ray Galliger, Edna Maison, Bert Hadley, until recently with the Glendale Kalem company, and others. The settings for this production are all specially made from designs by Harry Weil, assistant to Director Ingraham.

James Dayton, scenario editor of the Hollywood west coast studio, will in all probability now produce only motor dramas, comedies, and maybe tragedies. He has just purchased a Chalmers-Six.

Mr. Dayton believes in always paving the way for the climax—as his stories show—and before he bought the car he built the garage, fitted with sleeping quarters for the chaffeur, a billiard room, and connected with his home at 1156 West Seventy-seventh avenue by a beautiful pergola.

"What's His Name" Shown to Players

Charles Richman, star of the original production of the George Broadhurst play, "Bought and Paid For," and a number of other productions, is at the Jesse L. Lasky Feature Play studio playing the role made famous by William T. Hodge in the film version of "The Man from Home," from the novel by Booth Tarkington. Director General Cecil de Mille is giving this production his personal attention. Theodore Roberts has been cast for the part of the Grand Duke for this pieture.

Last Friday evening the print of "What's His Name," in which Max Figman and Lolita Robertson played the leads, was projected at the Lasky studio for the benefit of the actors, actresses, and employes of the studio. In this the chareters are introduced by three sheet lithographs, and the actor or actress steps off the billboard and walks forward and bows to the audience.

Frank Lloyd, who has been playing heavies for the Universal Special Feature Company, under the direction of Otis Turner, has taken up the work of directing in the absence of Mr. Turner.

All leading people of the West Coast Universal studios have received letters from A. Dresner, manager of the Washington Branch of the Internation Film Company, written in behalf of Fulton Brylawski and Jenifer Bluding, in charge of the Motion Picture Exhibitors' League of District of Columbia, inviting the actors and actresses to attend the ball and banquet given by the league on Saturday evening October 31, at the expense of the exhibitors.

Many of the office and scenario people hope to go as proxies, as the film favorities will be too busy to leave at that time.

Phillip Walsh Badly Hurt

Phillip Walsh of the Universal scenario department was run down by an automobile last Saturday evening while going to his home, and has since been in a local hospital in a critical condition.

It is estimated that it will require four weeks more for the wardrobe department of the Selig Polyscope Company's plant to prepare the costumes for the production of the Harold MacGrath story, "The Carpet of Bagdad."

Work on the numerous buildings for the Selig Jungle Zoo, at 3800 Mission road, is progressing as rapidly as possible, but it will be impossible to complete the grounds and all decorations by September 1, the date the company desired to open the Zoo to the public.

All of the animal buildings have been completed, and now a dance hall, 75 x 225 feet, with a dancing floor 50 by 150, is being built. The landscape gardeners are at work converting the mountain sides into lawns and flower gardens, and Carlos Romanelli, the Florence sculptor, and aids, will have the numerous animal groups ready to place in position within the next two weeks.

Tried to Get Pictures of Savages

Bud Duncan, comedian formerly with the Biograph Western Company and the Fred Mace Company, who has been at El Tiburon Island, off the coast of the Peninsula of California for the past five months, trying to secure motion pictures of the savage Indian tribes, who a few years ago killed several members of a hunting party, has returned to Los Angeles without pictures.

He is now with the Marshall Neilan Kalem Company. Mr. Duncan experienced many hardships on the trip, and in several instances was in danger of losing his life.

Phillips Smalley and Lois Webber, Mrs. Smalley, last week began the production of their first picture for Bosworth, Inc.

This will consist of one reel and is from a scenario by Lois Webber, dealing with a diplomatic situation which terminates with all leading characters being exposed for their treachery to their government. They escape in various ways—auto, launch, airship, etc. Courtenay Foote, formerly with the Vitagraph Company, will play leads with the company. One of the first big pictures to be produced by this company will be "The Hypocrite."

Incorporation papers have been filed by the Los Angeles Film Corporation, with a capital stock of $100,000, of which Thomas Nash is president and A. E. Rudell is secretary, treasurer and manager. The newly organized company took over all property of the Zodiac Film Manufacturing Company, with studio, offices and laboratory at 147 North Hill street.

This studio is the home of the Hartigan Comedy Company, making negative for Pathé, the Albuquerque Film Manufacturing Compan, the D. R. Jungle Picture Company, the Nash Animal Picture Company, Japanese American Film Company, and the Gouwey Feature Films Company. It was also used by the Famous Players and the Bosworth, Inc., companies during the past few months.

Leon D. Kent, a former director and leading actor of the Western Lubin Producing Company, at the Pasadena avenue studio, who has been with the U. S. Film Company, near San Diego, for the past six months producing three reel features, is again with Capt. Wilbur Melville, and this week began the production of a three-reel picture, "In the Dragon's Claws." The scenario is by Edward Rinehart, and the scenes are laid in China during the Boxer uprising. Photographs of the lobby and parlors of the Trafalgar hotel in Pekin have been secured and sets will be made to represent these scenes. In the cast will be L. C. Shumway, Melvin Mayo, and Miss Lucile Young.

"Supes" Leave for the War

Twenty Russians and fourteen Serbs, who have been employed at the Universal City studio as laborers and Cossacks, have as result of the rumors of war, departed for New York with the intention of embarking for their native lands.

Director Charles Giblyn and members of his producing company at the Hollywood Universal studio viewed the third Francois Villon series picture at the studio projecting room, and it was sent to the New York laboratories. Work was begun last week on the last of this series, from the stories of George Bronson Howard, appearing in the "Century Magazine," the title of which is "The Ninety Black Boxes."

Robert Leonard and his company of Rex players are at Pine Crest, San Bernardino County, making north woods pictures.

H. B. Warner and Miss Reta Stanwood, who were here to play leads in the filming of "The Ghost Breaker," by the Jesse Lasky players, have departed for New York City, taking with them the negative film and a positive print.

Director-General Otis Turner has completed the four-reel picture from the story, "Open Shutters," by Clara Louise Burnham. The scenario is by Ruth Anne Baldwin.

Arthur Mackley, director at Majestie studio, is now playing the lead and directing the production of a stirring Western drama in "The Sheriff's Choice." Mackley, as the father, is eleeted sheriff of a western county, and among his first duties is that of capturing his son, who, unknown to his father, had become a hardened outlaw. A forty-foot fall from a eliff is one of the thrills of the piece.

Gabriel Pollock, for several years scenic artist for the Selig Polyscope Company, Chicago studio, has been transferred to the Los Angeles studios, as the result of elosing the Chicago producing studio. He is now planning the scencs for the production of "The Carpet from Bagdad."

Majestie director W. J. Cabanne is now filming "A Saved Illusion" in which a miniature portrait in a watch plays an important part. Robert Harron and W. A. Lawrence play the leading parts.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"At the End of the Rope." (Kalem. Two reels. Wed., Aug. 12.)—A gripping story of Indian attacks, treachery, a lost child, and a father roaming wild and restored by a blow, that will meet with the approval of all those who have a zest for adventure and heroism.

"Cairo." (Pathé. Split reel. Tues., Aug. 18.)—On the same reel with "Uriage and Its Vicinity." A hird's-eye view gives the observer an excellent idea of the size of this ancient city. The tombs of the Khalifs, and the ancient huildings near trolley tracks, the barracks and the English section of the city show how far the city has advanced of late.

"Uriage and Its Vicinity." (Pathé. Split reel. Tues., Aug. 18.)—On the same reel with "Cairo." This is a colored picture, and the beautiful waterfalls and landscapes that the cameraman has caught of this French town are enough to cause this half-reel to he ranked with the best of scenics.

"The Downward Path." (Lubin. Two reels. Wed., Aug. 12.)—The wayward son drama again. It attempts to enforce a warning and pretends to be very moral and righteous, but it is really the reverse. It enlists our sympathy with crooks, if at all, and allows a burglar to go scot free because his paltry crime of housebreaking is forgotten.

"The Family Record." (Selig. Wed., Aug. 12.)—A sort of combined "Robinson Crusoe" and "Enoch Arden" story, without the reality of either. It strikes a sentimental response in nearly every heart on account of the undying love of the whole man for the wife from whom he has heen separated.

"The New Stenographer." (Vitagraph. Wed., Aug. 12.)—This delightful comedy which was given silently on the stage of the Vitagraph Theatre is now issued as a picture with the same players, Flora Finch, Etienne Girardot, Hughie Mack, Wally Van, Lillian Walker and Albert Roccardi. The insistent wooing of the pretty substitute stenographer by the husiness partners and clerk is rich.

"The Fable of 'The Maneuvers of Joel and Father's Second Time on Earth.'" (Essanay. Wed., Aug. 12.)—The moral of this picture is to be careful to hring up the father that he may he grateful. But this is an ironical touch hy George Ade. The lesson is against ungrateful children, and shows how they often get the worst of it. Father gets hack his fortune from Joel, who has turned him out of the house, and with it he gets his second youth and marries a pretty girl a few hours after.

"Latin Blood." (Luhin. Fri., Aug. 14.)—A drama of a gardener's love for the beautiful owner of the villa. She does not return his love, and his sister attempts to put his rival out of the way. But an error in transmission of notes causes the death of her own hrother.

"Meller Drammer." (Selig. Split reel. Fri., Aug. 14.)—A clever hurlesque on the old-time hlood-curdling, heart-throbhing melodrama, with the girl, the villain, the hero, and the forgiving parents—when the marriage license is produced. On the same reel with "The Day of the Dog."

"The Day of the Dog." (Selig. Split reel. Fri., Aug. 14.)—The old saying that "every dog has his day" realized. The dog is a fine specimen of the canine species and is well trained in his antics. But there is not much merriment to he derived, except when the hlast upset everyhody and everything.

"Polishing Up." (Vitagraph. Fri., Aug. 14.)—Whereas John Bunny and his wife, Flora Finch, indulge in personal criticisms of each other, they deck themselves out in their hest, and while Flora is turning the head of a young physician, John is having the time of his life with two young helles. When they all come face to face, the truth is obliged to come out, but since one is as had as the other, they must forgive and forget.

"A Gentleman of Leisure." (Essanay. Two reels. Fri., Aug. 14.)—He turns out to he of sterling qualities, although no one knew anything ahout him at first, and he gets the girl he loves when it is proven that he did not kidnap her sister. The many complications and uncertainties as to the outcome make the picture replete with interest.

"A Substitute for Pants." (Kalem. Fri., Aug. 14.)—A hrisk comedy with Ruth Roland, Marshal Nielan and John Brennan as the fun-makers. Ruth has two suitors, and the one who wins the election is to he awarded her dainty hand. The rival of the favored one resorts to conspiracy and fraud and takes the other's trousers away. But Ruth lends her riding skirt in time for him to rush in and save the day hy an eloquent appeal to the voters.

"They Bought a Boat." (Lubin. Split reel. Sat., Aug. 15.)—Presenting the amusing adventures of some land lubbers with an overloaded, unseagoing vessel that is ahout to sink in ten inches of water. This imminent danger causes a disastrous panic on hoard, and the crew, including the three hundred-pound cahin hoy, leaves the boat to its fate. Shown on the same reel with "The Puncture-Proof Sock."

"The Puncture-Proof Sock." (Luhin. Split reel. Sat., Aug. 15.)—Puncture-proof socks are an obsession with John Tomkins hecause he invented the precious article. He wears them and takes off his shoes every now and then to demonstrate their enduring qualities. This time he loses the shoe that he takes off and the search for it leads him into strange places. "They Bought a Boat" and this picture make a very funny reel.

"The Wheat and the Tares." (Vitagraph. Two reels. Sat., Aug. 15.)—An artificial story of the hardship worked by perjury. An innocent man goes to prison for a murder, and remains there until the dying confession of the guilty man releases him and enahles him to marry the daughter of the murdered man. Although the drama is somewhat forced, it is developed through several strong climaxes.

"Near Death's Door." (Kalem. Sat., Aug. 15.)—A very seasonable picture centered around a terrific blast in a part of some construction work that buries the hero and the girl he risks his life to save. They are dug out hefore life is extinct in their bodies, and by this act of heroism the man wins the right to marry the daughter of tbe head of the company.

"The District Attorney's Burglar." (Biograph. Sat., Aug. 15.)—An old motif decked out in fairly new surroundings to make a picture that is distinctly ahove the average. It deals with the sufferings of a wife neglected hy an engrossed husband, her means of finding pleasure and affection, and her final reconciliation with her husband.

"Broncho Billy Wins Out." (Essanay. Sat., Aug. 15.)—Broncho Billy always wins out, so this title does not tell us any more than we already know. Yet it speaks well for this popular hero that no one wishes him otherwise. He gets a wound and therehy the sympathy of the village schoolteacher. After that it is a short road to marriage, since pity is said to he akin to love.

"Nan's Victory." (Selig. Aug. 15.)—A conventional and false story that has little reality except what the motion picture has given it. It portrays the love of two women for one man, and shows the unloved one, after flying into a fit of frenzied jealousy when she sees the two in an embrace, rescuing the other one from a fire. This is utterly untrue to human nature, and the hest acting cannot make it seem real.

"An Innocent Delilah." (Vitagraph. Two reels. Tues., Aug. 17.)—The dramatic situation of the hetrayal of a man hy the woman he loves with its great possihilities for tense and strong acting forms the central scene in this play. The woman is innocent, and since the audience knows this, the dramatic irony keeps the interest alive.

"Tim, the Terror." (Biograph. Split reel. Mon., Aug. 17.)—The hoisterous and bullying antics of Tim end in self-denial and meekness when he meets the widow. He gives himself up so that the reward may go to her and pay off a mortgage that is getting her into trouhle with the deacon. Tim and not the deacon marries her. On the same reel with "A Game of Freeze-Out."

"A Game of Freeze-Out." (Biograph. Split reel. Mon., Aug. 17.)—Contrasting the warmth of true love and the coldness of a refrigerator. But it is a comedy and the youth that nearly freezes to death in the cold storage has been put there hy his rival. Then love is the panacea that revives his congealed spirits. On the same reel with "Tim, the Terror."

"The Speck on the Wall." (Selig. Two reels. Mon., Aug. 17.)—Full of dramatic situations and the conclusion is resolved with considerahle analytical skill that leaves us doubting what the outcome will be until the very end. It is a good example of the deductive process picturized.

"Private Dennis Hogan." (Vitagraph. Mon., Aug. 17.)—Oftentimes the private in the ranks is capahle of the greatest devotion and self-sacrifice and heroism, but his deeds usually go unsung. This private gives up his life hecause his duty demands it. The joyful, huoyant nature of Dennis Hogan, even in the face of death, will brighten many hearts that are inclined to look too much on the dark side.

"The Black Signal." (Essanay. Tues., Aug., 18.)—A tense drama with plenty of exciting moments and situations that spring surprises upon us. The interest is well sustained to the end, the plotting not allowing anticipation of what is going to happen.

"Back to the Farm." (Luhin. Tues., Aug. 18.)—The adventures of Tom and Bob would he risqué if they were not such simpletons and so awfully innocent of guilt in the situations which they create when they come to town to visit their aunt and get in the wrong house. As it is, what happens to them is ludicrous and will cause inordinate laughter.

"If at First You Don't Succeed." (Selig. Tues., Aug. 18.)—This is good advice any time, hut it does not serve a didactic purpose in this instance. It serves for the title of a piece that illustrates how funny vain and successive attempts may become. Of course, success crowns the efforts of the unintentional fun-makers.

"The Mix-up at Murphy's." (Biograph. Split reel. Aug. 13.)—A somewhat commonplace comedy of mistaken identity. In costume of a tramp, a young man goes to a fancy dress ball at Mr. Murphy's and is arrested on suspicion. Anyone who would go to a costume ball as a tramp deserves to he arrested. On the same reel with "Curing Mr. Goodheart."

"Curing Mr. Goodheart." (Biograph. Split reel. Thurs., Aug. 13.)—The misfortunes of the ready helper are worked to death in this comedy. A little of the kind-hearted meddler is enough, hut when you pitch him over an embankment for disturhing a motion picture rehearsal, it seems that this is going to extreme lengths. On the same reel with "The Mix-up at Murphy's."

"Slippery Slim and His Tombstone." (Essanay. Thurs., Aug. 13.)—The irrepressihle Slippery Slim this time returns from the grave to Sophie and falls into her arms as usual. But he was not really dead and does not appear on the screen in spirit form. He pretended suicide to make Sophie sorry.

"The Horsethief." (Vitagraph. Thurs., Aug. 13.)—A touching story of how a father riding for a doctor was mistaken for a horsethief and saved by a girl just as he was about to he strung to the limh of a tree.

All is explained at the house when a bouncing baby is brought in. Whereupon the would-be executioners make up a purse for the baby.

"**The Fable of the Two Mandolin Players and the Willing Performer.**" (Essanay. Wed., Aug. 19.)—One of the most delightful comedies seen in a long time, and shows unmistakably George Ade's keen sense of fun. Gus from St. Paul is the willing performer, and he leaves the two mandolin players far in the shade when it comes to courting.

"**The Dreamer.**" (Lubin. Two reels. Wed., Aug. 19.)—A drama of lost love, full of tender and pathetic passages. The lover who loses but remains constant in his devotion is an artist and dreamer, and the girl is stolen from him by his older brother. The latter then becomes a heartless brute, turns brother and father out and deserts his wife. The dreamer reunites them, and buries his hope as he destroys the last emblem of his happier days.

"**When a Woman's 40.**" (Selig. Two reels. Wed., Aug. 19.)—Lost illusions play a big part in this story of a woman who gives up love and everything that seem worth while in order to shine as a leader in society. This does not bring happiness and she sees in retrospect her life and the joy that might have been hers with the man she loves.

"**Taken by Storm.**" (Vitagraph. Wed., Aug. 19.)—A pretty little comedy of the wife who has been forced into a marriage by main force, and then refuses to perform her wifely duties. But it is evident all along that she loves the manly fellow, and we know that she will sooner or later give in, as every wife should. And she does.

"**The Decree of Destiny.**" (Biograph. Wed., Aug. 19.)—Mary Pickford in a rather forced and artificial story of old New Orleans. Two sisters love the same man, and it falls to the girl impersonated by Mary Pickford to resign her claim to him and to enter a convent.

"**The Brand.**" (Kalem. Two reels. Mon., Aug. 31.)—The cruel stepmother drives her daughter into the reformatory and this stain hangs over the girl's head afterwards when she has found a good home as a governess and is loved by a wealthy young man. The secret comes out, but a letter reveals the girl's innocence.

"**Nearly a Widow.**" (Edison. Mon., Aug. 24.)—Just a little domestic quarrel between husband and wife which ends pleasantly and furnishes amusement for all who like this variety of comedy. Little action appears, but the idea is good. Barry O'Moore and Sallie Crute are the principals.

"**The Primitive Instinct.**" (Kalem. Two reels. Mon., Aug. 24.)—The originality of the scenario is the distinctive feature of this drama. It begins with a very common situation, but the developments leading from this are entirely new.

A woman finds herself the wife of a man entirely engrossed in his work and without time, apparently, to show any love for her and the child. When this becomes unbearable she decides to elope with an artist, but on finding that her husband has saved their child from burning by putting out a fire with his bare hands, she is saved from her moment of waywardness.

"**The Counterfeiter's Plot.**" (Kalem. Sat., Aug. 25.)—Fascinating as the leader of the counterfeiters is, he loses the blacksmith's daughter when his true calling is disclosed and the gang arrested. The young horseshoer who has loved her all along then walks off with the pretty daughter.

"**The Cave of Death.**" (Kalem. Two reels. Wed., Aug. 26.)—Princess Mona Darkfeather is the heroine, Unca, an Indian maid, and unselfishly saves the life of the man she loves, but who does not return her love. The picture is somewhat tedious and long drawn out, and the incident of Unca's sacrifice of her own life for her lover and his sweetheart is not as clear as it should be.

"**When Men Wear Skirts.**" (Kalem. Fri., Aug. 28.)—This is a silly farce, reversing the order of nature and making men manicurists and women barbers, lovemakers and bold flirts. The topsy-turvy antics make one laugh heartily, but at the same time thankful that such a time has not yet come to pass.

"**The Car of Death.**" (Kalem. Sat., Aug. 29.)—A railroad story written by E. W. Matlack and produced by J. P. McGowan. As in nearly all railroad pictures, the suspense is nerveracking until we are sure that a collision has been avoided this time by the heroism of the discharged schoolteacher.

"**The Mender of Nets.**" (Biograph. Wed., Aug. 12.)—An old Mary Pickford picture that was released several years ago. Those familiar with the latest productions featuring this talented star will realize at once how much she has progressed in her art since that time, although she is delightfully fresh and winsome as the "mender of nets."

"**Treasure Trove.**" (Edison. Sat., Aug. 29.)—How two young fortune-hunters find a chest of gold that had been lost when a Spanish vessel sank, and thus are enabled to sue for the hands of two pretty sisters, whom they meet on their vacation camp. The story is good enough, but the treasure was too easily located. A treacherous Spaniard lends some obstacles to their achievement.

"**Buster and His Goat.**" (Edison. Split reel. Wed., Aug. 26.)—On the same reel with "The South African Mines." The first of the series of the Buster Brown pictures, adapted from R. F. Outcalf's originals. Naturally, the younger part of the audience will enjoy it more than adults, although the latter will find it humorous. Buster gets into a lot of trouble by dresing up a friend with whiskers. The goat doesn't like whiskers on anyone else but himself and creates quite a disturbance.

UNIVERSAL PROGRAM

"**Well, Well.**" (Joker. Sat., Aug. 29.)—Rather a grotesque comedy, although it will be appreciated by those who enjoy the rough slapstick work. The old story of two rivals is worked out quite well by Max Asher, Bob Vernon and Louise Fazenda.

"**The Little Autogomobile.**" (Joker. Wed., Aug. 26.)—An old story, but enacted cleverly by Ernest Shields and Bess Meredyth. The young man has a quarrel with his wife and has to hire a chorus girl to impersonate her while his father is visiting him. In the midst of it his real wife turns up and proceeds to beat everybody up. All ends well after the spectator has had a good laugh.

"**A Race for a Life.**" (Sterling. Mon., Aug. 3.)—This story seems to be incomplete in plot. A girl saves a cowboy from death in a burning powder house by carrying him out. There is an excellent explosion registered.

"**There Is a Destiny.**" (Victor. Mon., Aug. 24.)—Jack makes a bet he'll win the heart of the fisherman's daughter. He succeeds, but the father learns his identity and commands him to leave. Later when the old fisherman is suffering heart failure, Jack is the only one brave enough to go to the island through the storm and administer aid. Thus he wins the old man's favor and the girl. J. Warren Kerrigan, Vera Sisson and George Periolat play the leads.

"**A Pearl of Great Price.**" (Eclair-Universal. Sun., Aug. 23.)—Austin neglects his wife for another woman. He buys a pearl for her which is sent with his note to his wife by mistake. She pretends to know nothing of the other woman. Austin sees her that night and returns to his wife, realizing that the other is worthless. His wife keeps her knowledge to herself, so that he may not be unhappy. All will enjoy this picture.

"**The Strange Signal.**" (Frontier. Sun., Aug. 23.)—All because of his great love for a girl, Robert tries to rob his brother of his rightful inheritance. But in the end matters are straightened out. This drama is rather vague and one doesn't know what it's all about until the finale. A large cast appears, all of which play important parts.

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THE MOTION PICTURE NEWS

"**A Miner's Romance.**" (Nestor. Wed., Aug. 26.)—Murdock MacQuarrie plays the lead and, as usual, his work is of the best. The story is that of a miner who befriends a wounded man, who later proves false because they both love the same woman. He meets his just deserts. Some will consider the ending of the drama disagreeable.

"**The Character Woman.**" (Eclair-Universal. Two reels. Wed., Aug. 26.)—A new and interesting story; nothing of the sensational appears. Julia Stuart, Belle Adair, Lindsey J. Hall and Helen Marten are the principals. Through the advice of the character woman of the road show the leading lady is dissuaded from her plan of running away with the owner, who is a man of had repute.

"**Lost in a Studio.**" (Sterling. Thurs., Aug. 20.)—This novel comedy shows how Little Billy, of the Sterling forces, spends his days. Evading the director, Robert Thorby, seems to he his special hobby. Ford Sterling also appears.

"**Barrelled.**" (Crystal. Split reel. Tues., Aug. 25.)—On the same reel with "Bashful Ben." If any laughs result from this picture they will be caused by Charlie De Forrest, who has his head in a harrel most of the time. Vivian Prescott assists in this comedy, which is greatly inferior.

"**Bashful Ben.**" (Crystal. Split reel. Tues., Aug. 25.)—On the same reel with "Barrelled." Ben is too hashful to propose. He visits a doctor and gets cured of his affliction, but his girl has already been proposed to and the suitor accepted. Not much humor.

"**Matty, the Universal Boy, No. 4.**" (Imp. Thurs., Aug. 27.)—In this picture Matty, because of his inquisitive tendencies, locates a missing heiress, who has been hidden by a band of Chinamen. This will appeal to the children more than to the grownups.

"**The Hole in the Garden Wall.**" (Rex. Sun., Aug. 23.)—Rupert Julien, Elsie Jane Wilson, Joseph King and Master Felix Walsh are the principals. The acting of the boy is clever. Through the scheming of his rival Rupert is made to believe that he is not wanted hy a girl, the object of his affections. Years later the two are hrought together by Rupert's adopted boy. The acting is superior throughout.

"**Circle 17.**" (Rex. Two reels. July 30.)—A melodrama played by Herbert Rawlinson, Anna Little, William Worthington and Frank Lloyd. The action takes place in Italy and New York, the time the present. There are a number of very satisfactory traits about the production which makes a worthy showing in any house. A lieutenant meets an Italian girl while traveling in Naples and saves her father.

MUTUAL PROGRAM

"**On the Border.**" (Reliance. Fri., Aug. 7.)—There seems to be no cause for the great emotion that marks the acting of both the principals in this picture; in fact, there is little plot to it. Irene Hunt and Eugene Pallet play the leads. An American soldier saves the life of a Mexican dancer and in return she saves him from the hands of an enraged Mexican.

"**The Sheriff's Sister.**" (Broncho. Two reels. Wed., Aug. 26.)—A good story is forcihly told in these two reels. Against tremendous odds the reformed gamhler and drunkard proves his worth by finally capturing a handit. Besides establishing his integrity he wins the girl he loves. The action is rapid throughout and the drama will be enjoyed by the admirers of melodrama. Richard Stanton and Leona Hutton play the leads.

"**The Bank Burglar's Fate.**" (Reliance. Two reels. Sat., Aug. 8.)—The scenario for this picture was written hy C. D. Brown, of the Minnesota State Bankers Association, with an eye to exposing some of the methods of hank robbers. It is in the form of a drama and is a good one. A detective rounds up three rohbers with the aid of evidence obtained from a telephone operator. The interesting spectacle of "blowing" a safe is shown.

"**McCarn Plays Fate.**" (Thanhouser. Two reels. Tues., Aug. 18.)—Played by F. A. Kelsey, Thomas O'Brien and Irene Hunt, of the Reliance forces. A good, live story in which Anderson, a young policeman, finally hrings a notorious gang to justice with the aid of a detective. There are numerous fights, which are exceptionally realistic.

"**The Wagon of Death.**" (Reliance. Two reels. Sat., Aug. 15.)—Bob and Fred Burns, Billie West and Vester Pegg are the principals of this exciting story. A wonderful explosion of a dynamite wagon is registered in the last reel. The good-for-nothing, angered because his old pal has reformed, tries to avenge himself on the man's hrother, but he meets the death planned for the other. All will enjoy this.

(*Continued on page 74*)

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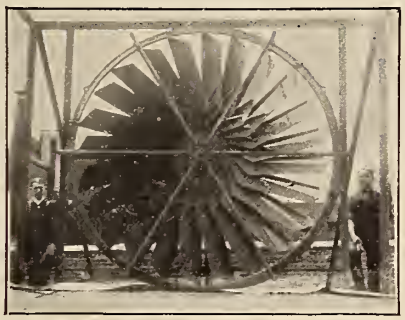
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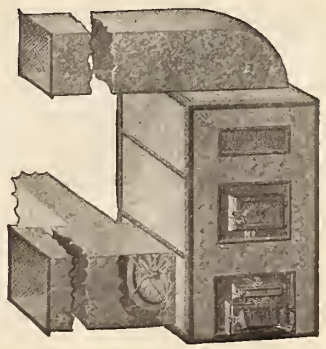
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Wyanoak Publishing Company
136 West 52nd Street
NEW YORK CITY

New Haven Manager Sues Negro Editor

Benjamin G. Salvini Claims That Owners of the "Plaindealer" Libeled Him in an Editorial to Kill Patronage of the Lyric

Special to THE MOTION PICTURE NEWS
New Haven, Conn., Aug. 20.

DAMAGES of $10,000 have been asked by Benjamin G. Salvini, manager of the local branch of the Universal Film Exchange, of New York, and of the Lyric Theatre, at 158 Dixwell avenue, in an action for libel brought against J. H. B. and Anna L. Tucker, joint proprietors of a new negro weekly newspaper called "The Plaindealer."

Mr. Salvini is also planning to ask that the publishers be prosecuted in the criminal courts, claiming that the nature of the offense they committed against him leaves him in danger of his life. Attorney E. C. Terry drew up the papers in the case and issued a body writ under which the defendants were required to furnish bonds of $5,000 to be allowed at liberty.

The suit grows out of an editorial that appeared in the "Plaindealer" about two weeks ago, and which, Mr. Salvini says, has already caused him serious financial losses. Unfair rivalry, according to Mr. Salvini, inspired what he is pleased to call an unwarranted attack upon him.

The reason for the attack was, the Tuckers claim, that when an advertising solicitor called upon Mr. Salvini and asked him to support the "Plaindealer," he refused, saying that he would have no dealings with a negro newspaper.

Mr. Salvini has a different story, however, and says that the first man who approached him for an advertisement in the "Plaindealer" carried away his promise to advertise each week. A second man called, Mr. Salvini continues, and thinking that he came to "cut out" the first solicitor, Mr. Salvini turned down his request for an advertisement.

THE real reason for the attack, however, Mr. Salvini says, is that the Tuckers have entered the amusement field themselves and have opened an open air theatre, the Pacific, near his Lyric, hoping to take away his colored patronage and put him out of business. Both the Lyric and the Pacific are in the heart of the negro district, and the patronage of the colored people is by no means to be despised.

As the Pacific only seats about four hundred people and the Lyric, with both open air and closed theatre, seats a total of about 1,500, Mr. Salvini paid no attention to the Tuckers until they published the editorial. He knew that he could hold his trade against all comers, and was content that the Pacific should also continue to show.

When he read the editorial, however, he began to use every means possible to defeat the ends of his competitors. His first step, of course, was the libel suit; then he went to the "white" newspapers and had them tell the story of the entire affair, and finally had printed about 1,000 letters which he scattered in the district where the people live who patronize his theatre. His campaign showed results, and while the Lyric is playing to big audiences, though one or two performances suffered after the publication of the editorial, the Pacific is running under a loss.

Mr. Salvini has had the confidence of the colored people in his district for years, and has no fear of evil results from unfair competition. The case against the Tuckers is returnable to the Superior Court on the first Tuesday in September.

AMSTER SPIRO.

BUFFALO REGENT OPENS LABOR DAY

Special to THE MOTION PICTURE NEWS
Buffalo, N. Y., Aug. 20.

The new Regent, at the corner of Main and Utica streets, will open on Labor Day. This theatre is a Mark house and will show the finest features on the market. The name of the management will be announced in the next number of this magazine.

COMING "A GREAT MISTAKE"
RENOWNED PLAYERS FEATURE FILM CO., 220 West 42nd Street NEW YORK

EXCHANGEMEN AND EXHIBITORS are invited to attend the exhibition of "A GREAT MISTAKE" which will take place at Hammerstein's Victoria Theatre, Seventh Ave. & 42nd Street, New York, at 10.30 A. M., Tuesday, Aug. 25th.

REALISM ENDANGERS ACTRESS' LIFE

THE zeal of the California Motion Picture Corporation's producing corps for realism would have undoubtedly proven fatal to Miss Michelena, whom they are featuring in the first few of their big productions, had it not been for the heroism of House Peters.

During the latter part of last week it was decided to devote a day in making a number of retakes for "Salomy Jane," the film dramatization of Bret Harte's story, which is to be released shortly in six reels. One of the scenes was the escape of the leading man from the "Vigilantes." During his spectacular flight, the rowboat with which he put out down the river, became swamped and he went over the rapids clinging to a log.

At just this point Miss Michelena, in the role of Salomy Jane, was supposed to swim out to midstream and join him. Meantime the posse and horses were floundering upstream in the quicksand. Miss Michelena is an excellent swimmer and was making fine headway against the broadside of the swift current when she was taken with a sudden cramp.

The rapids were already driving her under a steep enbankment when House Peters reached her just in the nick of time and pulled her, very much exhausted, but still safe, on to the log.

CLAIRE WHITNEY OUT OF FORT LEE COMPANY

Claire Whitney, leading woman of the Solax-Blaché Features, has resigned from the Fort Lee company and is at liberty.

Miss Whitney will be remembered for her work as leading woman for the American Pathé Company.

PAPER STARTS SCENARIO CONTEST

Special to THE MOTION PICTURE NEWS

Albany, N. Y., Aug. 19.

In an endeavor to boom the motion picture business in Albany, the Albany Evening Journal has started a scenario contest. This contest will be opened to people who would like to try their hands at writing photoplay dramas.

The contest will extend about two months, when the plays sent in will be submitted for judgment to some of the well known screen actors. The winner will be awarded two trips to Norfolk and Old Point Comfort. This contest was started in interest of the picture theatres of Albany. There is no entry fee or anything else.

The successful person will have the pleasure of seeing the play photographed in Albany, after which it will be shown in the local theatres.

ALL STAR FEATURES

LEW DOCKSTADTER
in "Dan"
By Hal Reid Five Acts

—IN AUGUST—
ETHEL BARRYMORE
in "The Nightingale"
By Augustus Thomas Five Acts

—IN SEPTEMBER—
James A. Herne's
SHORE ACRES
Five Acts

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Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO
406 Court St., Los Angeles, Calif.

"THE NEXT IN COMMAND"

(Picture Playhouse Film—Four Reels)
REVIEWED BY J. BURROUGHS NOELL

MUCH interest just now attaches to war pictures and stories in which soldiers are the heroes. Here is one which is laid during the Soudanese campaign of 1884. The exceptionally heartrending task is set for a soldier to lead the search after his own son, also a soldier.

The situation is brought about by the love of the young



THE FATHER LEARNS OF HIS SON'S DEED

lieutenant for a siren of the desert, the daughter of the Arab chieftain. This romantic tale is presented with all the charm and fascination that such stories have. The settings, in their tropical luxuries, are full of the atmosphere of romance. Combined with artistic photography they cannot but be pleasing.

But even with clear, rich pictures of well-chosen settings, admirable as they are in themselves, the film could not succeed without capable and intelligent acting. With James Gordon as the father, E. A. Turner as the son, Bettie Harte as the girl, and Frank Sidwell as Captain Fornet, no uneasiness is caused on that score.

Each of these performers before the camera has the ability and versatility to get into a part and give it individuality and distinction. Everyone of them has good looks, and that is no mean qualification.

The son, Lieutenant Gordon, loves the beautiful Arab maiden. She is also loved by Captain Fornet, a French military officer attached to the British Army in the Soudan. Through treachery the latter entraps the girl into his tent. Lieutenant Gordon hears the struggle and rushes in time to save her.

But he has to kill the Frenchman in self-defense. He flees for safety with the girl to her father's house and is accepted by him. On account of the illness of the colonel, it develops upon Major Gordon to lead the squad to arrest his son. The Arabs attack them and annihilate all but the Major before succor arrives.

But it is now learned, much to our surprise and perhaps disappointment, that the Frenchman's wound is only superficial and he will recover. Lieutenant Gordon is thereby exonerated and welcomed back into his company.

This ending is the one weakness in the picture; it seems such an evident makeshift way to get the young soldier out of his difficulties. The only plausible ending open was to have the soldier stand trial, and to have him cleared on the ground of self-defense. If the deed had not seemed to us justified, our sympathies would never have been enlisted in his behalf.

"THE UNEXPECTED"

(Box Office Attractions—Three Reels)
REVIEWED BY J. BURROUGHS NOELL

HERE is a thrilling story in pictures of the trapping of a gang of moonshiners by a clever girl. The wild, picturesque scenery lends itself particularly to the photoplay, and these pictures seem to breathe the very spirit of the mountains, where imperious, indomitable men carry

on their illicit work of making whiskey and defying and baffling the revenue officers.

In spite of their persistent wrong-doing, there is something about these self-reliant and hardy mountaineers that enlists our sympathy and admiration. It is their inborn love of liberty, perhaps, and in consequence their refusal to submit to any law except the law of personal might, that makes them so daring and adventurous.

Who does not love bold, fearless men or women, no matter what else they may be? A story dealing with the lives of these folk is naturally virile and fresh, and there is no wonder that it holds absorbing interest.

Once this interest is aroused, there is no diminishing of attention. We can never anticipate what is going to happen next, but are kept continually waiting for a new surprise.

And the conclusion is so unexpected that it comes upon us with amazing suddenness. We never dreamed that this girl detective was already married, and when the leader of the moonshiners' gang falls in love with her and the girl seems to return this love by saving him, we thought that here again was the eternal triangle, and wondered what was to become of the poor little mountain girl who had loved this stripling from boyhood and is willing to shed blood for her love.

When we find that there cannot be this complication we are startled, but pleasurably, for not a hint has been given of what is coming. It is a surprise with a famous O. Henry twist to it, and managed without artificiality.

"THE TERROR OF THE AIR"

(Hepworth—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

THERE are one or two improbabilities that interfere to some extent with the whole-hearted acceptance of this picture. To overcome these altogether, the spectator must not be finicky and say that a father that is as good as this father turns out to be would not desert his baby boy in this way. He must not say to himself:

"Now that is expecting too much of me to believe that this mother would have been carried right to the place where her son was living after so many years."

Both of these facts are entirely possible, but the question is, are they probable, for probability is the most important consideration after all, in motion pictures as in stories and plays. It is the old Aristotelian dictum. But if these defects in plot construction be overlooked or put out of mind, the picture has certain qualities that will make an undeniable appeal to the great majority of audiences.

First of all, the central figure is a young inventor, and his invention is something that we may expect to hear of at any time; nevertheless it carries us into the future and arouses our curiosity. Furthermore, there is a liberal amount of action all the time and our interest is not allowed to lag for one moment.

And after all, who is not touched by the story of a disrupted family, that after years have rolled by, is united again in happiness and content? The baby boy has grown into a strong, upstanding stripling, already a famous man, the mother, penitent and in tears for entering into the plot to steal her son's invention, has redeemed the harm done, and the father has returned a wealthy man.

This reunion will bring unutterable delight to that vast number of persons who cannot bear a sad ending.

Excellent players are cast in the drama, including Violet Hopson, Stewart Rome, Henry Vibart, and Tom Powers. No complaint can be made against the settings and the photography; there is one place where the cameraman has distinguished himself. The pictures of the flight of the airship when the inventor proves the practicability of his invention are the best that we have ever seen.

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A REAL HIT!

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TOOKER AND SPINGLER RENEW CONTRACT

The contracts of William H. Tooker, heavy lead, and Harry Spingler, juvenile lead, of the Life Photo Film Corporation, have been renewed for a further period of one year at a substantial increase of salary.

While it has been the policy of the Life Photo Film Corporation to cast for each picture, and not employ a regular stock company, acting upon the principle that each performer must be suited to the part, rather than suit the part to the performer, nevertheless the versatility of William H. Tooker who has played the male heavy lead, and Harry Spingler who has played the juvenile lead in all of the releases of the company, has caused the Life Photo Film Corporation to deviate from its policy with respect to these two gentlemen.

THIEF TAKES PICTURES FROM LOBBY TWICE

According to Manager Callan of the Plaza Theatre, Bridgeport, Conn., somebody in this city is very much impressed with the charming pictures of Mabel Normand, the Keystone star.

A large hand-painted photograph of Miss Normand was recently taken from the lobby of the theatre. This is the second time a picture of Miss Normand disappeared from the front of the Plaza.

The first picture was one of a set which could not be replaced. Mr. Callan declared t Adam Kessel, Jr., of the New York Motion Picture Corporation, that he made no mention of his loss, but when the last one, a 22 x 28 hand-painted portrait disappeared he thought it time something should be done, but he was unable to find traces of the thief.

JOB HUNTER STEALS FILM

A motion picture company at room 1012, Candler Building, New York City, advertised for an employee on August 18, and an immense crowd of applicants gathered about the doors of the building early in the morning.

Later in the day a tin box containing prints of "Master and the World," a three-reel picture of the Film Releases of America Company, was missing from the room opposite No. 1012, and the owners of the print suppose that it was stolen by one of the job hunters.

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PROJECTION LENSES
Bausch & Lomh Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS
The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES
L. C. Smith Co., Schenectady, N. Y.

SCREENS
Atsco, Inc., 218 West 42nd St., New York
Day & Night Screens, Inc., 110 W. 40th St., New York.
Mirror Screen Co., Inc., Shelhyville, Ind.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.
Columhia Metal Box Co., 226-228 E. 144th St., New York.

TICKETS—ROLL AND COUPON
Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

THEATRE LOBBY FRAMES AND FIXTURES
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

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Typhoon Fan Co., 1544 Broadway, N. Y.

HEARD IN THE LOBBIES

The Sherro Motion Picture Players who have been busy for the past week in Rochester, N. Y., staging "A Mother's Sacrifice," announce that it is now ready and will soon be put on the New York market. The picture is an adaptation from a play of the same name which ran for forty-eight nights in Rome, Italy.

In order to instil realism into their first picture, the Oz Film Company used the largest wig in existence. It was worn by the "Braided Man," a character impersonated by Frank Moore. He only appeared before the camera a short time in this makeup, but the wig cost the company a large sum of money.

Through the establishment of a film exchange in Los Angeles the United States government expects to entice 50,000 settlers to the public lands of the Western states during Exposition year. Views of reclaimed lands and the development in progress in those states will be shown in motion pictures.

The management of the Ideal Theatre, Hoboken, N. J., is issuing attractive fans to its patrons. A picture of a child in a sombrero holding a revolver in his hand and pointing it at a company of toy soldiers is on one side, while the obverse advertises the fact that the theatre is twenty degrees cooler than on the street. It also announces that a Wurlitzer orchestra furnishes the music.

W. C. Norris, vice-president of the New York Industrial Film Corporation, is in Columbus, Miss., superintending the filming of the industrial and educational life of that city. The views include street and historic scenes in and about the city, including the famous Lee home, the military roads, the various colleges and manufacturing plants. They are to be booked under the direction of E. L. Kuykendall, manager of the local moving-picture theatre.

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PLAYERS HAVE NO RIGHTS IN PUBLICITY PHOTOS

Arthur Leslie, chairman of the Press Committee of the Screen Club, has just won another victory in the Supreme Court, which settles his right to use the portraits of motion picture actors and actresses on portrait stamps.

Motion picture folk generally are much interested in the outcome of the case, as it establishes the fact that they cannot give away exclusive rights of a photograph that has already appeared for publicity purposes. There also arose the question as to whether the individual actor or actress has any personal rights in a picture issued by the company with which they hold an engagement.

The actresses whose portraits an attempt was made to prevent Leslie from using were Lottie Briscoe, Edith Storey, Dorothy Kelly, Leah Baird and Ormi Hawley.

DICTOGRAPH INVENTOR IN PICTURES

The Twentieth Century Feature Film Company has just completed its first American production.

The story is based around an occurrence which has held the front page of the newspapers for the last month. Justina Wayne, Dorothy Gwynn, Valerie Sheahan, Charles Perley and Mark Harrison have been cast for the play.

When the company received the right to use the dictograph the idea was broached that it would be interesting to the general public, if the inventor, K. M. Turner, would pose in the picture.

The production was written by and produced under the direction of Alexander F. Frank and Frederick Beck.

IMP COMPANY PRODUCING PLAYS IN CONNECTICUT

With Herbert Brennon directing the Imp Company, headed by William Shay, Violet Mercereau, William Welch, Hobart Henley, as assistant director, Mrs. Walker and little Jane Lee, are in New Preston, Conn., busily producing rural and mountain plays.

A two-reel feature just completed is "Redemption," a story of the transition of a reckless highwayman through love of a little child, into a decent man.

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RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM

RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, AUG. 17TH, 1914.

BIOGRAPH. Tim, the Terror, C., 564 15738
EDISON. The Adventures of the Pickpocket, C., 1000..... 15745
ESSANAY. Sweedie and the Double Exposure, C., 1000.... 15747
KALEM. The Old Army Coat, D., 2000 15739
PATHE. Dakar, the Principal Port of Senegal, French West Africa, T., 500..... 15741
Military Trained Dogs, Belgium, Mil., 500.....
SELIG. The Speck on the Wall, D., 2000 15742
VITAGRAPH. Private Dennis Hogan, D., 1000..... 15744

TUESDAY, AUG. 18TH, 1914.

EDISON. By the Aid of a Film, D., 1000 15748
ESSANAY. The Black Signal, D., 1000 15749
KALEM. The Storm at Sea, D., 1000 15758
KLEIN. When the Beacon Failed, D., 2000..... 15759
LUBIN. Back to the Farm, C., 1000 15756
MELIES. A Slight Mistake, C., 1000 15757
PATHE. Cairo, the Capital of Egypt, T., 500 15752
Uriage and Vicinity, S., 500..
SELIG. If at First You Don't Succeed, C., 1000..... 15753
VITAGRAPH. An Innocent Delilah, D., 2000..... 15754

WEDNESDAY, AUG. 19TH, 1914.

EDISON. The Old Fire Horse, C., 1000 15759
ESSANAY. The Fable of "The Two Mandolin Players and the Willing Performer," C., 1000. 15762
KALEM. The Bond Eternal, D., 2000 15760
LUBIN. The Dreamer, D., 2000 15767
MELIES. False Rubies, D., 1000 15769
PATHE. Pathé's Weekly No. 50, 1914, N., 1000..... 15763
SELIG. When a Woman's 40, 2000, D. 15765
VITAGRAPH. Taken by Storm, C., 1000 15764

THURSDAY, AUG. 20TH, 1914.

BIOGRAPH. The Smuggler's Wife, D., 999..... 15770
ESSANAY. Slippery Slim and the Claim Agent, C., 1000.... 15771
LUBIN. His Brother's Blood, D., 2000 15772
MELIES. A Surprising Encounter, C., 1000..... 15774
MELIES. The Bull Trainer's Revenge, D., 2000..... 15777
SELIG. Hearst-Selig News Pictorial No. 50, N., 1000..... 15776
VITAGRAPH. The Woes of a Waitress, D., 1000..... 15775

FRIDAY, AUG. 21ST, 1914.

EDISON. The Gilded Kid, C., 2000 15779
ESSANAY. The Masked Wrestler, D., 2000..... 15781
KALEM. Sherlock Bonehead, C., 1000 15783
LUBIN. The Love of Oro San, D., 1000 15786
SELIG. The Reveler, C., 1000.. 15784
VITAGRAPH. The Honeymooners, C., 1000..... 15785

SATURDAY, AUG. 22ND, 1914.

BIOGRAPH. The Gipsy Talisman, D., 997..... 15793
EDISON. In Lieu of Damage, D., 1000 15787
ESSANAY. Broncho Billy's Wild Ride, D., 1000..... 15788
KALEM. Kidnapped by Indians, D., 1000 15792

AT MY HOUSE

LUBIN. Sometimes It Works, C., 400 15789
Making Auntie Welcome, C., 600 .....
MELIES. The Telltale Photograph, D., 2000..... 15795
SELIG. What Became of Jane, D., 1000 15794
VITAGRAPH. Lily of the Valley, D., 2000..... 15790

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK

MONDAY, AUG. 24TH, 1914.

BIOGRAPH. The Man From the Past, D., 995..... 15797
EDISON. Nearly a Widow, C., 1000 15804
ESSANAY. Sweedies Springs a Surprise, C., 1000..... 15806
KALEM. The Primitive Instinct, D., 2000..... 15799
PATHE. Edible Fishes of the English Channel, E., 500..... 15800
Picturesque Normandy, France, T., 500 .....
Pathé Daily News No. 53, N., 1000 15807
SELIG. Hearst-Selig News Pictorial No. 51, N., 1000..... 15805
VITAGRAPH. Ward's Claim, D., 1000 15803

TUESDAY, AUG. 25TH, 1914.

EDISON. The Mystery of the Octagonal Room, D., 1000.... 15808
ESSANAY. Two Men Who Waited, D., 1000..... 15809
KALEM. The Counterfeiter's Plot, D., 1000..... 15818
KLEINE. "To Forgive, Divine," D., 2950..... 15810
LUBIN. The Widow and the Twins, C., 400..... 15816
The Lucky Rube, C., 600.....
MELIES. Circumstantial Evidence, C., 1000..... 15817
PATHE. Rapids and Falls of Trondhjen, T., 300..... 15812
Picturesque France, Lower Brittany, T., 350.....
From Havre to Buc by Hydroaeroplane, T., 350.....
SELIG. The Sealed Oasis, D., 1000 15813
VITAGRAPH. Rainy, the Lion-Killer, C., 2000..... 15814

WEDNESDAY, AUG. 26TH, 1914.

EDISON. The South African Mines, S., 450..... 15819
Buster and His Goat, C., 450.
ESSANAY. The Fable of "The Difference Between Learning and Learning How," C., 1000. 15822
KALEM. The Cave of Death, D., 2000 15820
LUBIN. The Attorney's Decision, D., 2000..... 15826
PATHE. Pathé Daily News No. 54, N., 1000..... 15823
SELIG. The Decision of Jim O'Farrell, D., 1000..... 15825
VITAGRAPH. Josie's Declaration of Independence, C., 1000 15824

THURSDAY, AUG. 27TH, 1914.

BIOGRAPH. The Terrible Lesson, D., 999..... 15828
ESSANAY. Slippery Slim and the Fortune Teller, C., 1000... 15829
LUBIN. The Aggressor, D., 2000 15830
MELIES. The Elopement of Eliza, C., 1000..... 15832
SELIG. Hearst-Selig News Pictorial No. 52, N., 1000..... 15834
VITAGRAPH. The Mysterious Lodger, D., 1000..... 15833

FRIDAY, AUG. 28TH, 1914.

EDISON. The Birth of the Star Spangled Banner, D., 2000.... 15835
ESSANAY. Seven Sealed Orders, D., 2000..... 15837
KALEM. When Men Wear Skirts, Bur., 1000..... 15839

AT MY HOUSE

LUBIN. The Better Man, D., 1000 15842
SELIG. A Low Financier, C., 500 15840
Breaking Into Jail, C., 500....
VITAGRAPH. Such a Hunter, C., 1000 15841

SATURDAY, AUG. 29TH, 1914.

BIOGRAPH. Spending It Quick, C., 462 15849
Baseball, a Grand Old Game, C., 536 .....
EDISON. Treasure Trove, D., 1000 15843
ESSANAY. Broncho Billy's Indian Romance, D., 1000..... 15844
KALEM. The Car of Death, D., 1000 15848
LUBIN. The Kid's Nap, C., 1000 15845
MELIES. The Man Who Smiled, C., 2000 15852
SELIG. The Harbor of Love, D., 1000..... 15850
VITAGRAPH. Josie's Coney Island Nightmare, C., 2000.... 15846

UNIVERSAL PROGRAM

RELEASES OF THE WEEK

MONDAY, AUG. 17TH, 1914.

IMP. Love's Refrain, D.....
VICTOR. Weights and Measures, D. .....
STERLING. His Wife's Flirtation, C. .....

TUESDAY, AUG. 18TH, 1914.

CRYSTAL. Vivian's First Fellow, C. .....
GOLD SEAL. The Trey o' Hearts' Story No. 3, D., 2000
UNIVERSAL IKE. Universal Ike, Jr., on His Honeymoon, C. .....

WEDNESDAY, AUG. 19TH, 1914.

ECLAIR. Bransford in Arcadia, D., 3000 .....
JOKER. Pass Key No. 2, C....
NESTOR. The Creeping Flame, D. .....

THURSDAY, AUG. 20TH, 1914.

IMP. On the High Seas, D., 2000 .....
REX. A Bowl of Roses, D.....
STERLING. Lost in the Studio, C. .....

FRIDAY, AUG. 21ST, 1914.

NESTOR. A Lucky Deception, C., 2000 .....
POWERS. The Divorcee, D...
VICTOR. The Slavey's Romance, D. .....

SATURDAY, AUG. 22ND, 1914.

101 BISON. The Lure of the Geisha, D., 2000.....
JOKER. The Diamond Nippers, C. .....

SUNDAY, AUG. 23RD, 1914.

ECLAIR. The Miracle, D.....
FRONTIER. The Strange Signal, D. .....
REX. The Hole in the Garden Wall, D. .....

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK

MONDAY, AUG. 24TH, 1914

IMP. Jim Webb, Senator, D., 3000 .....
STERLING. A Rural Affair, C. .....
VICTOR. There Is a Destiny, D. .....

TUESDAY, AUG. 25TH, 1914.

CRYSTAL. Barrelled and Bashful Ben, C. .....Split reel
GOLD SEAL. The Trey o' Hearts, 4th Episode, D., 2000.
UNIVERSAL IKE. Universal Ike, Jr.'s, Fortune, C.....

WEDNESDAY, AUG. 26TH, 1914.

ECLAIR. The Character Woman, D., 2000.....

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"The Attorney's Decision"—Two Reel Drama
Wednesday, August 26th

"The Aggressor"—Two Reel Drama...Thursday, August 27th
"The Better Man"—Drama.....Friday, August 28th
"The Kid's Nap"—Comedy .....Saturday, August 29th

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RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

JOKER. The Little Automogobile, C. .....
NESTOR. A Miner's Romance, D. .....

THURSDAY, AUG. 27TH, 1914.
IMP. The Universal Boy in the Chinese Mystery, D. .....
REX. For the Secret Service, D., 2000 .....
STERLING. Snookee's Disguise, C. .....

FRIDAY, AUG. 28TH, 1914.
NESTOR. For Love or Money, C. .....
POWERS. This Is the Life, C.
VICTOR. Counterfeiters, D., 2000 .....

SATURDAY, AUG. 29TH, 1914.
101 BISON. Law of the Lumberjack, D., 2000.....
JOKER. Well! Well! C. .....

SUNDAY, AUG. 30TH, 1914.
ECLAIR. Mesquite Pete's Fortune, D. .....
FRONTIER. The Janitor's Son, D. .....
REX. Out of the Depths, D....

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 17TH, 1914.
AMERICAN. False Gods, D., 2000 .....
KEYSTONE. Not Yet Announced.
RELIANCE. Our Mutual Girl No. 31 .....

TUESDAY, AUG. 18TH, 1914.
BEAUTY. The Silence of John Gordon, D. .....

AT MY HOUSE

MAJESTIC. The Inner Conscience, D. .....
THANHOUSER. McCarn Plays Fate, D., 2000.....

WEDNESDAY, AUG. 19TH, 1914.
AMERICAN. Their Worldly Goods, D. .....
BRONCHO. The Robbery at Pine River, D., 2000.....
RELIANCE. Izzy Gets the Wrong Bottle, C.....

THURSDAY, AUG. 20TH, 1914.
DOMINO. The Defaulter, D., 2000 .....
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY No. 86.

FRIDAY, AUG. 21ST, 1914.
KAY-BEE. The Winning of Denise, D., 2000.....
MAJESTIC. A Lesson in Mechanics, D. .....
PRINCESS. The Belle of the School, C. .....

SATURDAY, AUG. 22ND, 1914.
KEYSTONE. Not Yet Announced.
RELIANCE. For the Last Edition, D., 2000.....
ROYAL. Not Yet Announced.

SUNDAY, AUG. 23RD, 1914.
KOMIC. A Physical Culture Romance, C. .....
MAJESTIC. The Second Mrs. Roebuck, D. .....
THANHOUSER. A Dog's Good Deed .....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 24TH, 1914.
AMERICAN. This Is the Life, D., 2000 .....

AT MY HOUSE

KEYSTONE. Not Yet Announced.
RELIANCE. Our Mutual Girl No. 32 .....

TUESDAY, AUG. 25TH, 1914.
BEAUTY. Susie's New Shoes, C. .....
MAJESTIC. Granny, D.....
THANHOUSER. Conscience, D., 2000 .....

WEDNESDAY, AUG. 26TH, 1914.
AMERICAN. Lodging for the Night, D. .....
BRONCHO. The Sheriff's Sister, D., 2000.....
RELIANCE. The Stolen Ore, D. .....

THURSDAY, AUG. 27TH, 1914.
DOMINO. The Village 'Neath the Sea, D., 2000.....
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY. No. 87..

FRIDAY, AUG. 28TH, 1914.
AMERICAN. The Song of the Sea Shell, D. .....
KAY-BEE. The Old Love's Best, D., 2000.....
PRINCESS. The Keeper of the Light, D. .....

SATURDAY, AUG. 29TH, 1914.
KEYSTONE. Not Yet Announced.
RELIANCE. Through the Dark, D., 2000 .....
ROYAL. A Run for His Money, C. .....

SUNDAY, AUG. 30TH, 1914.
KOMIC. Bill No. 5, C.....
MAJESTIC. Frenchy, D., 2000
THANHOUSER. Arty the Artist, C. .....

INTERESTING FILM REVIEWS

(*Continued from page* 63)

"The Silence of John Gordon." (Beauty. Tues., Aug. 18.)—Margarita Fischer and Harry Pollard play opposite, Fred Gamble and Joseph Harris assist. The minister of the town discovers that a young girl's sweetheart is of bad character, and proceeds to chastise him with his fists. The people demand his resignation, but on learning the truth of the matter he is reinstated.

"The Inner Conscience." (Majestic. Tues., Aug. 18.)—An absorbing drama in which the dissatisfied wife of the fisherman learns to love him better after a catastrophe, which comes near ending her life and the man she planned to elope with. Olive Fuller Golden, Frank Bennett and Sam De Grasse are the principals.

"The Saving Flame." (Majestic. Tues., Aug. 11.)—The romantic fisherman's wife can't get along with her prosaic husband, and she starts a flirtation with a city man, but it develops that the fisherman has more mettle, as the other is afraid to save the girl from the burning house. The husband resolves to put more romance in his wife's life thereafter. Robert Harron and Francelia Billington play the leads.

"Her 'Big' Brother." (Thanhouser. Sun., Aug. 16.)—While this picture is made for children, it is doubtful if they will enjoy it as much as an ordinary drama or comedy. Roy thinks that his sister is not good enough to compete with him in the swimming race, but she proves her worth and crosses the line first. Roy Hauck and Doris Farrington are the leads.

"A Rural Romance." (Princess. Fri., Aug. 14.)—The son doesn't marry the girl of his father's selection, but he marries her sister, which suits the father just as well. This comedy-drama is worked out in a clever way with Muriel Ostriche and Boyd Marshall leading the cast.

"Cupid Dances the Tango." (Royal. Sat., Aug. 15.)—The members of the Woman Haters Club all fall in love with the tango teacher, but when she turns them all down they vow never to trust a woman again. This is funny in parts, but not enough action appears.

"Bill Saves the Day." (Komic. Sun., Aug. 16.)—In this picture, which is No. 4 of the Bill series, Bill keeps the impatient bankers in his boss' office by placing numbers on the blades of an electric fan, thus turning it into an improvised gambling machine. This is an excellent comedy, the usual cast appearing.

"Their Worldly Goods." (American. Wed., Aug. 19.)—The idea that this drama means to convey is not clearly portrayed. The dissatisfied wife attempts to steal her husband's savings, but when she has the money she has to protect it and herself from a burglar. The husband learns the reason of his wife's dissatisfaction and remedies it. Vivian Rich, William Garwood and Jack Richardson are the principals.

"The Old Love's Best." (Kay-Bee. Two reels. Fri., Aug. 28.)—A picture which the lovers of melodrama will enjoy. It lacks the sensationalism that marks many of this brand, however. John, who has come from the country and becomes a promising attorney, forgets his old love and marries a chorus girl. She, however, proves faithless, and after securing a divorce he returns to the country and marries the other.

"His Long-Lost Friend." (Royal. Sat., Aug. 22.)—Nervy Ned enters a house and tells the owner that he is his old college chum and then proceeds to create a great disturbance before he is thrown out. A fine comedy of foreign make.

"False Gods." (American. Two reels. Mon., Aug. 17.)—An unusual drama, but rather obscure. The Western man who has become immensely rich is elected senator. In Washington he comes under the influence of corrupt lobbyists and later marries one of their confederates, deserting his wife. He loses all his money and he is only too glad to return to his former wife and beg forgiveness.

NEWS WEEKLIES

"Pathé's Weekly, No. 51." (Sat., Aug. 15.)—A canoe tilting contest at Bridgetown, N. J., starts this reel. A variety of war news appears, starting with the Czar watching his troops depart for the front. An old picture of the Kaiser is shown receiving flowers from the children, and Prince Henry of Prussia is seen reviewing his troops. The launching of a five-million-pound caisson for the Panama Canal at San Francisco is interesting. The Australasian-American tennis match at Forrest Hills, L. I., brings the reel to a close.

"Hearst-Selig News Pictorial, No. 48." (Selig. Thurs., Aug. 13.)—The most striking pictures in this week's issue are of a forest fire in the California mountains that endangered the town of Sisson, but was prevented from reaching there by the prompt and efficient work of the forestry service. Many square miles of woodland were destroyed and the camera has pictured it all in color.

"Hearst-Selig News Pictorial, No. 49." (Selig. Mon., Aug. 17.)—War still holds the foremost place on the films of this interesting review of what is going on in the world. The embarking of vessels from New York, carrying reservists to fight for their native lands in the great European struggle occupies a prominent place. The treasure-ship, "Kronprinzessin Cecelie," is photographed as she left the port of New York on her ill-starred trip that ended in her being bottled up in Bar Harbor.

"Animated Weekly No. 126."—Czar inspects troops; visit of King George and Queen Mary to President Poincare at Paris; military maneuvres at Magdenburg, Germany; French minister of war sees soldiers on parade at Versailles; aeroplane "America" has a third engine installed; a railroad wreck at Derby, Miss.; Bessie Wynne, noted Universal actress, visits studio at Hollywood, Cal.; religious ceremony at Funchal, Madeira Island; a man bound hand and foot swimming Hell Gate Channel, New York City; sham battle at Cincinnati; forest fire at The Dalles, Ore.; Grand Prix races at Paris; trans-Atlantic voyage of non-sinkable boat large enough to hold four persons.

READY AUGUST 22

The Theatre of Science

A Volume By Robert Grau

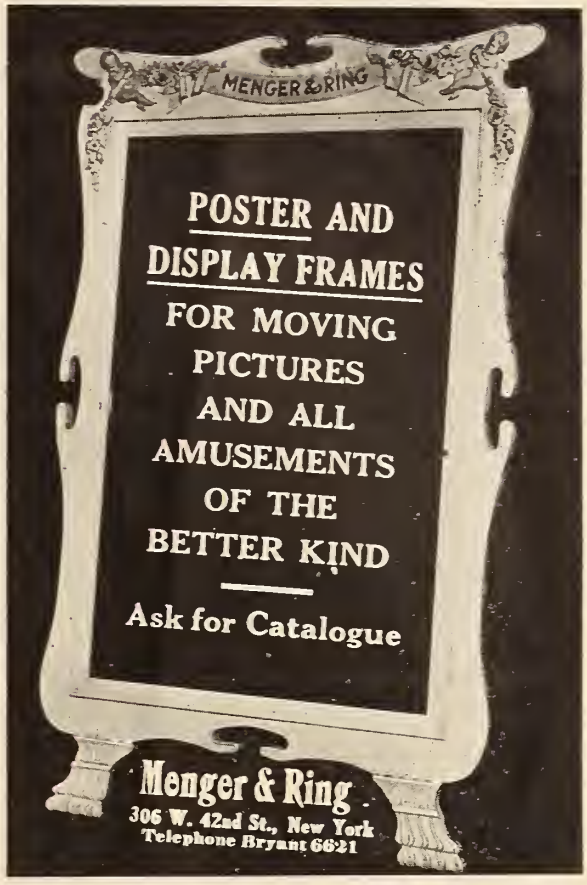
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Featuring WM. GARWOOD and VIVIAN RICH Under Direction of SYDNEY AYRES

Release Monday, August 31st, 1914

AMERICAN BEAUTY FILMS

Featuring MARGARITA FISCHER and HARRY POLLARD

"SUSIE'S NEW SHOES" A Rollicking Good Comedy
Release Tuesday, August 25th, 1914

Next Week "A MODERN OTHELLO"

"THE WRONG BIRDS" A gorgeous farce that is sure to please.
Release, Wednesday, Sept. 2nd, 1914

AMERICAN FILM MANUFACTURING CO.
CHICAGO

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Luhin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Luhin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

8—12. The Butterfly, D.....1000
8—17. False Gods 2000
8—19. Their Worldly Goods.....
8—24. Converting Dad 2000
8—26. Lodging for a Night.....
8—28. The Shepherd's Dream.....
8—31. The Aftermath, D.....2000
9— 2. The Wrong Birds.....

BEAUTY

7—28. A Midsummer Love Tangle, D...1000
8— 4. A Suspended Ceremony, C.....1000
8—11. Suzanna's New Suit, C.....1000
8—18. The Silence of John Gordon.....
8—25. Susie's New Shoes.....

BIOGRAPH

8— 8. They Would Bandits Be, C..... 582
The Deadly Cheroot, C..... 416
8—10. The Condemning Hand, D.....1001
8—13. The Mix-up at Murphy's, C..... 616
Curing Mr. Goodheart, C..... 382
8—15. The District Attorney's Burglar, D. 1001
8—17. Tim, the Terror, C..... 564
8—20. The Smuggler's Wife, D..... 999
8—22. The Gipsy Talisman, D..... 997
8—24. The Man From the Past, D..... 995
8—27. The Terrible Lesson, D..... 999
8—29. Spending It Quick, C..... 462
Basehall, a Grand Old Game, C... 536

101 BISON

7—18. A Mexican Spy in America, D....2000
8— 1. Trihal War in the South Seas, D..2000
8— 8. Rescued By Wireless, D.....2000
8—15. The Ouhliette, D.....
8—22. The Lure of the Geisha, D.....2000
8—29. Law of the Lumherjack, D.....2000

BRONCHO

8— 5. Jim Regan's Last Raid.....2000
8—12. Shorty and the Fortune Teller....2000
8—19. The Robbery at Pine River.....
8—26. The Sheriff's Sister 2000
9— 2. When America Was Young.....2000

CRYSTAL

7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....
8— 4. Some Cop, C.....
8—11. Some Crooks and Willie's Disguise, C. .....
8—18. Vivian's First Fellow, C.....
8—25. Barrelled and Bashful Ben, C.Split reel

DOMINO

7—23. Jim Cameron's Wife.....2000
7—30. The Curse of Caste.....2000
8— 6. The Thunderholt 2000
8—13. A Romance of the Sawdust Ring..2000
8—20. The Defaulter 2000
8—27. The Village 'Neath the Sea.....2000
9— 3. The Silver Bell.....2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

7—29. Something to a Door, C.....1000
7—31. The Stuff that Dreams Are Made of, C.....2000
8— 1. Farmer Rodney's Daughter, D.....1000
8— 5. Firelight, D. 2000
8— 8. Moonlight, D. .....
8—12. The Price Paid, D.....
8—16. A Pearl of Great Price, D.....
8—26. The Character Woman, D.....2000
8—30. Mesquit Pete's Son, D.....

EDISON

7—11. Dolly at the Helm, D.....1000
7—21. A Matter of Minutes, D.....1000
7—22. A Deal in Statuary, C..... 550
7—24. Laddie, D. 2000
7—25. The Last Assignment, D.....1000
8— 3. A Tangoo Spree, C.....1000
8— 4. The Living Dead, D.....1000
8— 5. A Change of Business, C..... 450
Faint Heart Ne'er Won Fair Lady, C. 550
8— 7. The President's Special, D.....2000
8— 8. One Touch of Nature, C.....1000
8—10. All for a Tooth, C.....1000
8—11. A Tale of Old Tucson, D.....1000
8—12. Andy Learns to Swim, C.....1000
8—14. The One Who Loved Him Best, D. 2000
8—15. While the Tide Was Rising, D....1000
8—17. The Adventures of the Pickpocket, C. 1000
8—18. By the Aid of a Film, D.....1000
8—19. The Old Fire Horse, C.....1000
8—21. The Gilded Kidd, C.....2000
8—22. In Lieu of Damages, D.....1000
8—24. Nearly a Widow, C.....1000
8—25. The Mystery of the Octagonal Room, D. 1000
8—26. The South African Mines, S..... 450
Buster and His Goat, C..... 550
8—28. The Birth of the Star Spangled Banner, D. 2000
8—29. Treasure Trove, D.....1000

ESSANAY

8—19. The Fahle of "The Two Mandolin Players and the Willing Performer," C. 1000
8—20. Slippery Slim and the Claim Agent, C. 1000
8—21. The Masked Wrestler, D.....2000
8—22. Broncho Billy's Wild Ride, D....1000
8—24. Sweedie Springs a Surprise, C....1000
8—25. Two Men Who Waited, D.....1000
8—26. The Fahle of "The Difference Between Learning and Learning How," C. 1000
8—27. Slippery Slim and the Fortune Teller, C. 1000
8—28. Seven Sealed Orders, D.....2000
8—29. Broncho Billy's Indian Romance, D. 1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

7— 5. The Broken Barriers, D.....
7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening, D.....
8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....
8—30. The Janitor's Son, D.....

GOLD SEAL

8— 4. The Trey O' Hearts, story No. 1, D. 3000
8—11. The Trey o' Hearts' Story No. 2, White Water, D.....
8—18. The Trey o' Hearts' Story No. 3, The Sea Venture.....
8—25. The Trey o' Hearts, 4th Episode, D. 2000

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac.....3000

IMP

7— 9. The Old Rag Doll, D.....
7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....
7—27. When Romance Came to Annc, D..2000
7—30. Universal Boy, Series No. 2.....
8— 3. A Normandy Romance, D.....
8— 6. When the Heart Calls, D.....2000
8—10. In All Things Moderation, D.....
8—13. Universal Boy Series No. 3, C...
8—17. Love's Refrain, D.....
8—20. On the High Sea, D.....2000
8—24. Jim Wehh, Senator, D.....3000
8—27. The Universal Boy in the Chinese Mystery, D. .....

JOKER

8— 8. That's Fair Enough, C.....
8—12. Her Twin Brother, C.....
8—15. What Happened to Schultz, C.....
8—19. Pass Key No. 2, C.....
8—22. The Diamond Nippers, C.....
8—26. The Little Automogohile, C.....
8—29. Well! Well! C.....

KALEM

7—29. The Indian Agent, D.....2000
7—31. The Deadly Battle at Hicksville...1000
8— 1. The Lad from Old Ireland, D....1000
8— 3. The Vampire's Trail, D.....2000
8— 4. The Chief of Police, D.....1000
8— 5. The Operator at Black Rock, D..2000
8— 7. Don't Monkey with the Buzz Saw, C. 1000
8— 8. Grey Eagle's Revenge, D.....1000
8—10. The Rajah's Vow, D.....2000
8—11. Old Man Higgenhotham's Daughter, D. 1000
8—12. At the End of the Rope, D.....2000
8—14. A Suhstitute for Pants, C..... 500
8—15. Near Death's Door, D.....1000
8—17. The Old Army Coat, D.....2000
8—18. The Storm at Sea, D.....1000
8—19. The Bond Eternal, D.....2000
8—21. Sherlock Bonehead, C.....1000
8—22. Kidnapped hy Indians, D.....1000
8—24. The Primitive Instinct, D.....2000
8—25. The Counterfeiter's Plot, D.....1000
8—26. The Cave of Death, D.....2000
8—28. When Men Wear Skirts, Bur.....1000
8—29. The Car of Death, D.....1000

KAY-BEE

7—31. An Eleventh Hour Reformation..
8— 7. The Gangsters and the Girl.....2000
8—14. The Stigma 2000
8—21. The Winning of Denise.....2000
8—28. The Old Love's Best!.....2000

KEYSTONE

6—18. A Missing Bride.....
6—20. Mahel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish .....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance .....
7—11. Love and Salt Water, Split reel World's Oldest Living Thing.....

KLEINE

7—21. The Stronger Tie, D.....2000
7—28. In Temptation's Toils, D.....2000
8— 4. When War Threatens, D.....2000
8—11. The Forhidden Trail, D.....2000
8—18. When the Beacon Failed, D.....2000
8—25. "To Forgive, Divine," D.....2000

KOMIC

8— 2. Bill Takes a Lady to Lunch—Never Again! .....
8— 9. Ethel's Aunt.....
8—16. Bill No. 4.....
8—23. A Physical Culture Romance.....
8—30. Bill Organizes a Union (No. 5)..
9— 6. The Mascot .....

LUBIN

8— 5. The Man With a Future, D.....2000
8— 6. A Daughter of Eve, C.....2000
8— 7. A Siren of the Desert, D.....1000
8— 8. Love and Flames, C.....1000
8—11. He Wanted Work, C..... 400
The Cook Next Door, C..... 400
8—12. The Downward Path, D.....2000
8—13. The Heart Rehellious, D.....2000
8—14. Latin Blood, D.....1000
8—15. They Bought a Boat, C..... 400
The Puncture Proof Sock Man, C. 600
8—18. Back to the Farm, C.....1000
8—19. The Dreamer, D.....2000
8—20. His Brother's Blood, D.....2000
8—21. The Love of Oro San, D.....1000
8—22. Sometimes It Works, C..... 400
Making Auntie Welcome, C..... 600
8—25. The Widow and the Twins, C..... 400
The Lucky Ruhe, C..... 600
8—26. The Attorney's Decision, D.....2000
8—27. The Aggressor, D.....2000
8—28. The Better Man, D.....1000
8—29. The Kids' Nap, C.....1000



Reproduction of a 24-sheet poster now being posted nationally

St. Joseph, Mo., Aug. 8, 1914.

Mr. A. D. Flinton,
Kansas City, Mo.

Dear Mr. Flinton:—

I have just closed contracts with you for the Paramount program for the following reasons:

We are certain that we have the best theatres in each of these cities, and I presume that you will agree with me on this score and this being so, desired the best program for these houses. We do not think, but we know from experience, that the Paramount program is the strongest on the market, and without douht within a short time will he even greater than their present standing. The theatre in my estimation following this program cannot hut see the advantages of having the Paramount program.

I have studied this situation a long time and was perhaps one of the first to grasp the opportunity of securing this service. Without it I might as well close up our hest theatres, hut with it we will not he ahle to handle the crowds and the competitor must suffer, if he desires to compete. Personally, such stars as this company has engaged is sufficient evidence to me that they mean husiness and that their program is going to he the greatest achievement ever offered to the exhibitors in this country, hut greater than my own personal ohservation is the fact that common sense on the part of the live wire will show him why the program cannot he excelled.

Another phase is the exclusiveness of this program, which I deem the most valuahle of the good qualities of the Paramount Company. In my cities we are made on account of this exclusive feature end of the matter, and the fact that the advertising campaign is to he enlisted hy you with this program. I have already received many inquiries on this proposition, and you can rest assured that if the Paramount Company continues to release features on the same hasis as their first announcement, why our theatres will be only too glad to continue with you as your estahlished customer for an indefinite period.

Assuring you that I have written you th's letter without solicitation for the good of exhihitors who are douhtful as to their plans, I heg to remain, Yours very truly,

Barney Reilly.

Operating Theatres in St. Joseph, Mo., Sioux City, Iowa, and Atchison, Kas.

Read these letters from two of the Leading Exhibitors of the Middle West

Des Moines, Ia., Aug. 7, 1914.

Kansas City Feature Film Company,
Kansas City, Mo.

Dear Sirs:—

I enclose herewith signed contract for Paramount program for the coming season for the Garden Theatre, this city.

In making this contract I feel that I am protecting my hest interests, as I have a theatre that entailed a large investment, and I have huilt up a large clientele hy exercising the greatest care in the selection of the pictures shown.

You are familiar with local conditions in Des Moines, and know that all the other houses charge five cents, while the Garden's admission is ten cents; you also know that the Garden does more husiness than any other two theatres in town. While I can say without undue egotism that this theatre is the best in town, yet I am also of the opinion that a great deal of the splendid husiness worked up is due to the Lasky, Famous Playtrs and Bosworth films we have shown, and for this very reason I did not hesitate in the least ahout signing up for the coming season, as I felt in doing so I was getting the hest program in the world. I have shown nearly every high class Feature put out, and can truthfully say that taken all in all, the makes controlled hy the Paramount program have given hetter satisfaction than any others.

I have also heen impressed with the protection you are going to give the theatre-manager, and the advertising and educational campaign you intend to make, and I can conscientiously say that I value your franchise among my chief assets for the successful operation of the Garden Theatre.

If at any time I can he of any service to you, do not hesitate to call upon me, as I now consider myself a part of the Paramount program and wish to co-operate in every manner possihle.

Wishing you the hest of success in this new undertaking and knowing that it is the one step forward in the film history of this country, I remain,

Yours truly,

A. H. Blank.
Garden Theatre.

Garden Theatre—The Finest Motion Picture Theatre in the State of Iowa

See Motion Picture News, issue of August 22nd, for further endorsements

Your nearest Exchange will be pleased to furnish full information and prices

Paramount Pictures Corporation

110 West 40th Street New York, N. Y.

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

8— 2. Moonshine Molly.....
8— 3. The Election in Nuttyville.....
8— 4. The Idiot .....
8— 9. The Tavern of Tragedy.....2000
8—11. The Saving Flame.....
8—16. Her Mother's Necklace.....2000
8—18. The Inner Conscience.....
8—21. A Lesson in Mechanics.....
8—23. The Second Mrs. Roebuck.....2000
8—25. Granny 2000
8—30. Franchy 2000
9— 1. The Milk-Fed Boy.....
9— 6. For Those Unborn.....
9— 8. Sierra Jim's Reformation.....

MELIES

7—23. Why Preachers Leave Home, C..2000
7—25. Black Pearls, D.....2000
7—29. An Actress's Son, D.....1000
7—30. 210 vs. 213, D.....2000
8— 1. Honor Redeemed, D.....2000
8— 4. The Family Outing, C..... 500
Easy Come, Easy Go, C..... 500
8— 5. A Mother's Error, D.....1000
8— 6. A Matrimonial Advertisement, C..1000
8— 8. Gratitude, D. 2000
8—11. Burglar Alarm, C.....1000
8—12. Sinews of the Dead, D.....1000
8—13. A King by Force, C.....1000
8—13. The Biltmore Diamond, D.....2000
8—15. Voice of the Bells, D.....2000
8—18. A Slight Mistake, C.....1000
8—19. False Rubies, D.....1000
8—20. The Bull Trainer's Revenge, D...2000
8—22. The Telltale Photograph, D.....2000
8—25. Circumstantial Evidence, C.....1000
8—27. The Elopement of Eliza, C.....1000
8—29. The Man Who Smiled, C.....2000

NESTOR

7—22. By the Sun's Rays, D.....
7—24. All at Sea, C.....
7—29. An Indian Eclipse, D.....
7—31. Maggie's Honest Lover, C.....
8— 5. For Friendship's Sake.....
8— 7. Detective Dan Cupid, C.....
8—12. 38 Calibre Friendship, D.....
8—14. On Rugged Shores.....
8—19. The Creeping Flame, D.....
8—21. A Lucky Deception, C.....
8—26. A Miner's Romance, D.....
8—28. For Love or Money, C.....

PASQUALI AMERICAN

6—29. A Mexican Mine Fraud,.....5000
6—29. The Chimney Sweeps.....5000
7—14. The Silent Bell.....3000
7—21. Lupin, the Gentleman Burglar....3000

PATHE

7—28. The Straits of Bonifacio, Sardinia, T. 350
Hemp Growing, New Zealand, Ind. 541
7—29. Pathé's Weekly No. 47, 1914, N...1000
8— 3. Picturesque Gagry, T..... 500
Russian Zoo, Oskania-Nova, Zool.. 500
8— 4. Training Army Dogs, Sweden, E.. 500
A Basque Wedding, Customs..... 500
8— 5. Pathé's Weekly, No. 48, 1914, N..1000
8—10. From Grenoble to Aix-les-Bains, T. 250
A Rousing Reception, C..... 500
Typical Russian Dances 250
8—11. The Art of a Furrier, E..... 500
Iron and Steel Industry, Bombay, Ind. 500
8—12. Pathé's Weekly No. 49, 1914, N..1000
8—17. Dakar, the Principal Port of Senegal, French West Africa, T..... 500
Military Trained Dogs, Belgium, Mil. 500
8—18. Cairo, the Capital of Egypt, T..... 500
Uriage and Vicinity, Scenic..... 500
8—19. Pathé's Weekly No. 50, 1914, N..1000
8—24. Edible Fishes of the English Channel, E. 550
Picturesque Normandy, France, T. 500
8—25. Rapids and Falls at Trondhjen, T.. 300
Picturesque France, Lower Brittany, T. 350
From Havre to Buc by Hydroaeroplane, T. 350
8—26. Pathé Daily News No. 54, N.....1000

POWERS

6—26. The Love Victorious, D.....2000
7— 3. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000
7—24. Kate Waters of the Secret Service, D. 2000
7—31. The Tangle, C.....
8— 7. The Man of Her Choice.....
8—14. The Barnstormers, C.....
8—21. The Divorcee, D.....
8—28. This Is the Life, C.....

PRINCESS

7—10. The Girl of the Seasons.....
7—17. The Veteran's Sword.....
7—24. Scenic .....
7—31. The Target of Destiny.....
8— 7. Her Duty .....
8—14. A Rural Romance.....
8—21. The Belle of the School.....
8—28. The Keeper of the Light.....

REX

7—23. At the Foot of the Stairs, D.....
7—26. An Awkward Cinderella, C.....
7—30. Circle 17, D.....2000
8— 2. Behind the Veil, D.....
8— 6. The Symphony of Souls, D.....
8— 8. A Midnight Visitor, D.....
8—13. Through the Flames, D.....
8—16. The Hedge Between, D.....
8—20. A Bowl of Roses, D.....
8—23. The Hole in the Garden Wall, D..
8—27. A Law Unto Herself, D.....2000
8—30. Out of the Depths, D.....

RELIANCE

8— 5. Izzy and His Rival.....
8— 7. On the Border.....
8— 8. The Bank Burglar's Fate.....2000
8—10. Our Mutual Girl, No. 30.....
8—12. So Shines a Good Deed.....
8—15. The Wagon of Death.....
8—17. Our Mutual Girl No. 31.....
8—19. Izzy Gets the Wrong Bottle.....
8—22. For the Last Edition.....
8—24. Our Mutual Girl No. 32.....
8—25. The Stolen Ore.....
8—29. Through the Dark.....2000
8—31. Our Mutual Girl No. 33.....
9— 2. The Miner's Baby.....
9— 4. Turned Back .....
9— 5. In the Nick of Time.....2000

ROYAL

7—25. Milling the Militant and Servants Superseded, split reel.....
8— 1. The Baker Street Mystery.....
8— 8. Ringing the Changes and Miss Gladys' Vacation, C., split reel..
8—15. Cupid Dances a Tango.....
8—22. His Long-Lost Friend.....
8—29. A Run for His Money.....

SELIG

7—24. The Substitute Heir, C.....1000
7—25. Footprints, C. 1000
7—27. A Five-Hundred-Dollar Kiss. C....2000
7—27. Hearst-Selig News Pictorial No. 43, N. 1000
7—28. Muff, D.....1000
7—29. The Mother Heart. D.....2000
7—30. Hearst-Selig News Pictorial No. 44, N. 1000
7—31. When the Cook Fell Ill, C.....1000
8— 1. Love vs. Pride, D.....1000
8— 3. Etinne of the Glad Heart, D....2000
8— 4. The Ordeal, D.....1000
8— 5. The Reporter on the Case, D.....1000
8— 6. Hearst-Selig News Pictorial, No. 46, N. 1000
8— 7. The Skull and the Crown, C.....1000
8— 8. Carmelita's Revenge, D.....1000
8—10. Willie, C. 2000
8—10. Hearst-Selig News Pictorial No. 47, N. 1000
8—11. The Jungle Samaritan, D.....1000
8—12. The Family Record, D.....1000
8—13. Hearst-Selig News Pictorial No. 48, N. 1000
8—14. Meller Drammer, C..... 500
The Day of the Dog, C..... 500
8—15. Man's Victory, D.....1000
8—17. The Speck on the Wall, D.....2000
8—17. Hearst-Selig News Pictorial No. 49, N. 1000
8—18. If at First You Don't Succeed, C.1000
8—19. When a Woman's 40, D.....2000
8—20. Hearst-Selig News Pictorial No. 50, N. 1000
8—21. The Reveler, C.....1000
8—22. What Became of Jane? D. 1000
8—24. The White House, D.....2000
8—25. The Sealed Oasis, D.....1000
8—26. The Decision of Jim O'Farrell, D.1000
8—27. Hearst-Selig News Pictorial No. 52, N. 1000
8—28. A Low Financier, C..... 500
Breaking Into Jail, C..... 500
8—29. The Harbor of Love, D.....1000

STERLING

8—10. A Strong Affair, C.....
8—13. At Three O'Clock.....
8—17. His Wife's Flirtation, C.....
8—20. Lost in the Studio, C.....
8—24. A Rural Affair, C.....
8—27. Snookee's Disguise, C.....

THANHOUSER

6—23. For Her Child.....
6—28. The Widow's Mite.....
6—30. The Harlow Handicap.....
7— 5. The Cooked Goose.....
7— 7. Deborah .....
7—17. The Leaven of Good.....
7—19. Harry's Waterloo.....
7—21. The Pendulum of Fate.....2000
7—26. From Wash to Washington.....
7—28. The Messenger of Death.....2000
8— 2. The Butterfly Bug.....
8— 4. The Guiding Hand.....2000
8— 9. Little Mischief.....
8—11. In Peril's Path.....
8—16. Her Big Brother.....
8—18. McCarn Plays Fate.....2000
8—25. A Dog's Good Deed.....
8—30. Art the Artist.....

UNIVERSAL IKE

7—28. Universal Ike, Jr., In His City Elopement, C.....
8— 4. Universal Ike, Jr.'s, Legacy, C..
8—18. Universal Ike, Jr., On His Honeymoon, C. .....
8—24. Universal Ike, Jr.'s, Fortune, C...

VICTOR

7—20. Value Received, D.....2000
7—24. Irene's Busy Week, C.....
7—27. Out of the Valley, D.....
7—31. The Mad Man's Ward, D.....2000
8— 3. Man and His Brother, D.....2000
8— 7. The Coastguard's Bride, D.....2000
8—10. Simple Faith .....
8—14. Honor of the Humble, D.....
8—17. Weights and Measures, D.....2000
8—21. The Slavey's Romance, D.....
8—24. There Is a Destiny, D.....2000
8—28. Counterfeiters, D. 2000

VITAGRAPH

7—16. The Little Captain, C.....1000
7—17. Pigs is Pigs, C.....1000
7—18. The Songs of the Ghetto, D.....2000
7—20. Love, the Clairvoyant, D.....1000
7—21. Bread Upon the Waters, D.....2000
7—22. Buddy's Downfall, C.....1000
7—23. The Apple, D.....1000
7—24. The Winning Trick, C.....1000
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You Can Tango, You Can Trot, Dear, But Be Sure And Hesitate.
When It's Apple Blossom Time In Normandy.
A Fool There Was.
Take Me Back To Frisco Town.
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Father Came Home With The Milkman In The Morning.
Dear Old Girl.
What A Wonderful Love That Would Be.

Time to Get Together.

As I have said in my letter, sent to every Independent Film manufacturer and exchangeman and every exhibitor in the United States,

If Independents Do Not Organize Now

the opportunity to do so may never occur again. Not one of you can afford to let this one pass without definite action.

Send Your Acceptances at Once

Attend the convention which will be held in the Green Room of the Hotel McAlpin, 34th Street and Broadway, New York, August 29th, to organize a Board of Trade through which all Independents can work together to resist drastic and unfair conditions at present imposed by certain powerful combinations.

I Have Fought Successfully

Much greater victories can be won if all Independents work as a unit for actual business freedom, and not an independence which exists in name only.

Reservations will be made at the Hotel McAlpin if you will inform me of your requirements.

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THE PATHE DAILY NEWS KEEPS IT AS IT IS MADE

YOU can turn your theatre into the most interesting history class in the world. Reading about history that's been made is one thing, but *seeing* it made is quite another. Yet that's what you can show your patrons with the

PATHÉ DAILY NEWS

Do you think they will come in to see it—many of them? Watch the crowds at the war bulletins and then consider that you can show your patrons something far more interesting than any bulletin posted. If you don't get the crowd it will be because your doors are nailed up.

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A 3 reel tragedy, a story in which many lives are wrecked through the selfish inconsideration of a heartless woman. Sacrificing the interests of her friends, relatives, and acquaintances to advance her own interests, she is caught at last in the web of her own spinning. Lovers, husband, mother are nothing compared with self—the theme is a powerful one and the story carries a powerful appeal.

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Wild Animal Comedy

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Bungling Bunks' Bunco

A 3 reel comedy featuring wild animals. Bunks, the hapless hero of this funniest of film tales, can't qualify as a hunter of big game on the evidence of a faked photograph, so he goes after the real thing in Africa and the real thing goes after him. Out of the jaws of death he falls into the arms of "worse than death," the daughter of a native ruler. She pursues him home, when he makes his escape with a captive lion, and she lets the lion loose at the celebration of his home-coming. Most folks take to the roof, and the lion takes to—well it takes Bunks to prevent disaster and it takes your patrons some time to smooth the stitches out of their sides.

The Perils of Pauline

You have to hand it to Pauline, she's the pluckiest little spark that ever risked her life for motion pictures and your patrons know it and appreciate it. You can't get big results without taking risks, but Pauline takes the risks for you. She's the girl that took the "risk" out of Brisk in business, and the results are yours. You risk nothing in booking this great serial film except the capacity of your theatre.

Pauline Takes the Cake and Then Hands It to You

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A 1 reel American comedy made by Hartigan and published by the Eclectic Film Co.—a pleasing diversion which your patrons will enjoy.

Whiffles' Double (Comedy) and Kashmir, British India (in natural colors)

An unusual split reel combing the laughable adventures of Whiffle's and his double with the scenic effects in natural colors of the British Indian district of Kashmir.

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Monday—The Perils of Pauline every two weeks. Short subjects alternate weeks.
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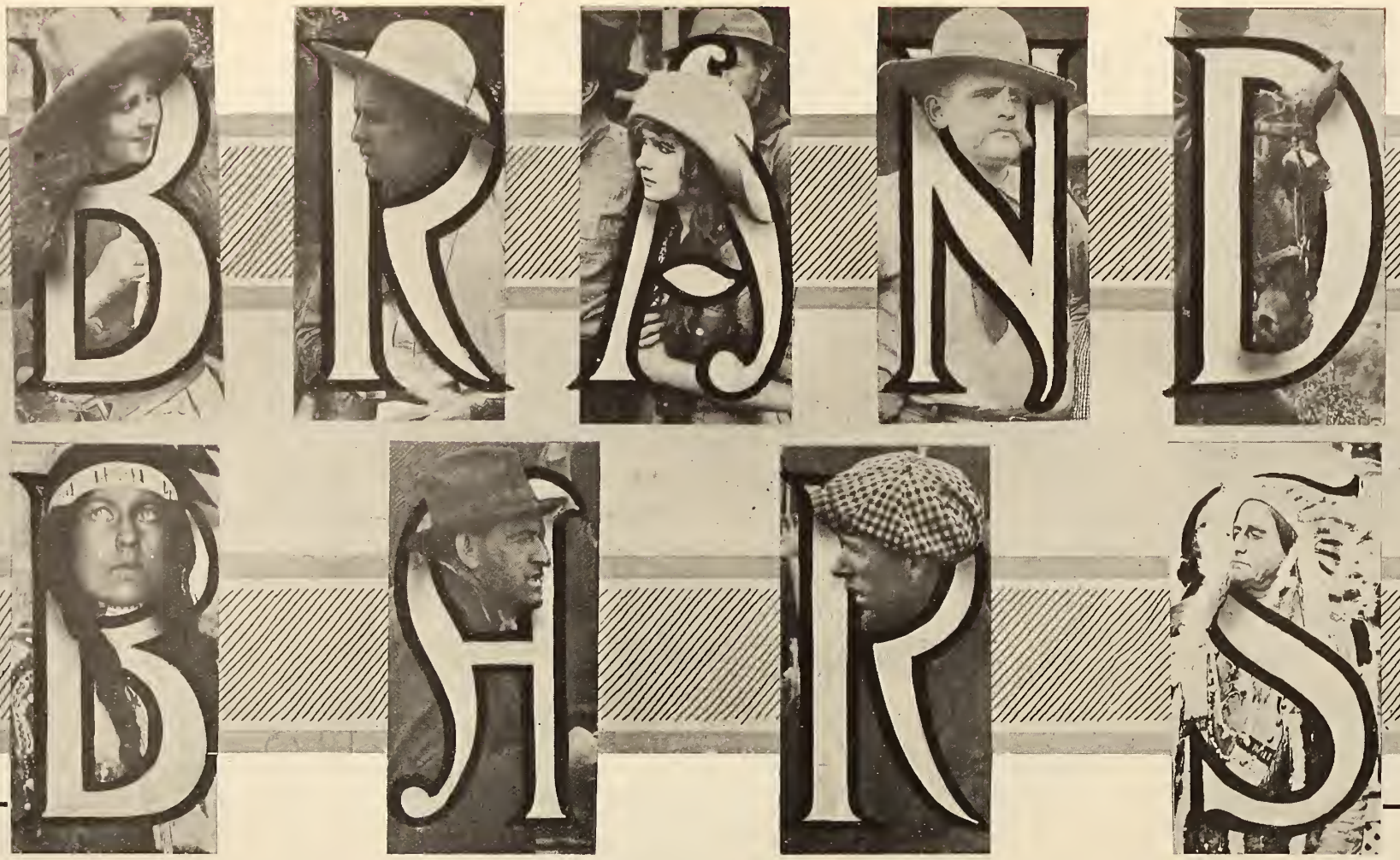
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THE WATER WAGON—Strenuous method of reforming a village toper. One reel—but a thousand real laughs.

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PARAMOUNT PICTURES

Program

September—October—November

PRODUCTIONS	ARTISTS
"THE LOST PARADISE"	H. B. WARNER
The world-renowned drama of capital and labor by Ludwig Fulda and H. C. DeMille RELEASED AUGUST 31	
"THE UNWELCOME MRS. HATCH"	HENRIETTA CROSMAN
Famous Emotional drama by Mrs. Burton Harrison RELEASED SEPTEMBER 10	
"SUCH A LITTLE QUEEN"	MARY PICKFORD
The celebrated comedy-drama by Channing Pollock RELEASED SEPTEMBER 21	
"MARTA OF THE LOWLANDS"	Mme. BERTHA KALICH
The noted masterpiece of the distinguished Spanish dramatist, Angel Guimera RELEASED OCTOBER 5	
"HIS LAST DOLLAR"	DAVID HIGGINS
The greatest racing play ever produced in America RELEASED OCTOBER 15	
"THE COUNTY CHAIRMAN"	MACLYN ARBUCKLE
Henry W. Savage's greatest comic-dramatic production by George Ade, with many of the original cast including the star and Willis P. Sweatnam RELEASED OCTOBER 26	
"BEHIND THE SCENES"	MARY PICKFORD
The charming play of theatrical life by Margaret Mayo, author of "Baby Mine" RELEASED NOVEMBER 2	
"THE MAN FROM MEXICO"	JOHN BARRYMORE
H. A. Du Souchet's famous comedy success RELEASED NOVEMBER 9	
"WILDFLOWER"	MARGUERITE CLARK
A typical Marguerite Clark characterization by Mary Germaine RELEASED NOVEMBER 30	

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FAMOUS PLAYERS FILM Co.

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DANIEL FROHMAN, Managing Director **EDWIN·S·PORTER**, Technical Director

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The Productions of the Famous Players Film Company; Jesse L. Lasky

Paramount



—here is the first big shot in the Paramount Publicity Campaign—a double page spread in the September 5th issue of the Saturday Evening Post. This will be followed monthly by full pages.

The Post is unquestionably the most valuable medium through which the message of Paramount can be conveyed to the public. The issue in which this double page spread appears has a circulation of approximately two million and a quarter, so it is safe to say this announcement will be read by at least ten million (10,000,000) people—one out of every ten in the United States!



Feature Play Co.; and Bosworth, Inc., constitute the Paramount Program.

Publicity—

Paramount is not promising—

Paramount is now conducting a gigantic advertising campaign that will cause hundreds of thousands, yes millions, of people who can afford to pay ten, fifteen, twenty-five and even fifty cents, to look for the house showing the Paramount Trade Mark.

The Paramount Campaign is reaching hundreds of thousands of people who are already regular attendants at the better grade of motion picture shows—and this publicity will be instrumental in holding their interest and causing them to patronize Paramount Houses.

The Paramount Campaign is naturally reaching thousands of people who frequent "nickelodeons"—and this publicity will show them the difference between a first-class house and the ones they are at present attending.

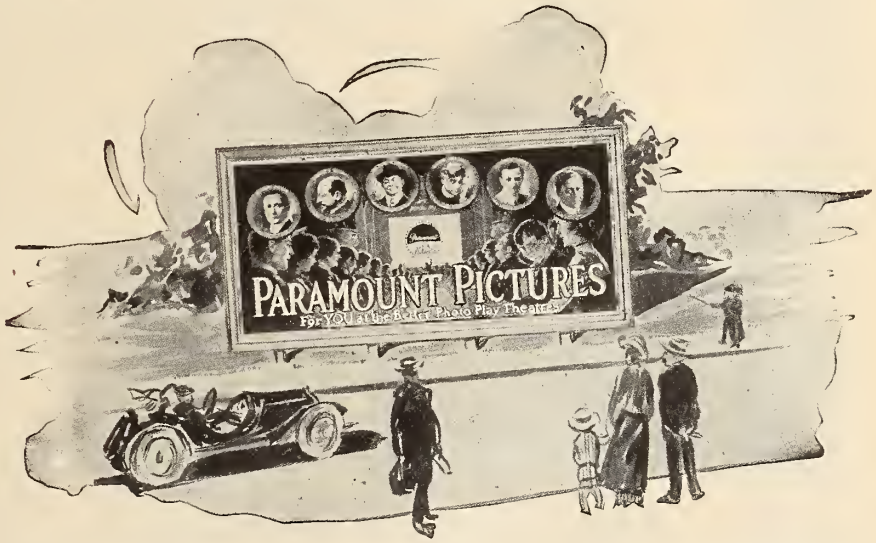
The Paramount Campaign is also reaching thousands of people who do not go to any motion picture theatre—and this publicity will convince them that now they can see a two-dollar show on the screen for ten, fifteen, twenty-five and fifty cents.

This is the kind of co-operation the Paramount Pictures Corporation is offering to the right kind of exhibitors everywhere. Do *you* realize what it would mean to you to be known as "the Paramount House" in *your* city? After you have read this announcement turn the matter over in your mind for a few minutes and you will appreciate the advisability of showing the Paramount Program in your house.

First Three Releases

August 31st the Famous Players Film Co. will release "Lost Paradise," with H. B. Warner as the star; September 3rd Bosworth, Inc., will release "Odyssey of the North," with Hobart Bosworth as the star; September 7th Jesse L. Lasky Co. will release "The Virginian," with Dustin Farnum as the star—this merely indicates the *quality* of the Paramount Program.

Write immediately to your nearest Paramount Exchange. It will be your first step in the direction of *greater* prosperity, and assured success.



—here is a reproduction of the beautifully colored 24-sheet Paramount Poster now appearing on the billboards in over five hundred cities.

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SPOKANE	WASHINGTON	120 WALL STREET
SYRACUSE	NEW YORK	HIPPODROME BUILDING
TORONTO	CANADA	172 KING STREET, WEST
VANCOUVER	B. C., CANADA	440 PENDER STREET, WEST
WASHINGTON	D. C.	7TH & E STREETS, N. W.
WHEELING	WEST VIRGINIA	1141 EAST SIDE CHAPLINE STREET
WILKES-BARRE	PENNSYLVANIA	47 S. PENNSYLVANIA AVENUE
WINNIPEG	MAN., CANADA	220 PHOENIX BLOCK

POPULAR PROGRAM

A NEW HIGH CLASS SERVICE

28 Reels Weekly 1-2-3 Reels All Features Comedy, Drama, Etc.

FOURTEEN BRANDS

JESTER COMEDY		CEE-O-BEE PHOTO PLAYS	
OWL	"	WILLAT	"
GAIETY	"	LONGACRE	"
LUNA	"	NIAGARA	"
FROLIC	"	PALISADE	"
"O. K."	"	CANYON	"
PASTIME	"	CONTINENTAL	"

SPECIAL "POPULAR" FEATURES—High-Class Plays, now running as Broadway Successes with original all-star casts, will be released in conjunction with "Popular" Program—also recent plays of well-known authors.

Authors Receive $100 to $1,000 Weekly—

In selecting Authors, only men of known ability are engaged—those who have established a reputation as creators of "quality" productions for the speaking stage and silent drama.

Directors Receive $200 to $1,000 Weekly—

In making our selection of Directors for the various brands, it has been our aim to procure only high-class men whose efficiency has been established by past success.

Actors Receive $100 to $1,000 Weekly—

The Casts will be made up of men and women who are widely known in the theatrical field and whose ability in portraying "types" has stamped them as leaders in their profession. Actors are engaged on yearly basis—52 weeks solid, no lay-off.

POPULAR PHOTO PLAYS CORPORATION

CHAS. O. BAUMANN, President

Studios and Factory: Fort Lee, N. J.

Executive Offices: 911 Longacre Bldg., N.Y.

PICTURE PLAYHOUSE FILM Co INC



The Mystery of the Poison Pool

Who Stole The Kimberley Diamond?

Powerful Five Reel American Production with All Star Cast

Betty Harte James Gordon Frank Sidwell Ernest Turner

Escape from African cannibal tribe only to face death in the grip of a 20 foot python

Southern and Western Territory For Sale.

SOME TERRITORY LEFT ON

MEXICAN MINE FRAUD	in 5 parts
THE CHIMNEY-SWEEPS	" 5 "
THE SILENT BELL	" 3 "
LUPIN	" 3 "
THE NEXT IN COMMAND	" 4 "
THE OATH OF A VIKING	" 3 "
THE FILM DETECTIVE	" 4 "

Lobby Displays—Slides—1, 3 & 9 Sheet Posters

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TORONTO, CAN.,	39 Adelaide St., W.
MONTREAL, CAN.,	204 St. Catherine St., W.
NEW YORK CITY	110 West 40th Street

Heralds, Stills and Paper on Application.

We can't book all your features, but we can book your best features

Play Picture Playhouse Photo Plays

110 West 40th Street, New York



THE MILLION DOLLAR MYSTERY

By Harold MacGrath

Thanhouser's Million Dollar Motion Picture Production

The Million Dollar Mystery is by far the most successful serial production ever brought out. Eleven episodes have already been released. Two-reel episodes are now being released *each week.* The entire story will take 46 reels. It has been enacted by an all-star Thanhouser cast. The story itself is now appearing in nearly 200 leading newspapers.

Get this point: $10,000.00 will be paid for the best 100-word solution of the mystery. Exhibitors who are seeking *packed houses* should apply for bookings *at once.* The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION 42

71 West 23rd Street, New York — Room 411, 5 South Wabash Avenue, Chicago

Or Syndicate Film Corporation Representative at any Mutual Exchange in the U. S. and Canada

THE THANHOUSER THREE-A-WEEK

Tuesday, Sept. 1st. "A Mother's Choice." A 2-reel drama featuring Carey L. Hastings, Arthur Bauer, Charles Emerson, Nolan Gane, Ernest C. Ward, and Peggy Bourke.

Sunday, Sept. 6th. "Little Mischief." A play of childhood, featuring Helen Badgley, Carey L. Hastings, and Ethel Jewett.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y.

Head European Office, Thanhouser Films, Ltd., London, W. C. England

Thanhouser releases will continue to be features of the Mutual Program

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant

No. 220 West Forty-Second Street

New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X | September 5, 1914 | Number 9

Results

ON an advertising page in this issue is a rather remarkable exhibit.

The friendly spirit of an advertiser, Arthur Leslie, prompted him to present us with a large cardboard carrying ninety-nine coupon replies to his advertisement run several weeks ago in THE MOTION PICTURE NEWS.

* * *

AS he expresses it:

"Here are a few of *several hundred* replies from a single insertion of my ad.

"Each reply contained money, stamps or orders."

* * *

And he added:

"THE NEWS REACHES THE EXHIBITORS."

* * *

AN analysis of this advertisement and its results is interesting and instructive.

The advertisement was a good one.

It occupied two pages. It was designed to catch the eye.

* * *

IT illustrates attractively and exactly the product advertised. It was typographically excellent. It gave all the whys and wherefores.

* * *

AND it contained—what is unusual—a coupon large enough to carry easily a complete, written address.

* * *

IT was, in short, an advertisement that ought to pull.

And it did.

* * *

IT pulled because it was a matter of interest to exhibitors and *because* "THE NEWS REACHES THE EXHIBITOR."

* * *

IN the respect that it was directed only at the exhibitor, the advertisement was like nearly 100 per cent of all the advertising done in this field.

It is all leveled at the exhibitor—and *only* at the exhibitor.

* * *

SO the lesson of this advertisement is of profitable interest to all motion picture advertisers.

And the lesson is this: These results were *not* due to bulk circulation, large, unclassified, but rather to *concentrated, purchasing* circulation.

* * *

ONLY purchasing circulation counts.

Big circulation figures mean nothing in this field.

And again, big circulation figures mean nothing in this field.

* * *

THE number of purchasing exhibitors is comparatively very limited. The number is certainly not indicated by the gross number of theatres that show pictures, nor by the gross number of motion picture exhibitors, nor by the circulation that *can* be obtained in this field.

* * *

IF the circulation of THE MOTION PICTURE NEWS were *twice* or *three times* or *one thousand times what it is, there would have been no increase* in Mr. Leslie's results.

On the other hand, he would have been compelled to pay for this extra and waste circulation.

As it was his replies cost him only a very small amount apiece.

* * *

IT all comes down to the statements made time and again on this page—that the only circulation that will give results to the advertiser in this field is the high-class exhibitors' circulation.

This is the *purchasing* circulation, the *only* purchasing circulation.

* * *

WE believe its limit today to be not much over seven thousand.

Consequently, when you buy circulation in this field in excess of seven thousand you are buying waste.

* * *

IT is worthy of note that the replies to Mr. Leslie's advertisement were 100 per cent exhibitors'.

Every coupon gives, typewritten or in clear business penmanship, the owner, name and address of a picture theatre; a high-class picture theatre.

Moreover, every state in the Union and many of the provinces of Canada were represented in the replies.

* * *

ONLY PURCHASING CIRCULATION COUNTS.

WM. A. JOHNSTON.

SYRACUSE FACES CARBON SHORTAGE

Special to The Motion Picture News

Syracuse, N. Y., Aug. 26.

When Germany declared war, the wise supply man immediately scented trouble and went scurrying to corner the supply in Syracuse as well as in other cities.

One enterprising man in a nearby town rushed into Syracuse before the local dealers were awake to the situation and purchased every carbon in town at list price.

The famine has caught most of the exhibitors short, including one or two of the big downtown houses. One exhibitor spent twenty dollars yesterday in telephone and telegrams trying to locate carbons in this state, and was finally able to purchase 500 at thirty cents each.

The little fellows who have been accustomed to buying in lots of fifty are almost frantic, as closing is staring them in the face. The downtown houses are all fairly well stocked and are just sitting tight and grinning.

BEST SUMMER KNOWN IN TRENTON

Special to The Motion Picture News

Trenton, N. J., Aug. 26.

Despite the fact that this has been the hottest summer in Trenton for years, the motion picture business has been the most prosperous in history. Every one of the more than a score of motion picture houses has been running all the season and while in several instances the receipts have been close to the safety line, the majority of houses are breaking with a good profit.

The Trent Theatre, which is only used for big theatrical productions, found an interest maker in "Neptune's Daughter." The management found that this picture made more money for the theatre than any show run in the theatre in the past six months. For this reason the house has reopened with D'Annunzio's "Cabiria."

HERRINGTON RESIGNS AS EXHIBITORS' HEAD

Special to The Motion Picture News

Pittsburgh, Aug. 26.

Fred J. Herrington, president of the Motion Picture Exhibitors Association of Pittsburgh, has tendered his resignation to that body. His successor will be elected at the next regular semi-monthly meeting of the association.

All is peaceful in the organization, but Herrington gives as his reason for resigning that opposition outside makes the move necessary and that he is doing it for the good of the organization.

A spirited election for his successor is anticipated.

Spokane Exhibitors Unite for Protection

Preliminary Meeting Held—Betterment of Film Service, Legislation and Price Question Will Be Taken Up—Two-Reel Membership Rule Fixed

Special to The Motion Picture News

Spokane, Wash., Aug. 24.

PRELIMINARY steps have been taken by managers of Spokane theatres which show motion pictures for the organization of a protective body. This is the first move of the kind here.

At an informal meeting at which the plans were outlined there were present Sam W. B. Cohn, manager of the Spokane; James McConahey, manager of the Best; B. W. Copeland, representing the Rex; A. R. Patton, of the Lyric, and R. B. Robbins, of the Majestic.

The organization is intended for the protection of the managers in their dealings with the unions, for the betterment of film service as regards negotiations with the producers and to work for legislation that will be advantageous to the theatre proprietors.

By-laws are to be adopted and officers elected at a subsequent meeting. Mr. Copeland was chosen as temporary chairman, and Mr. Cohn as temporary secretary.

Membership in the organization is to be open to all theatres which show two or more reels of pictures. This will include the Spokane, Loew's, and other vaudeville houses where a liberal quantity of film is used daily.

A uniform age limit on children admitted free to picture shows is one impartant matter to be brought up. Some theatres have been admitting without ticket all children under four years of age, and some all those under three.

The rule to be adopted probably will be the admittance free only of children in arms.

A uniform length of show for a stated price also is to be set, so that bills will be of corresponding strength in all five-cent houses and also in all ten-cent houses. Jan Drummond.

"Biggest Season Ever" Is Omaha's Prediction

Prospects Never Better, Exchange Men Declare; Steady Increase in Orders—Fewest Houses Closed in Summer in City's History

Special to The Motion Picture News

Omaha, Neb., Aug. 25.

PROSPERITY marks the opening of the fall motion picture business in Omaha's territory. Fewer theatres than ever closed, or even reduced their programs during the hot months. New theatres are being planned for a number of places in anticipation of the winter business. Exchange men report a steadily increasing business in orders.

A. G. Ferris, owner of the Grand Opera House at Cherokee, Ia., has purchased the Happy Hour motion picture theatre, and plans to go after business on modern lines this coming season. He is going to make Cherokee, Ia., one of the best motion picture theatre towns in Iowa, he says.

Exchange men say business prospects in this territory were never better than at the opening of this fall. Every exhibitor is up to his neck in plans to increase his business. The Middle West is in for an awakening that is going to give the motion picture business a place on the map of activities that will mean a better pleased public and richer exhibitors.

As John J. Homan, of Alton, Ia., a caller in Omaha, last week, said after asking The Motion Picture News representative to see that The News was sent to him for another ear: "I've just ordered the best service I can get; I've kept the theatre going all summer without slacking up a bit, and now I'm in the field for the harvest." Guy P. Leavitt.

Finnegan Will Fight Dallas Censors

Board Enjoins "The Lure," but Exhibitor Retaliates with Threat to Carry the Case to Court—National Board Approved Film

Special to The Motion Picture News

Dallas, Tex., Aug. 25.

THAT the film men of Dallas and the board of censors will soon lock horns in the courts is very evident. In fact, Manager T. P. Finnegan, of the Hippodrome, has announced that before he will submit to the suppression of "The Lure" he will seek court aid and enjoin the board.

"The Lure" is scheduled to be shown here in the near future and a few days ago the Hippodrome manager had the board of censors and city officials view the picture. Most of the citizens declared they saw nothing objectionable in the film, but nay, nay, said the board of censors.

Following the decision of the board, Manager Finnegan declared that if the board of directors would back him up he would take the matter to the courts and have it decided once and for all just how much authority the local board of censors had in the suppression of pictures. He objects to the principle of the thing.

C. J. HITE, THANHOUSER HEAD, MEETS TRAGIC DEATH

Producer Succumbs to Injuries Sustained When His Automobile Crashes Into Viaduct Railing and Drops Fifty Feet—Tried to Jump from the Car But Was Unable to Extricate Himself from the Steering Gear—Was Only Thirty-Nine Years Old—Mr. Hite's Rapid Rise in the Motion Picture Industry

CHARLES J. HITE, president of the Thanhouser Film Corporation, and first vice-president and treasurer of the Mutual Film Corporation, died at 4:30 Saturday morning, August 22, in the Harlem Hospital, from injuries sustained in an automobile accident Friday night a few hours before.

Mr. Hite was returning from superintending the opening of the New Rose Garden, at Fifty-third street and Broadway, New York City, and directing the finishing touches of the "Million Dollar Mystery," and was driving alone in his roadster when the car plunged over the 155th street viaduct, about sixty feet from Macomb's Dam road, landing fifty feet below in the grounds of the Manhattan Casino.

He sustained a compound fracture of the jaw and severe internal injuries. In falling the car turned turtle and pinned Mr. Hite to the ground. The force of the plunge drove the automobile through the fence of the amusement grounds.



CHARLES S. HITE

MR. HITE was still conscious when patrons of the Casino and several pedestrians rushed to his rescue. Efforts were made to release the imprisoned man, but they were unavailing until jacks were brought from the elevated railroad shops nearby. Mr. Hite relapsed into unconsciousness the moment the car was lifted from his body.

Before he became unconscious, however, Mr. Hite managed to tell his name and give directions for communicating with his wife.

Mr. Hite was driving east, intending to cross the bridge to the Bronx, on the way to his home in New Rochelle, the old estate of Francis Wilson in Meadow Lane. It is supposed that the machine skidded on the pavement, wet from a previous thunderstorm.

According to the account of one eyewitness, the unfortunate man tried to jump from the car at the first sign of accident, but was unable to extricate himself from the steering gear in time to make the leap. The machine crashed into the iron railing of the viaduct, carrying away nearly fifteen feet of the ironwork.

ANOTHER account relates that Mr. Hite drove his auto upon the sidewalk to avoid running into a child which had stepped from a Bronx car and was crossing the tracks in a direct line with the machine.

Mr. Hite was only thirty-nine years old at the time of his death. His rise in filmdom was remarkable for its rapidity in the case of so young a man.

At the office of the Mutual Film Corporation the news of the tragedy elicited the following statement concerning the death of Mr. Hite, their first vice-president:

"The officers of this company are so appalled and grieved by the death of their associate, Charles J. Hite, that it is impossible to make a suitable statement of their grief at the present moment. As was to be expected of a man of Mr. Hite's ability, popularity and character, his business affairs have been left in perfect order. At the forthcoming meeting of the board of directors a full expression will be made."

The funeral was held at the Hite residence on August 25. The ceremony was simple but impressive, and attended by many men prominent in the industry. Dr. August Ulmann, assistant rector of Trinity Episcopal Church, of New Rochelle, read the service.

Members of the acting companies of the Thanhouser Company, under the supervision of Jessie B. Bishop, Florence La Badie, Maude Fealy and Mrs. James Cruze, undertook to garland the room where the funeral was held.

THE pallbearers were Edwin Thanhouser, the founder of the plant bearing his name, Lloyd Lonergan, Roy L. McCardell, J. R. Freuler, Paul Davis, Dr. Wilbert Shallenberger, Dr. W. E. Shallenberger, and Dr. A. E. Jones, vice-president of the Thanhouser Company; men who had been associated with Mr. Hite in his various enterprises.

Appropriate musical selections were rendered by Robert Roese on the piano and Miss Alice McCardell.

The funeral arrangements were under the direction of Dr. A. E. Jones and Roy L. McCardell, assisted by Burt Adler, of the Thanhouser Company.

Whether Mr. Hite will be buried in Lancaster, Ohio, his birthplace, or at New Rochelle, remains to be determined. Meantime the body reposes in the funeral vault at New Rochelle.

Charles J. Hite, first vice-president and treasurer of the Mutual Film Corporation, president of the Thanhouser Film Corporation, and a director and

stockholder in many of the largest motion-picture organizations in this country, was born in Pleasantville, Ohio.

THE Hite family came from the western part of Virginia and settled about one hundred years ago in Fairfield County, Ohio. After the usual course of a country boy in the district school he went to the Ohio Central Normal College, and after three years there Mr. Hite taught for several years. During his summer vacations he was a newspaper man.

He gave up teaching to go into mercantile business in Bremen, Ohio, and in turn left this to develop the lyceum system in Ohio. He found more fun in sitting on the last bench in the town hall and listening to the show he had staged, than in anything else he had done up to that time.

So that when the motion picture came over the horizon Mr. Hite was ready to meet the new amusement more than half way. He probably was the first man to utilize the cinematograph in connection with the lyceum bureau.

IN 1906, Mr. Hite organized the C. J. Hite Moving Picture Company, and then supplied the various lyceum bureaus that he had founded with the motion pictures he now distributed. Two years later he moved to Chicago and opened a motion picture exchange there. Hite was the whole force at first, both the day and the night shifts. There were no clerks or secretaries, no anything but hard work.

It was C. J. Hite doing practically all the work, and as a result he made himself ill. One day he felt so bad that he called in a physician he had known all his life.

Instead of leaving a prescription, the doctor left a check. That physician was Dr. Wilbert Shallenberger, a boyhood chum of Hite. And so with proper financing, Hite commenced the career that carried him to the top in the motion picture industry.

HE went into partnership with Samuel S. Hutchinson, and the name of the organization was made the H. & H. Film Service Company.

New exchanges were opened in Detroit, Des Moines and other middle-west cities, and then the Majestic Film Exchange, one of the most highly remunerative of all the film distribution organizations, was formed.

With a fortune made in this way, Mr. Hite came to New York three years ago. Two weeks after he had arrived here, it was announced that he had secured not only the control but practically all of the stock of the Thanhouser Film Corporation in New Rochelle, N. Y.

Mr. Hite's connections with the motion picture industry have been so diverse and remunerative that he has been rated many times a millionaire.

PRACTICALLY every dollar of his fortune was made in the last seven years. He is survived by a widow and two children, Marjorie, aged four, and Muriel, a baby only one year old, and by his parents, who live in Lancaster, Ohio, as well as three sisters, two unmarried, who live in Lancaster, and Mrs. W. Ray Johnston.

Mr. Hite at the time of his death was also treasurer of the New York Motion Picture Company. He was interested in all sides of the motion picture industry, and considered one of the pioneers of the business. Recently he financed an expedition to the Bahamas for the purpose of obtaining submarine pictures, considered some of the finest examples of this latest development of the art.

One of his last achievements was the production of "The Million Dollar Mystery," a twenty-three part serial put out in conjunction with daily newspapers throughout the United States. It was said shortly before his death that Mr. Hite had succeeded in getting bookings for the serial amounting to almost a million dollars.

THE death of Charles J. Hite means a great loss to the motion picture industry. He was a man of forceful personality and commanding executive abilities.

His originality had become recognized in the ranks of filmdom from the time he first entered the field, and his demise will be felt and regretted wherever unusual capabilities are appreciated, and by those who were impressed with his pleasant and amiable personal traits.

Waterbury Exhibitor Brings Daily to Terms

Newspaper Manager Leaves Serial Out After Quarrel, but Retains the Feature When Theatre Man Turns the Tables

Special to THE MOTION PICTURE NEWS

Waterbury, Aug. 27.

THERE is a story going the rounds here of how a local paper was obliged to take water in a "skirmish" with a motion picture theatre manager backed up by one of the latest feature productions. To make a long story longer, it was the Waterbury "Republican" and Manager Ray Averill, of the Scenic Theatre, that figured in the "set-to," and the facts in the case are these:

The Scenic is exhibiting "The Trey o' Hearts" and the "Republican" in its Sunday edition of August 2 ran the opening instalment. Manager Averill gave the newspaper a half-page advertisement on the opening Sunday, promising to do so as often as possible.

Saturday evening, August 8, Mr. Averill was called on the telephone by the advertising manager of the "Republican," who inquired as to where the usual half-page advertisement was. Mr. Averill replied, saying that he didn't have any for the paper that Sunday. "All right," came back the answer, "'The Trey o' Hearts' story doesn't go in to-morrow." "Very well."

True to his word, the advertising manager kept the second instalment out. Within the next few days the newspaper office was besieged with letters asking why the instalment failed to appear, so interested had the public become in the story.

Manager Averill planned to flood the city on Sundays with a New York newspaper which is carrying the serial. Before he had started on this, however, the "Republican" woke up and saw that it was a case of "cutting off its nose to spite its face."

Mr. Averill was called by the management of the "Republican" a few nights later and told that the stories would appear in the "Republican" in the future. On Sunday, August 16, two full-page instalments were given, much to the joy of the publication's readers and others as well.

Beveridge Denies Fostering Censorship Bill

Indiana Senator Has Never Seen an Objectionable Film and Sees No Reason for Censors—Blame Report on Liquor Interests

Special to THE MOTION PICTURE NEWS

Boonville, Ind., Aug. 26.

A THOROUGH investigation, which included the questioning of all persons concerned into the report that the leaders of the Progressive party of the First Congressional District of Indiana were nursing a state censorship bill seems to prove that the whole matter has emanated from the saloon interests.

Progressive District Chairman Samuel Crumpacker, of Evansville, desires it known that the matter of motion picture censorship by a state board has never been mentioned at any time in any district, county or city conference at any point in the six counties comprising the first Indiana district, and further, that former Senator Beveridge never wrote him endorsing the censor plan.

CALM PREVAILS IN ENGLISH FILM CIRCLES

Despite Serious Aspect of War Situation Manufacturers' Representatives Are Disposed to Maintain a Hopeful Attitude—The Supply of Pictures Sufficient to Last for Some Time in the Face of Curtailment—Exhibitors in North Sea Cities Hit Hard

THE condition of the motion picture industry in England has a peculiar interest to manufacturers and exhibitors on this side just at this time.

Two representative trade papers published in England, the "Bioscope" and the "Kinematograph," have taken pains to get an expression of the views of the situation, and the probable outlook from the principal English companies and the branches of American concerns in London, besides obtaining through their correspondents in the British Isles the reports of actual conditions in the various localities.

There is a diversity of opinion among the executives of the large firms, but on the whole, the sentiment seems hopeful.

The English branch of the Essanay Company has no intention of reducing its stock at present. The concern expects to make regular releases as heretofore, and is confident that there will not be any occasion to retrench for some time to come. It is suggested that the theatres be kept open for the benefit of the people.

Public Must Have Recreation

This latter view is also expressed by the manager of the Edison Company. He states that the public must have some form of relaxation, and that motion pictures, being the cheapest form of entertainment, there is no reason why that should not continue to be popular, even in the stress of war time.

Jury's Imperial Pictures, Ltd., feels [illegible] the industry is going to be hit [illegible] hard. It won't be any exception in [illegible] particular, as all lines of business in England have thus felt the effects of the sudden upheaval.

W. Jury, the president of the concern, makes the suggestion that the trade organizations should take serious cognizance of the situation and inaugurate measures to uphold the business in such a precarious matter.

On the other hand, the manager of the Vitagraph branch thinks that no move should be made. He declares that a conference for concerted action would be useless, as the conditions are of such a nature that people in the trade cannot expect to do anything effective.

An Optimistic View

For all this, his views are optimistic in regard to the general outlook. He states that all negatives from America to Paris are being delivered to London.

The Co-operative Cinematograph Company, the British representative of the Universal Company, said that trade had not been affected to any appreciable extent, though a few contracts had been cancelled. On the whole, his company has no reason to complain. The concern feels that after the unsettling which naturally follows such unusual conditions, everything will become normal again soon. Pictures will continue to be as popular as ever.

The Western Importing Company, the representative of the Mutual Film Corporation, declares that the trade will be conducted as usual for some time to come, as far as the manufacturers are concerned.

That is, while the supply of films will be less than before the war because of the curtailment of production, there will still be sufficient for the exhibitor. The manager feels that loss of trade can be prevented by the members of the industry acting together in harmony.

Has Good Supply of Negatives

Bishop, Pessers & Company, the firm representing Balboa, is not in fear of being affected for some time. The branch has a good supply of negatives on hand, and has all its printing done in England. Consequently exhibitors can depend upon the company for filling contracts for Balboa pictures, and a steady output of new releases will be maintained.

The representative of the Lubin Manufacturing Company, J. Frank Brockliss, Ltd., has not felt any effect of the war. The August releases were delivered according to contract. The company is ready to fill orders at twenty-four hours' notice.

It is expected that September releases will be put in the hands of customers with the same regularity as during the previous month.

English Service to Remain the Same

Cines Company declares that its English film service will remain the same, though it has misgivings about the continental supply.

The Famous Players Film Company, Ltd., the British branch of the American concern of the same name, sees in the free passage of shipping maintained by England's navy the possibility of making regular shipments, though it disclaims any ability to fulfil contracts in the case of any unforeseen contingencies.

The Hepworth Manufacturing Company, with an American branch in New York City, makes the emphatic statement that the war will not affect its weekly output. The regular issue of three films a week will go on as usual.

The company is not making any different arrangements on account of the war, except the plan for sending a camera-man to the front to obtain negatives at first hand.

Small Orders Cancelled

E. H. Montague, the representative of the Selig Polyscope Company, has felt the effects of the upheaval to the extent of finding it necessary to cancel some small orders for short films, amounting to about 40,000 feet.

He is having sent from the United States second negatives where necessary. Beyond this he has not felt any unusual derangement in the company's business.

W. C. Scott, representative of the American Film Manufacturing Company, does not look forward to any falling off of trade or any interruption of the supply coming from the United States. A few subjects have been curtailed at present, but the shortage will not last long, in his opinion. All the printing is done on the premises of the branch. With the exception of two subjects, the company has on hand all its negatives up to September 28.

The British branch of Pathé Frères declares that business is sustained at a fair level, though, of course, it has on the whole dropped a little from normal. The company does not expect a shortage of films, and will be able to continue to supply customers.

Receive American Supply

The producing and distributing centers at Vincennes and Joinville continue to ship whatever pictures can be made under existing circumstances, and adequate arrangements for transportation have been effected. Of course, the films from the American branch continue to be received with the usual regularity.

Reports of correspondents concerning the condition of business in the largest exhibiting strongholds on the east side of England have a peculiar interest in their reflection on the situation brought about by the European war.

The cities bordering the North Sea, where extensive preparations for naval activities have drawn a great proportion of the inhabitants from peaceful pursuits to those directly concerned with offensive and defensive measures inaugurated by the British government, have become the centers of unrest affecting the attendance of motion picture theatres.

The Boston representative of the "Bioscope" reports that the city will be badly hit on account of its being so closely concerned with the war. The shipping of the ports has been paralyzed, but for all this at present the attendance at the principal theatres has not fallen off.

But this condition will not last, though it is thought that war views will bring out considerable of the population to picture houses.

Bad Conditions in East Yorkshire

The reports concerning the East Yorkshire district are dubious. The correspondent predicts a severe falling off at the pleasure resorts if the war continues. Already the cities of Scarborough, Withernsea, Hornsea, Bridlington and Whitby present, in his words, "a wintry appearance," whereas it should be the very height of the season.

All business has felt the blighting effect of the war, and the motion picture industry is feeling it in sympathy. It is said that the picture houses will probably suffer more. Even the permanent residents are not attending, as well as the visitors.

Hull has been hit worse than the other cities. A crisis has come from which it may be some time before it can recover. Two theatres recently closed, and, according to the correspondent, others are on the point of shutting their doors, to remain closed indefinitely. This is because the city is in the very heart of the war zone.

All the maritime business of the city has stopped completely on account of the vessels plying in the North Sea having been recalled. As a consequence, over 10,000 dock laborers alone have been thrown out of employment. With starvation staring these throngs in the face, their families naturally are no longer able to find recreation even in the cheap amusement of the motion picture theatres.

Other Parts of England

Reports from other parts of England are not buoyant.

At Newcastle-on-Tyne the effect has been serious. As a result of its being put in a state of defense, the populace has become excited over the prospects of attack, and this feverish condition of excitement has made the people forget amusements of all kinds.

As a consequence motion picture theatres have felt a severe loss of patronage. A canvas showed that since the outbreak of hostilities the attendance in the large houses has fallen to a third of what it was formerly.

It is said that Portsmouth, as "the home of the navy," will probably be more affected than any other city in England. The thousands of navy men who live in the town are now aboard ship, and, with the breadwinners away, the prospect of food rising in price, the families are not likely to patronize motion pictures. Not until the close of the war is there a prospect of any improvement.

People Still See Pictures in Cardiff

In Cardiff, where the number of picture patrons has become considerably lessened through concentration of troops elsewhere, which has drawn heavily on the local population, quite a good patronage has been maintained.

The reason is that because the tension has become so great from the excitement of the war people are glad to go to the theatres in sheer desire to get relief.

In Sheffield the motion picture theatres have felt the effects of the war excitement. It is stated that people are more interested in the extras and bulletin-boards outside the newspaper offices than the pictures shown in the theatres.

The local managers are endeavoring to hold patronage by exhibiting films depicting naval and military scenes. Practically the same conditions prevail in Manchester.

London Affected

Film attendance in London has also fallen off as a result of the war. In some sections of the city it maintains a high level, though what the future will bring forth no one wants to predict or think about.

The maintenance of good business applies to the theatres in Hammersmith and Shepherd's Bush. But in the northwestern district of the metropolis the reports are divided.

In some localities excellent siness is reported, while in other parts of the district dubious reports come from the managers.

The patriotism of the English people is reflected in the action of several motion picture proprietors in Middlesex, who have instituted a fund to be called "The Middlesex Kinema War Fund." The money collected will be used for the purpose of relieving the distress of widows and children of Middlesex sailors and soldiers killed in action.

Developing Chemicals Go Up

The chemicals used in developing films have felt the effect of the war. An inflation in price indicates that speculators are trying to corner the market in England, as they have been trying in America.

Rochester Theatre Abolishes Five-Cent Scale

Gordon Manager Raises Prices On Account of Increased Cost of Films —Predicts the Passing of Neighborhood Theatres

Special to The Motion Picture News

Rochester, Aug. 27.

ROCHESTER is soon to see the passing of the five-cent feature picture house. The advance in the cost of films is the cause for the advance in prices soon to take place.

The Gordon is the house which will do away with its five-cent price, and advance the admistion to ten cents for matinees. Heretofore, women and children have been able to obtain admission to the matinees for five cents. The price for men, however, was ten cents. When the raise takes place, ten cents will be the price for all in the afternoon.

Prices at night are ten and fifteen cents, for the balcony and ground floor, respectively, and it is reported that these will not be changed.

J. J. Raymond. resident manager of the Gordon, in discussing picture conditions in Rochester, said:

"When the house opened, a year and a half ago, we were about one year ahead of our time. We found it very hard to get features that we regarded as suitable for our house. We are having no trouble getting features now, however, as we are buying the best in the market, but they cost more money than ever, and no house can afford to operate for five cents, even for matinees for women, and pay such prices as are demanded for films these days.

"I believe that the day for the suburban house is past. While there are many in this city, the business that the downtown houses are doing this summer shows that folks like the bigger houses, which, because of their large capacity, can afford to give more for less money than the houses in the outskirts.

"We have had to stop selling tickets many nights this summer, and I cannot understand the wails of some managers concerning poor summer business.

"I figure that if I have something the other folks want to see, they will pay to see it, provided they can be comfortable.

"A house in the outskirts cannot hope to compete with the one downtown, because it can have no matinee business to speak of, and, without the matinees. no house can succeed. The outside house cannot compete with the larger house downtown in the matter of features, as the money is not there to buy them.

"Women come downtown, do a little shopping, and, when tired, stop in at a picture show. They see the latest films in first releases, and go home. If they go to a neighborhood house, they are apt to see these same films a week or two later."

Arthur R. Tucker.

San Francisco Police Ban War Films

Chief Puts Lid on Martial Picture, Fearing Riots Among Golden Gate City's Cosmopolitan Inhabitants—Exhibitor Defies Order and Is Arrested But Wins Temporary Injunction—League Protests—Stillwell Re-arrested on Second Charge

Special to THE MOTION PICTURE NEWS

San Francisco, Aug. 24.

THE lamentable war in Europe has brought San Francisco exhibitors face to face with a new censorship problem, and one on which the trade seems to be divided. The matter has been one thrust upon exhibitors by Chief of Police David A. White, and already a skirmish has been fought out in court to determine its legal status.

Last week the Chief of Police issued an order to the effect that the exhibition of motion pictures showing battle scenes on either land or sea must be stopped indefinitely in this city, the idea being implied that there was grave danger of rioting, owing to the war in Europe and the cosmopolitan character of the population of San Francisco.

This order was of such a sweeping character that officials of the San Francisco Motion Picture Exhibitors League called upon Chief White before holding a regular meeting and protested against its being placed into effect.

War Scenes Prohibited

One of these officials told the Chief that at that time he was showing a picture containing scenes of a tribal war in the South Seas and explained how many of the pictures now being released contained war scenes which pertained in no way to the present struggle.

The immediate result of this visit was a modification of the order, and the restraining feature in the edict was limited to films showing the flags or uniforms of the countries now engaged in war.

Many exhibitors, however, were not satisfied with this order, claiming that it was entirely uncalled for, that it was discriminatory in that it did not include the billboards, the regular theatres or the daily press, and that it was a matter in which the Chief of Police had absolutely no jurisdiction.

Among those who objected to obeying the edict was Charles Stillwell, manager of the Silver Palace Theatre on Market street, who at the time was showing a military romance of the Franco-Prussian War, "Faithful Unto Death."

He persisted in showing the picture and was arrested, following a visit of Peter Peshon, of the Police Department, and member of the Board of Censorship, to the Silver Palace. The arrest, however, was not a matter in which the board was involved, as but one of its members viewed the picture, instead of the customary three.

Temporary Injunction Granted

An application for an injunction to restrain the Chief of Police from carrying out his orders was immediately filed and the case was assigned by Presiding Judge Sturtevant to Judge Seawell. When the matter came up in the court of the latter a temporary injunction was granted and the picture was shown for four days, a longer time than was originally intended.

In commenting on this matter Mr. Stillwell said:

"The Chief is trying to do that which even the President of the United States could not do legally. The censorship of motion pictures does not extend to war films. He takes the position that there might be rioting and a stampede in our places as a result of excited partisans seeing the fight scenes. He is a little premature, as is shown by the fact that during the four days that this picture was shown there was not the least sign of a disturbance in our theatre, or in any other house that I know of.

"The owner of a theatre is a better judge than anyone else of the class of pictures that he may show in his house. No one would think of showing a picture that would offend any of his patrons or that would be even remotely liable to cause a riot. If battlefield scenes were likely to do this, pictures containing these would be shunned by exhibitors without the need of an order from the Chief of Police. It is likely that there are houses in some districts of the city where it would be a wise policy to show films of a different character and exhibitors there are not attempting to show war pictures."

Police Seek New Attack

Chagrined at the effectual blocking of his censorship plan, the Chief of Police evidently searched studiously for some method of retaliation, and a few days after the first arrest of Mr. Stillwell he was taken into custody again on the charge that his poster display was obstructing the lobby.

The fact of the matter is that one of the display frames did project eight inches into the lobby from the line of the orchestrion. No action was taken on any other theatre owners, either for showing war pictures or for obstructing the lobbies of their places of amusement. On the day of his arrest photographs of lobbies of theatres within one block of the Silver Palace were taken, not for the purpose of embarrassing friendly competitors, but to illustrate that this house was being singled out.

The present censorship question is the first one that has been brought up in San Francisco since last March, when the management of the Portola Theatre succeeded in securing an injunction against the Board of Censorship when an attempt was made to stop an exhibition of the production "The Inside of the White Slave Traffic."

Past and Future Openings

D. J. Grauman, owner of Grauman's Imperial Theatre, has opened the Savoy Theatre on McAllister street, about a block from the present house. The Savoy Theatre is owned by W. A. MacKenzie and is a high-class house in every respect, having recently been redecorated and refurnished at a cost of several thousand dollars.

It has been the home of musical comedy and motion picture feature productions, but has been dark for several months. Mr. Grauman will conduct it along the same lines as Gauman's Imperial and will feature Jack London subjects there.

After having been closed for many months, during which time extensive reconstruction work has been done, the Globe Theatre in the Mission section is about ready to be reopened by Turner & Dahnken. This house has a capacity of about two thousand persons and boasts the distinguishing feature of being one of the largest houses in the country without a post to obstruct the view. The alterations now being completed have cost in the neighborhood of $10,000.

The Marcus Loew Corporation, which recently purchased the Sullivan & Considine circuit of vaudeville houses on the coast, is preparing to erect a large theatre in San Francisco where motion pictures will be shown exclusively. This house is to be located on Market street, near Sixth, and will cost about $400,000. The seating capacity will be 3,000.

A new motion picture house with a capacity of four hundred persons is to be opened shortly by S. C. Martenstein on Divisadero street, between Page and Haight. The theatre is being erected by Dan Sullivan.

Take Over Oakland Theatre

The Turner & Dahnken Circuit has made arrangements for taking over a fine new theatre to be erected within the coming year at Fourteenth and Franklin streets, Oakland, Cal. Preliminary plans for this fine structure have already been made and construction work is to commence shortly.

The theatre will be in a club building that is to cost almost one million dollars and will have a seating capacity of 3,000. It is the intention to give up the house now being conducted there as soon as the new theatre can be made ready. This concern now has eight large theatres on its circuit.

Beach & Krohn, who conduct the Lorin Photoplay Theatre at Berkeley, Cal., will shortly open another fine house in that city. Work is already well under way on a fireproof theatre with steel frame at College and Ashby avenues, about fifteen blocks from the present house. This theatre will seat about 800 persons and will have a balcony.

F. Caesar has reopened the Bell Theatre at 538 Columbus avenue, San Francisco, the house having been closed for several weeks. M. L. LANGHORST.

PRICE OF METOL JUMPS IN LOS ANGELES

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 24.

There has been a scramble among local motion picture manufacturers for a supply of metol and other kinds of developing chemicals, scarce just now because of the supply being cut off because of the European war.

All of the larger companies were cared for by the Eastern officers, who demanded immediate fulfilment of yearly supplies according to contract. The hoarding of the visible supply caused a shortage, and almost hourly the price was increased.

According to wire advice received by wholesale dealers in Los Angeles, the price went from $3.75 on the day of declarations of war, to $14.00 per pound. Local dealers refused to sell more than one pound to a company.

DETROIT EXCHANGE MAN DIES

Special to THE MOTION PICTURE NEWS

Detroit, Aug. 26.

The Universal Film Exchange here lost one of its most valuable men in the death recently of Theodore Eck, booker for the exchange, of acute stomach trouble. Mr. Eck left a widow and daughter. He is buried at Watertown, N. Y. Joseph Diner, of Cleveland, formerly with the Lake Shore Film Supply Company, has taken the place of Mr. Diner in the Universal organization.

CALIFORNIA ASSOCIATION SEEKING READMISSION

The Southern California Moving Picture Men's Association has made application to the executive board of the California Moving Picture Exhibitors League for admission.

The southern body was in the League once, but withdrew. They are now seeking readmittance to the organization.

Cincinnatians Flock to War Pictures

Exhibitor Posts Them in Conspicuous Place Where They Will Be Read Close to Posters Advertising Pictures

Special to THE MOTION PICTURE NEWS

Cincinnati, Ohio, Aug. 26.

WAR news and war pictures form an attractive combination in certain sections of Cincinnati. Those theatres whose patronage is drawn chiefly from the foreign element have been making persistent demands for war pictures of any kind. The various exchange managers have done their best to supply this demand for thrills that are in line with the current news.

A. J. Bauman, who operates the Dreamland Theatre, at 240 West Fifth street, this week secured "The Fall of France," an historical war picture. It made an instant appeal to the foreign element.

In order to make the attractiveness of the picture more complete, Mr. Bauman secured every edition of the local papers and several New York and Chicago papers, whose headlines told of nothing but the latest war news in Europe. These he posted daily as bulletins within easy reading distance of the sidewalk.

The result was that hundreds of Cincinnati's Hungarian, Austrian, Roumanian, Servian and German population, were attracted to the theatre lobby first by the varied exhibit of war news.

The attraction of the posters of the photoplay was secondary, but after reading the war news, the posters made an undeniable appeal to the people. Bauman almost doubled his business during the time he was showing the picture.

R. S. EASTMAN.

War Slackens Business in Toronto

Some Small Houses Close—Others Complain of Dullness—Bigger Theatres Maintain Their High Standards—Music an Important Feature

Special to THE MOTION PICTURE NEWS

Toronto, Ont., Aug. 26.

AFTER a very quiet summer season, the advent of war in Europe has not improved local conditions for the motion picture men. All the film exchanges and most of the exhibitors are complaining bitterly of dull times, and a few of the smaller houses are entirely closed.

Toronto houses continue to maintain their high standard of entertainment, and the president of the local motion picture association reports little or no trouble is ever experienced with the censors.

The majority of the houses are run as "picture shows" only—several of the larger houses give a combination of pictures and vaudeville, but the illustrated songs are now entirely eliminated. A special note of interest is the musical end of the program. One large house is equipped with a mechanical orchestra, and several theatres have installed the Wurlitzer orchestra with huge success, and the high state of efficiency that the orchestras generally maintain is worthy of comment. Features are still a drawing card and the "Million Dollar Mystery" is going strong.

One of the largest theatres on the outskirts of the city has an added attraction in an "amateur night" once a week, and judging by the large and enthusiastic audience, combined with the excellent talent, the move is one in the right direction for success.

GEORGE PARKER.

Poor Doggie Had Nervous Prostration

Masseur Testifies in Back Salary Suit of Screen Actress to Giving Mud Baths to Ailing Animal Needed in Picture

Special to THE MOTION PICTURE NEWS

Spokane, Wash., Aug. 24.

NEVER did a new corporation attempt to do business under more distressing conditions than has the Southern Sun Film Company, a new enterprise, with headquarters in Spokane. So far the management and its players have spent a lot more time in the courtroom than in its studio.

First Betty Thorp, leading woman in the company's first film, an advertising story called "When Betty Marries," filed suit for $99, declaring the sum to be due her for back salary. The company maintained that she had agreed to work for next to nothing "to get the experience," and showed, further, that it had expended $75 on her.

Miss Thorp told the judge that part of this sum went for treatment for her dog, which was sick and which was needed to pose in the films. A negro masseur testified that the dog had "nervous prostration" and that he had given it mud baths. Justice Fred Witt reserved decision.

About the same time, in Justice Samuel C. Hyde's court, there was being heard a claim for $99 brought against the film company by the Conley Taxi & Cab Company. The latter won. JAN DRUMMOND.

Making His Theatre a Midsummer Oasis

By Guy P. Leavitt

Keeping His House, His Patrons and Himself Cool on the Hottest of Dog Days is a System with this Exhibitor—And the System is a Part of His Success; Nothing is Overlooked in the Reckoning

MANAGER J. E. Schlank stood in the entrance of the Hipp Theatre in Omaha and looked out upon the simmering pavement. His brow felt as though a thorough mopping with a handkerchief would be a blessing to it.

But he didn't use the handkerchief. That was a part of his system. There was a system to everything Manager Schlank did.

He was dressed in the lightest of Palm Beach suits. His clothes were neatly pressed, his hair was parted in the coolest manner, and everything about him denoted coolness.

He was engaged in his most vigorous pastime for July and August—dodging the dog days.

THE Hipp Theatre stands on the north side of a busy street, a block and a half from what is designated as the business center of Omaha.

Beside it is the Gaiety Theatre, a popular burlesque headquarters in the legitimate theatre season. On all sides it is hot in the summer. Cooling soda fountains are here and there, but like all city streets—hot in summer time.

On this particular day, one of the hottest during July, Manager Schlank was not pessimistic. His look was a look of optimism, as he greeted a regular flow of patrons. Many of them, mopping their brows, looked forward with pleasure to their seats in Manager Schlank's theatre.

It was the noon hour.

"These people," said Manager Schlank, "are a mixture of those who want to see the pictures and those who want to rest for a while in a cool place. See that sign?" and he indicated a picture of a block of ice and the popular wording, "It's Cool Inside." Several people stopped during the next few minutes, read the sign, looked at the inviting doors, and went inside.

Some looked at Manager Schlank. Some looked at his ticket seller. And there they saw, without realizing, a part of his system.

TO stand out on the hot sidewalk and look at the entrance to the theatre was a pleasing sight. The very pictures—water, woods and all—looked cooling and inviting.

And Manager Schlank and his cashier? Dressed in light-looking clothes, immaculately kept, and with pleasant smiles, they did not detract from the cooling effect.

Then a person in front of the theatre could see the outflow of patrons. They looked cool. The air wafted through the entrance was cooling.

The next thing was to go inside.

There was no drone of fans, no noticeable rush of air, and—best of all—none of the objectionable summer odor found in so many of the downtown theatres where everybody attends.

The system of ventilation, governed by a huge exhaust fan at the screen end of the theatre, consisted of strings of fans along the walls and two strings of fans arranged to blow along the two aisles. (The theatre is almost as wide as it is long and seats nearly 600 people.)

"THE air is renewed every minute and a half," said Manager Schlank. "That exhaust fan is so powerful it would pull these doors open if we would turn it on full force. Then we have a dripping system of cooling and ventilation."

Needless to say, the screen was large and the machine was such that the pictures were shown without a quiver. And an inverted lighting system is used inside the theatre, too.

Here and there were men and women, clerks and business people, reading the noon editions of the newspapers. "They eat their luncheons and then come here for a cool place to rest and to look over their papers," said Manager Schlank. It was light enough to read a newspaper, but the pictures were much more plain in many other theatres that are darker.

"I am not running a short-time spooning place," said Schlank, "so that's one reason I keep it so light."

The ushers, the door man and the musicians, dressed to look as cool as the manager, gave away several thousand advertising fans a day. As they go out the patrons have to pass a large water cooler, and at least half of them stop for a drink.

As they go out another phase of Manager Schlank's system comes to light. He is a good "mixer."

"I know half of these people by name," he said, indicating his house of patrons, "and I speak to them. I see some of them missing for a week or two, and I know they are on a vacation. I speak to them and welcome them when they return. They appreciate it.

"MYSELF?" and then he launched on his philosophy of summer business—a philosophy that may be valuable to many other exhibitors this summer and next.

"I take no vacation now. The time to look out for your business, I believe, is when it is dull. When it is thriving it will look out for itself. Just now business is bad. Maybe we are losing money.

"But I am here, giving my customers the best of attention, keeping the standard of our pictures and our service up the same as if it was the busiest part of the year, not retrenching in finances, but doing my best.

"And I am certain it will repay me.

"Not this month, perhaps, but next month. Then my business will double and I will make back in a month what I have lost during the summer.

"My customers will remember I never stoop to lower my shows for anything, and they will depend on me.

"When I advertise a special feature they have learned to know it will be good if my word is back of it."

THAT, in brief, is Manager Schlank's system. Not overlooking the slightest chance to establish a more secure reputation and by keeping up a standard, is his keynote.

And for two years he has been a successful proprietor of a motion picture theatre in Omaha and is now the president of the Hippodrome Amusement Company, which is planning to build an exclusive motion picture house that will cost nearly $100,000.

"Well, I'll see you next week," was his smiling farewell, as he opened another package of programs—little booklets furnished by the corporation which furnished his films, and which included not only the programs, but pictures of sea scenes, advertisements by companies furnishing vacation and outing goods, and a synopsis of the pictures for the coming week.

POSTER ROLL PLEASES EXHIBITORS

Special to The Motion Picture News

Washington, D. C., Aug. 26.

The Electric Film Supply Company has installed a convenience for its patrons in the form of a poster roll. On this is rolled the large 6-sheet posters of the productions handled by this office, enabling the exhibitor to view the "paper" for his theatre in time-saving manner.

This is the first device of the kind seen in Washington, but it is worth being adopted by the other exchanges. Manager O'Brien reports that it has proved a valuable office equipment.

EDNA GOODRICH MAROONED IN BELGIUM

Edna Goodrich, who was to have begun work this week for the Jesse L. Lasky Feature Play Company on the motion picture production of the "Warrens of Virginia," in a letter to Samuel Goldfish, head of the Lasky firm, advised that the picture would necessarily have to be postponed as



EDNA GOODRICH

she was marooned at Ostend, Belgium, and had busied herself for the past two weeks, as a member of the Belgium Red Cross.

"I have occupied my time," writes Miss Goodrich, "by making bandages for the wounded. My hotel, The Kursaal, has been turned into a hospital and there are three **hundred** badly injured soldiers here."

The production of the "Warrens of Virginia," in which Miss Goodrich was to have appeared for the Lasky company is completed, and the cast was engaged, but has now been dispersed by De Mille and the production postponed until the early part of January.

VITAGRAPH DIRECTOR SUFFERS LIGHTNING SHOCK

Director Captain Lambert, of the Vitagraph Company, who stood next to Chad Fisher, a Vitagraph camera man, when he was killed by lightning in Yonkers, N. Y., is suffering very severely from the shock. He stood with his hand resting on Mr. Fisher's shoulder and the bolt of lightning went completely through Captain Lambert's arms.

For some time he was completely paralyzed in these members. He was unable to feed himself. His arms are still in bad condition, but it is hoped that he will recover entirely from the shock, although he was badly burned.

Pittsburgh Will Demand Sunday Opening Right

May Appeal to Legislature if District Attorney, Elected by Church Votes, Ignores Plea—West Virginia Exhibitors Ask Co-operation

Special to THE MOTION PICTURE NEWS

Pittsburgh, Aug. 26.

THERE is soon to be a battle on in this district, and the fighting is to be waged through to the end, over the demand of some of the motion picture houses for the right to operate their theatres on Sunday.

Already the motion picture men of West Virginia have opened their war and ask the co-operation of the motion picture men here, declaring that both states making the demand at the same time, there is a far better chance to get the needed legislation, since many of the towns in West Virginia are so close to Pittsburgh.

Citizens along the Norfolk & Western Railroad in McDowell County have already appealed to District Attorney F. C. Cook, asking him to let the motion picture theatres operate on Sunday. They have stated there is nothing else to do on that day in that district, and with the theatres open the young people would not be so liable to get into mischief as they do at present without the theatres to attend on Sundays.

That the District Attorney in Allegheny County could grant the theatres the right to operate is certain, but it is not likely that he will do so, for he was elected more by the church people than by any other faction.

He has selected as the head of the county detective force a minister from one of the churches whose sole ambition is to close everything all day Sunday.

It may be possible that the theatres will appeal to the legislature for the right to operate on that day, and by so doing go over the head of the local attorney's office.

G. L. McCOY, JR.

Omaha Exhibitors Win Community Fight

Fail to Exclude Theatres from Residential Districts—Protest Dies Before City Commission—Three Neighborhood Houses Now Planned

Special to THE MOTION PICTURE NEWS

Omaha, Aug. 25.

AN atempt to prevent the erection of motion picture theatres in the residence district of Omaha has proven a failure after a fight that never reached beyond the city commission, and plans will be announced soon for at least three new community theatres.

The East Hanscom Park Improvement Club objected to the erection of a motion picture house at Thirty-second street and Woolworth avenue last spring, and petitioned the commission to pass an ordinance preventing the erection of such theatres in the residence communities.

The fight started at once. The city attorney's office said such an ordinance could not be passed unless another was passed declaring motion picture theatres a nuisance and classing them with pool halls and saloons. The building commission office declared it was a plan that would hinder the growth of Omaha's business district if passed.

But the Improvement Club stood firm. The motion picture people declared that the matter would be taken into the courts as soon as it was passed.

The commissioners adopted a wise plan. They kept still, allowed the excitement to die down without passing the proposed ordinance, and now the motion picture houses will be built the same as ever.

So that will not stand in the way of progress in Omaha.

GUY P. LEAVITT.

Spokane Houses Stand Fresh-Air Test

Local Health Officer Starts Investigation, but Finds That Exhibitors Have Already Provided Necessary Devices for Health of Patrons

Special to THE MOTION PICTURE NEWS

Spokane, Aug. 24.

A CAMPAIGN for better air and more of it in the picture theatres has been inaugurated by Dr. J. B. Anderson, city health officer. As a result, the houses which are well equipped with ventilating devices are capitalizing the investigation.

Dr. Anderson's plan is to take samples of atmosphere from the picture houses during the evening, after they have been filled with patrons most of the day. The air samples are tested in the city laboratories.

The first report covers the investigation of the Clem and Casino theatres, which are run by the same man.

The Casino recently was outfitted with a system of ventilators said to be the most efficient in the city. The test at that theatre was made in a corner in the rear of the loge, where the circulation is supposed to be the least in the house. Even there it was shown that the air was completely changed four times in an hour. It was concluded that in the main body of the house the changes were at least twice as frequent.

Fitting Films to a Filmless Community

By R. E. Pritchard

With the Problem of Educating a Town to Motion Pictures On His Hands, This Exhibitor Made It His Business to See that Everybody Came to the Theatre Once—Then He Made It His Business to See They Kept On Coming

IT is a rather difficult thing for a man to start a motion picture theatre in a town where motion pictures have never been seen before, especially when one is to meet at the very outset with the destruction of all one's property by fire. It is even more difficult when the man concerned knows nothing about pictures and has to learn himself while educating his possible patrons.

But this has been accomplished by R. Blanchard, owner of the largest motion picture theatre in Bogalusa, La., who has not only made a great success here, but who in the past few weeks has established a second house just across the state line in Columbia, Miss.

In the first place, one has to understand the Bogalusa spirit. This is the way the city advertises itself:

"Population 1906, 0; 1914, 10,000." And this is true. The city is growing by leaps and bounds with every yearly census.

It is a model city with everything that it possesses as modern as everything can be. The secret of the success of the city is that it is the home of the Great Southern Lumber Company, owners of the largest saw-mill industry in the world. This company picked out a spot in the pine woods of Louisiana and here it has built its mills and a model town.

It calls itself a magic city, and there seems some ground for the claim, for those who came here with the founders and after them, to make their fortunes, have not been led afield in their dreams.

MR. BLANCHARD'S story will be interesting to those who are wondering how to make a success of the motion picture business in an untried town and to the man who is without a practical knowledge of the business. There are scores of openings right here in Louisiana and Mississippi, for that matter, for the man who is willing to start at the bottom and learn the lesson Mr. Blanchard has taught.

That is, there are openings in Louisiana and Mississippi if some one gets the prize spots before Mr. Blanchard comes to the end of his policy of eventually spreading his business to every town in this section that provides an opening, just as soon as he gets the time and the opportunity.

But here is his story:

"Three years ago I came to Bogalusa. I had been in the livery business elsewhere, but had sold out. I had a little capital that I wanted to invest if I could get a good opening, but I wanted to see where I could get quick returns on my investment. I did not expect to 'get rich quick,' but of necessity I had to get into some line from which I could earn a steady and a reasonably certain income.

"I owe my inspiration to advertisements in the daily papers of New Orleans. I was struck by the advertising of the numerous motion picture houses and by the number of them operating in that city. And the moment I reflected, I realized that there was not a single permanent amusement enterprise in Bogalusa.

"Here was a town of some 6,000 or 7,000 people, at that time. Save for the Y. M. C. A. and music at the park, there was no amusement of any kind. Now and then a circus or a traveling organization came and took away with it a quantity of the people's money. In the mills here, practically every man was earning good pay, the sawyers, excellent money. The business men who were dependent on the workmen's trade were prosperous. The men were compelled to go to other towns for amusement, for the simple reason that they had none at home.

"MY first theatre was the Pleasant Hill, which I built and opened Sept. 1, 1911. I knew nothing about the picture business, but before starting my theatre I studied it as thoroughly as possible and bought the very best equipment that I could get.

"At first I experimented with film services until I had found the faults of about all of them and finally determined on the one that I desired to use. I have made no change for two years.

"I want to repeat that there had been no permanent amusement enterprise here before, and I had to educate the people to the films before I did anything else. Of course, there were a number of skilled workmen here from other cities and towns where there are now picture theatres, and the first thing that I did was to learn who these were. Even before I opened, I let them know my intentions and got them stirring the curiosity of others.

"It is a peculiar trait of human nature that any man is fond of telling the other man about something that the latter does not know. I relied largely on this. I got the men who had seen motion pictures to talking to the others about the opportunities that they were going to have. Before I opened, I had aroused a considerable amount of curiosity.

"So my theatre started and I had already decided on the completion of my idea to interest the people in films. To those who had never seen films and who would not invest their money to satisfy their curiosity I gave a few tickets, being careful not to 'paper' my house. I used discrimination in this distribution and I soon had a considerable clientele built among those unfamiliar with pictures.

"I made it my business *to see that everyone came to my theatre at least once,* to find out what motion pictures were, if nothing more. I counted on getting a certain percentage of permanent customers, especially among the younger generation. Perhaps this is one of the reasons that I have been so successful, for this is a city of the younger men.

"I AM a great believer in publicity, if for no other reason than that I owe my success to the inspiration which motion picture advertising gave me, but in Bogalusa there is only a weekly newspaper and the people depend almost exclusively on the New Orleans dailies for their news. Naturally it was impossible for me to advertise in the latter, so I had to get a substitute.

"I secured a large sign board in front of the postoffice, in the central part of the city and a common gathering point and there I started out to advertise my daily program.

"Since then I have developed the policy into issuing a daily circular, which I try to put in the hands of everyone, advertising my next bill. I am particular that these circulars go to the housewives, for I find that this pays best.

"Incidentally, I may say that I have pursued the policy of *interesting the women first.* I am now distributing fans to them as an advertising policy.

"Just one year after I had opened my theatre burned, and I lost everything that I had. My building and equipment was worth $4,000 and I had practically no insurance. Although

that was a bitter moment for me, *that fire was the very best thing that ever happened.*

"I repeat that the people had been without amusement before, but with the opening of my house they had been gradually educated one by one to the pictures. It was not until my house burned and they were again without amusement of any sort that they fully realized what it was to be without any place to go for pleasure. I found myself with a new and increasing demand for my show, and so I lost no time in getting a new theatre.

"THE Great Southern Lumber Company was anxious to have amusement for its men and to keep them at home and contented. I made arrangements with this company to lease a plot of ground on Avenue B, and there built the Magic Theatre, a house with a seating capacity of 500, which I now operate. My experiments had done me good and I was able to resume business with a better house, more modern equipment and a more thorough knowledge of the whole business.

"I want to say here that *my lack of knowledge of the business* when I started *was an advantage to me,* and will be to any man who will devote his time to its study. I knew that I did not know and I paid attention to the smallest details, kept watching where I could improve my service, looking for the mistakes I was making and attempting to correct them. My experiments helped me to give the people a better service.

"Lack of newspaper advertising opportunities has handicapped me in one direction, but it has caused me to pay attention to the individual.

"I realize that I cannot reach him so thoroughly by general publicity, so *I make it a point to know who is coming to my theatre and who is not, and WHY the latter are staying away.*

"I make it a point to know who my regular patrons are and if I notice that a man and his wife, and children are staying away I send them free tickets for the whole family, and then try to find out why they have lost interest.

"If the fault has been mine, I try to remedy it and get them back into the habit by giving them what they want. I find that it is not necessary to take votes of the audiences or anything of that sort to determine the sort of films desired.

"A manager can tell by watching his audiences in the theatre and listening to the remarks after the performance. I gauge my business largely by this.

"I believe that passes are like a dose of medicine and I use them as such. The attendance at motion pictures is a habit to a great extent and it is the biggest mistake in the world to let the patron get away from the habit too long.

"I see to it that they come back very soon, even if they have to come at my expense.

"The men among my patrons are nearly all men who work hard all day and the women do a great portion of their own work. I have found that they want films that amuse and keep the interest aroused, and that they do not want to puzzle their minds over problem plays. I do not use long and involved features. I am now showing one serial, "Lucille Love." One of my first demands upon the film men is that they must furnish me clean plays.

"ON May 7 of this year I opened the Pearl Theatre, in Columbia, Miss., which was built for me by the Pearl River Real Estate Company, at a cost of $5,000. It also seats 500 people and is much on the order of my theatre here. Columbia is a smaller town but somewhat of the class as Bogalusa, and I have pursued the same policy there.

"I have had advantage in Columbia of the experience I have gained here and so my business gained more rapidly from the first performance. I believe, though, that my original and my subsequent success has been largely due to my lack of knowledge in the first place and my consequent necessity for careful study.

"I would not advise the novice to go into the business in a new town on any other basis than that of an earnest student who is willing to devote his whole time and mind to the business and who is willing to see the faults of himself and his productions and who will lose no time in correcting the errors.

"It is going to take hard work and a careful eye for every detail, but the man who is willing will learn and learn thoroughly. It is only a question of perseverance.

Omaha Operators Fight for Recognition

Arrests Follow Passing of Cards by Union Sympathizers—Exhibitors League Head Gets into Court—No Wage Demands Yet

Special to THE MOTION PICTURE NEWS

Omaha, Neb., Aug. 25.

A CRITICAL stage in the support of a local of the International Alliance Theatrical Stage Employees and Moving Picture Machine Operators is existing in Omaha. The fight became so bitter recently that two men, one a union operator and the other a non-union sympathizer, were hauled into police court.

The local here is No. 343, with W. C. Denney, Elite Theatre No. 2, president; Frank Lewis, Eclectic Exchange, vice-president; C. E. Boone, Orpheum, South Omaha, secretary; Robert Brewer, Franklin Theatre, treasurer; Dave F. Somer, Airdome, Twenty-ninth and Farnam streets, business agent; August Herman, Ideal, assistant business agent; and L. L. Craig, of the Farnum Theatre, representative to the Central Labor Union.

J. J. Goggins, a sympathizer with the Union operators, was passing around cards calling upon all union men and sympathizers to patronize only the theatres where union operators are employed. A list of such theatres was given. On the other side of the card was a reproduction of the union card displayed where union operators are employed. He was arrested on a charge of passing cards and fined $10 and costs.

John Daly, said to be identified with the forces fighting the union men, was arrested on a charge of assaulting Morris Miltenberg, union operator at the Farnam Theatre, 1413 Farnam street. He was fined $1.

Sam Goldberg, president of the Omaha branch of the M. P. E. L. A., was arrested for obstructing the sidewalks in front of this theatre with sign boards. The union men say they are positive Mr. Goldberg blames them for his arrest. Mr. Goldberg denies it. He was given a suspended fine of $25 and costs.

There has been a union of motion picture machine operators here off and on for several years. It has been a fight to exist, say the union operators, but they are at last succeeding. They have placed a representative in the Central Labor Union, the chief union body in the city, and are coming to be recognized more and more.

They are not anticipating a demand for higher wages just yet, they say, but are emphasizing the "careful operator" and "safety first" feature of the general employment of union men. They are calling attention to a recent fire, where the fire warden learned, an eleven-year-old boy had been assisting the operator.

The fight has not come before the public much, but the unfavorable situation existing for all concerned because of the arrests is bringing a certain amount of undesirable newspaper notoriety. That the exhibitors are taking an interest and may side one way or the other is the statement of the union men, who say the exhibitors have already discussed the situation with considerable heat.

GUY P. LEAVITT.

Wilkes-Barre Exhibitors Aid Relief Fund

Fifteen Motion Picture Managers Give $1,600, All Their Sunday Receipts, for the Benefit of Tornado Victims—Sheriff Opposed Sabbath Opening, Not Crediting Them With Sincerity, But Is Overruled by the Mayor

Special to The Motion Picture News

Wilkes-Barre, Aug. 26.

SECOND only in importance to the tornado that visited this city, killing six persons and damaging property to the extent of $500,000 and rendering three hundred homeless, was the motion picture problem that formed the storm center last Sunday in performances for relief benefits.

Last Friday the motion picture exhibitors of the valley announced they would hold benefits Sunday afternoon and night. The lid is on tight here and Saturday morning Sheriff Lewis P. Kniffen announced he would raid every theatre that opened for business.

The sheriff said the motion picture exhibitors were not sincere and if they wanted to contribute to the homeless and foodless victims of the cyclone they should donate a week-day's receipts to the sufferers.

A wave of indignation swept over the community at the sheriff's mandate. The Chamber of Commerce held a noon-day meeting Saturday, at which the sheriff with a bodyguard of ministers appeared and threatened the strong arm of the law on the exhibitors if they opened Sunday.

Mayor John V. Kosek attacked the sheriff unmercifully, telling him the sheriff was an uninvited and unwelcome guest at the meeting. He told the sheriff in plain language that he was overstepping his authority and that his raiding squad was not within its rights in interfering until the local police force had failed to keep the peace.

MINISTERS who likewise sided with the sheriff were told by Colonel Asher Miner, head of the Miner-Hillard Milling Company, and former colonel of the 9th Regiment, that the clergy would take up collections for themselves Sunday and he had not yet heard any of them volunteering to turn over what they collected, to the helpless.

The sheriff was then excused from the meeting, after which the executive committee went on record as favoring the Sunday benefits and agreeing to pay the fines of the exhibitors when raided by the sheriff.

Mayor Kosek said the exhibitors would have to be tried before his court and he would impose the minimum fine of $4.50, including costs.

Following this, Mayor Kosek announced that he would detail several policemen to stand guard at the doors of the theatres and arrest the sheriff or any of his deputies should they attempt to enter the place, on the grounds of disturbing the peace.

THIS had a salutory effect on the vigilant sheriff, and when the big bluecoats presented themselves Sunday at the theatres there was not a sheriff nor deputy in sight.

The programs were run off as arranged and nearly $1,600 was turned over to the relief committee, as follows.

Poli's	$500.90
Savoy	328.80
Sun	111.70
Dreamland	105.55
Bijou	102.65
Alhambra	54.75
Palace	50.00
Sterling	46.76
Diamond	48.70
Park	38.25
Grand Opera	33.00
Family	26.70
Crystal	20.00
Boyle's	20.00
Lyric	15.45

THE Sun Amusement Company, now operating the Sun Theatre, this city, has leased the Nesbitt Theatre, South Main street, from the Shuberts and will institute a photoplay policy. The Nesbitt has always been one of Wilkes-Barre's popular legitimate theatres, and the announcement comes as a big surprise to those connected with the show business in northeastern Pennsylvania.

The new regime will book Paramount reels, according to an announcement made to-day by Manager J. C. Rohn. The Nesbitt comfortably seats 1,600 persons and is equipped with more than the legal requirements of exits and passageways.

The curtain will be placed at the extreme back of the stage. An orchestra will be secreted behind plants on the stage. It is expected that the Nesbitt will open under the new policy on Labor Day.

Joseph F. Forestal.

Rochester Now Has Twenty-five Cent Theatre

Winter Garden, the Old Fitzhugh Hall, Opens with "Neptune's Daughter" at this Price—Regent to Show at Twenty Cents

Special to The Motion Picture News

Rochester, N. Y., Aug. 26.

ROCHESTER at last has a twenty-five-cent feature theatre. The theatre formerly known at Fitzhugh Hall, which has had an unsuccessful career under several managements, has been transformed into the Winter Garden, and will open on August 31 with Annette Kellermann in "Neptune's Daughter."

Other big feature films are promised for weeks to follow. The house will be under the management of Buffalo interests, with Harry Rogers as local manager.

The twenty-five-cent admission is the highest charged so far by any Rochester theatre, and local picture men are much interested in watching the venture. All realize that the trend in the motion picture world now is toward higher prices of admission, as the big features are prepared and put on the market.

The closest approach to the twenty-five cent figure so far in Rochester is by the Gordon, which has been getting fifteen cents at night.

The new Regent Theatre, on East avenue, which will open in October, will have a general admission price of twenty cents, it is understood, with box and loge seats at thirty cents. The Regent, the Gordon and the Winter Garden will all show feature films, which will give Rochester three first-class theatres. No definite announcement as to prices has been made by the Regent.

The Gordon and the Regent are both modern theatres, constructed particularly for the motion picture business, while the Winter Garden is an old hall remodeled. The Regent has the added advantage of having a stage fully equipped for vaudeville.

Arthur R. Tucker.

EXHIBITORS WIN FIRST SUNDAY FIGHT

Special to The Motion Picture News

Binghamton, N. Y., Aug. 27.

The local exhibitors have won their first fight in the Sunday closing action. Some weeks ago the police closed all houses on Sunday and the court at Elmira, N. Y., has removed the ban and granted a temporary injunction against the city.

Last Sunday the public expressed their feeling with reference to Sunday shows by packing nearly every house in town.

ATSCO AND ALCO HEAD FEATURE COMBINE

New Enterprise Includes All-Star and California Motion Picture Corporations, Popular Plays and Players, Favorite Players and Excelsior, with Consolidation of Alco and Atsco, Inc.—Walter Hoff Seely, President of Firm—Program of Features Announced

ONE of the most important of recent developments in the motion picture industry, far-reaching in its effect among producers and exhibitors, is the completion of plans by Walter Hoff Seely, of Atsco, Inc., and Al Lichtman, of the Alco Film Corporation, for the extensive marketing of high-grade releases produced by some of the best-known firms in the country.

The Alco Film Company and Atsco, Inc., have been consolidated with a capital of $1,500,000. The name of the former concern has been changed to the Alco Film Corporation, and will handle the releases of the following producing firms:

The All-Star Feature Corporation, the California Motion Picture Corporation, Popular Plays and Players, Inc., the Favorite Players Film Company, and the Excelsior Feature Film Company.

The officers of the Alco Film Corporation are as follows: Walter Hoff Seely, of Atsco, Inc., president; Al Lichtman, formerly president of the Alco Film Company, vice-president and general manager; William Sievers, of the New Grand Central Theatre Company, St. Louis, treasurer; William H. Wright, treasurer of the Excelsior Feature Film Company and general manager of W. S. Lloyd Company, among the largest wall-paper importers in the United States, secretary.

Among the directors of the Alco Film Corporation are: Samuel Newhouse, of Salt Lake City; a Western copper magnate; E. A. Henkle, of the Globe Ticket Company, Philadelphia; Robert T. Kane, president of Atsco, Inc.; Edmund Koeln, a prominent citizen of St. Louis, who probably will be a candidate for mayor of that city in the fall; James J. Reilly, owner of two important theatres in Alton, Ill., who is also interested in other enterprises, and L. Lawrence Weber, of New York City, owner of the Longacre Theatre, New York, and interested in Popular Plays and Players.

The recognized abilities of the men directly connected with filmdom and the reputation of the others in the general business world, constitute a strong guarantee of success for the new corporation.

The company intends to give exhibitors a feature film service of distinction. Twenty exchanges will be established throughout the United States for distribution of the pictures manufactured by the five producing companies.

The Alco Film Corporation is planning to bring about complete cooperation between the first-class exhibitor and representative manufacturers, whose productions have become known all over the country for their high level of merit.

A feature a week will be released beginning October 5. The releases will consist of screen dramatizations of "legitimate" successes and best selling novels, in which famous theatrical stars appear before the camera.

The releases with the dates, names of the stars and the companies are as follows:

October 5, "The Nightingale," starring Ethel Barrymore, the All-Star Feature Film Corporation; October 12, "Salomy Jane," Vera Michelena and House Peters, the California Motion Picture Corporation; October 19, "The Ragged Earl," Andrew Mack, Popular Plays and Players, Inc.; October 26, "Key to Yesterday," Carlyle Blackwell, the Favorite Players Film Corporation; November 2, "The Path Forbidden," Octavia Handworth, Excelsior Feature Film Company; November 9, "The Education of Mr. Pipp," All-Star Feature Corporation; November 16, "Mrs. Wiggs of the Cabbage Patch," Vera Michelena and House Peters, the California Motion Picture Corporation; November 23, "Michael Strogoff," Jacob P. Adler, Popular Plays and Players, Inc.; and on November 30, "The Man Who Could Not Lose," Carlyle Blackwell, Favorite Plays Film Company.

The consolidation of the Alco Film Company with Atsco, Inc., in the formation of the Alco Film Corporation is designed to give exhibitors taking the feature service opportunities to get the lowest discounts on motion picture theatre equipment of all kinds, including carbons and other things affected by the war.

The general theatre equipment business of Atsco, Inc., which has its ramifications in all parts of the country where motion pictures are in demand, however, will be continued separately.

The standing of the producing companies releasing their pictures through the Alco Film Corporation and the long array of legitimate stars in important plays produced by the members of the distributing agency indicate, in connection with the advantages offered the exhibitor taking the service, a period of uninterrupted success from the start.

Hammerstein Opens Lexington Opera House

Well-Known Impresario, Who Realized That Motion Pictures Have Become the Most Popular Form of Entertainment, Now a Film Manager

HAMMERSTEIN'S Lexington opened its doors to the public of New York City, on Friday evening, August 21. The house, situated on Lexington avenue, between Fiftieth and Fifty-first streets, is one of the largest in New York, with a seating capacity of over two thousand.

The theatre is well equipped and every seat is placed so that its occupant may have an unobstructed view of the screen. On each side of the stage there are three tiers of boxes, each comprising five rows. The price of these is fifty cents for all performances. The prices of admission to the rest of the house is ten, fifteen and twenty-five cents.

The program for the first week consisted of an overture by the orchestra, led by Max Hirschfeld; a Keystone comedy followed this and then A. Bimboni gave a recital on the $50,000 organ. Eclair scientific subjects followed, and then a scene from "Aida" was enacted and brought forth great applause. The main picture of the evening was "The Last Volunteer," Eclectic's war picture. This was followed by another operatic act from "Faust," and the Vitagraph comedy, "The Honeymooners" wound up the program.

The executive staff of the house is as follows: Lyle D. Andrews, general manager and treasurer; Fred L. Bennage, pictorial manager; Henry Steinman, chief electrician; Max Hirschfeld, conductor of the orchestra, and A. Bimboni, organist.

The program of the house will be similar to the Strand Theatre. One big feature will be exhibited each week, supplemented by smaller pictures and operatic attractions.

REEL FELLOWS HOLD MEETING

Chicago, Aug. 26.

One of the most successful meetings held by the Reel Fellows Club of Chicago was enjoyed on Wednesday evening at the Advertising Club headquarters, where the meeting members banqueted and enjoyed a well selected program.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

A LIVE WIRE BABY SHOW

A BABY show was given in the Shenandoah Theatre, St. Louis, recently as a benefit for fresh air camps in the various parks in the city during the hot weather. The benefit was originally intended for the Compton Heights Baptist Church, but the deacons and trustees decided that it was against the policy of the church to accept benefits raised by a baby show—in a theatre!

So the proceeds of the benefit went to provide tents and cots for poor babies and their mothers. Matrons' services, ice, mosquito netting and other conveniences were also provided. Mayor Kiel awarded the prizes to the winning babies, and prominent men and women of St. Louis were the judges. Motion pictures were the only rival attraction of the babies.

HAILING THE VICTORS

THE New Grand Theatre, at Eminence, Ky., recently gave free tickets to the young women winners in a basket-ball contest, and their young men escorts.

A satisfactory measure of success appears to be coming to the New Grand, which is making a strong bid for popularity in the town of Eminence.

A number of special attractions are being given each week and the managers, Ellis & Early, say that the public is appreciative of the effort being made to give the best in the way of entertainment and amusement is evidenced by the good crowds of the most representative people of the town and community regularly in attendance.

MOON VINE DECORATIONS

H. M. Rohmberg, manager of the Columbia Airdome, 6240 Columbia avenue, St. Louis, has made an aid of nature in beautifying his theatre.

Moon vines and various other climbing plants have been trained over the sides of the airdome, and their fresh greenness adds much to the attractiveness of the place.

HOW THE TENTH MANAGER STRUCK TEN

NINE managers had presided over the fortunes, good and bad, mostly bad, of the 18th Street Theatre, 1800 South 18th, St. Louis, when William O. Reeve acquired the property. The place had never paid, not one of the nine preceding managers had ever developed the least bit of stoop from carrying the box-office receipts.

Reeve did not expect to buy many bonds with the profits of the place for the first few months; to make good, to keep the entries on the right side of the ledger, no matter how small they were, was as much as he expected to do.

How Reeve did what he set out to do, how he worked and schemed to increase his attendance is an interesting story.

One of the first things he did was to study his neighborhood. He talked to the people that came to the theatre. He asked their opinions about films. He found that they liked comedy of the Keystone variety; forthwith the Keystones were put on his program. He heard several talking about the serial pictures, and within a week "Kathlyn" and "Lucille Love" made their appearance on his screen.

Things were looking up a little by this time, a fair sized audience was coming to the place, and the problem of pleasing those who came, and of getting a larger audience to come was tackled.

Here Reeve did some original thinking.

Nine exhibitors out of ten put all their efforts on dull nights in the week. "Good nights like Saturday and Sunday," they argue, "will take care of themselves, the people will come anyway; what we want to do is to get them to come on the dull nights."

And with this reasoning they hammer away with special features, trading stamps, groceries, and other pulling schemes.

Reeve reversed this rule. Why spend time and money in a vain effort to get people to come to a theatre when they do not want to come? Let them come on the nights when they have the money to spare and the time to come, and then entertain them so well that they will come again and again. He gave them the films they wanted to see on the nights they wanted to come.

He arranged a spanking good program for Saturday and Sunday, and the scheme worked. It was only a few weeks until he had to start giving Saturday matinees, and only a still shorter time until he had to continue the matinees right through the supper hour without a break.

From that time on things were easy. Eighteenth Street became easy street. Reeve began to make money, the first one in ten to strike ten.

When the hot weather came, the problem of holding the audience presented itself. To close the theatre would be fatal, the fine patronage he had created would drift away during the closed season.

Again Reeve used his thinker. Every inch of land for blocks around is built up in the section of the city where his theatre stands. There was no convenient vacant lot waiting to be converted into an airdome, but there was a generous back yard behind the theatre, and there was another adjoining, and a few feet from the building there was an alley.

A large ornamental arch erected over the mouth of the alley converted it into an elegant entrance to the back yard of the theatre, which became an airdome as well appointed as any in the city and seats fourteen hundred people.

Reeve packs audiences in the airdome the same as he did in the theatre. The writer visited five open-air amusement places one night last week; it was damp and sticky, and looked like rain, and most of the places had slim crowds, but Reeve had more than six hundred people tucked away in his airdome. The resurrection of the Eighteenth Street house is a clear case of studying audiences, and giving them what they want when they want it.

THE EXHIBITOR AND HIS EMPLOYEES

"TREAT your employees well and your patrons will get the best service in town."

That is one of the potent axioms of Manager Levy, of the Ansonia Amusement Company, of Butte, and he recommends it to all managers.

"This picture game is a purely business proposition. None of us are in it for the fun of it, although we all enjoy the work. And let me tell you I never miss a new bill.

"I enjoy them and enjoy getting what is good and satisfying myself first that the program is O. K. But always remember this: Your employees, if treated well, will boost your show on the outside. But if you get your employees knocking on the outside, it's 'good night for you.'"

To prove the sincerity of his statement, Mr. Levy gave a two-weeks' vacation to his manager at the Princess. At the end of the two weeks the manager at the Orpheum got his vacation. The head ushers at the Princess, Orpheum and Ansonia also obtained vacations in turn and for six weeks the Princess will be closed. It will reopen entirely new and big features will be shown in it. It will be remodeled and beautified and some new special attractions will be added to it. As a parting word from Mr. Levy: "Remember your employees."

A PRIZE TRAVEL CONTEST

As the result of a popularity contest in which the chief prize was a trip to New York, the Amuze-U Theatre, Yazoo City, Miss., has been doing a heavy business during the past few weeks.

A vote was given with each admission ticket, there being no limit placed on either age or sex. The theatre soon had people coming in from the country for miles around to vote for their favorite candidate. This contest has been so successful that it will probably be made a regular semi-annual feature in connection with the theatre's other prize contests.

FINDS WORK FOR WIDOW

FRED WEHRENBERG, manager of the Best Theatre, 3360 South Jefferson avenue, St. Louis, who gave away many bushels of coal to the poor people in his neighborhood last winter, recently received a letter from a widow who said that while she did not want charity, she would appreciate anything that would put her in touch with people who wanted household work done.

Mr. Wehrenberg acquainted his audience of the case by means of slides, and the result was that the woman soon had more work than she could do, and the Best Theatre got a neat little bit of advertising.

Chattanooga Exhibitors Seek Sunday Opening

Their Protests Against Free Motion Pictures Under Auspices of the City Stop Competition in Parks

Special to THE MOTION PICTURE NEWS

Chattanooga, Tenn., Aug. 26.

OPERATION of motion picture theatres on Sunday has been seriously considered by exhibitors at Chattanooga, Tenn. The fact that the city, during the summer months, has been exhibiting films in the municipal park theatre on the Sabbath was the means of arousing no little agitation among proprietors of downtown picture theatres.

Consequently they agreed to get together and decide whether or not the law, which allowed the city to operate a picture house on Sunday, while they were not allowed to run their places downtown during the day and evening of the same period, should be put to a test. Their meeting did not materialize, however, and as yet the Sunday opening of the theatres remains to be settled.

One result of the agitation is that the city has stopped the operation of the motion picture theatre in the municipal park on Sunday.

One exhibitor, M. Mugnier, of the Picto Theatre, agreed that if the other exhibitors would stand behind him in the courts he would open his place on Sunday and try out the law. He was of the opinion that if baseball matinees could run Sundays, why not the picture theatres?

It seems that the exhibitors did not want to antagonize the city commissioners, and while they believed that the sentiment in Chattanooga is for clean, innocent amusement for Sunday afternoon, they did not want to brave the displeasure of city officials and run their theatres Sundays. The fire and police commissioners declared that they are not opposed to Sunday opening.

Sunday opening of motion picture theatres in this city would no doubt attract multitudes of people, according to those familiar with the picture situation. Whether or not future efforts will be made by the exhibitors to operate their places on Sunday remains to be seen. It is a known fact that they are in favor of such a move.

ERNEST G. TAYLOR.

KEEPING TWO ENTRANCES BUSY

Special to THE MOTION PICTURE NEWS

Birmingham, Ala., Aug. 25.

T. O. Abernathy, manager of the new Odeon No. 2, which he opened but a short time ago at the corner of Second avenue and Twentieth street, states the new show has made good with a rush. This is the only show in the city with two entrances.

Mr. Abernathy arranged the box offices, one on Second avenue and one on Twentieth street, patrons thereby entering the theater from both ends. The plan is proving profitable, as each box office and its posters draws patrons which otherwise would pass by.



THE UNION OFFICER AIDS HIS ENEMY TO ESCAPE
Scene from "The Littlest Rebel" (Photoplay Productions Company Feature)

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

EGYPTIAN STYLE THEATRE FOR SAN ANTONIO

A new theatre to be devoted exclusively to motion pictures and upon which the builders expect to spend $40,000 in improvements, is being planned for Alamo Plaza, San Antonio, Tex., by the promoters, Evans Dazey, J. J. Parker and M. L. Carb, of Fort Worth.

The present home of Frank Bros. has been leased for a period of fifteen years from H. O. Skinner and Dr. J. W. Kenney, and work will begin about October 1. The theatre, according to the builders, will be completed about December 1.

"The theatre will be fireproof and of Egyptian style throughout," said Mr. Dazey. "It will have a seating capacity of 1,022. The building will have to be remodeled and the bulk of the money, about $35,000, will be spent in providing the features that smack of the Nile River and its surroundings. The name, though not at present selected, will be Egyptian. The front elevation will be two stories high, having two storerooms 15x60 feet—one on either side of the entrance to the theatre, and a number of offices in the second story. Egyptian architecture will be followed. Statues and Egyptian tracery will be used to produce artistic effects.

"The interior will likewise be Egyptian. Pannels, painted by masters at a great expense, will be installed. The columns will be topped by statues.

"According to the plans the screen will be placed in the fore part of the house with the seats facing Alamo Plaza. There will be two floors, the upper and lower, each of which will be ventilated by the 'mushroom' system of ventilation. According to this system small apertures in the floor admit air that is forced by large fans into an airtight cellar directly underneath. By this means the air in the entire place is changed in a minute and a half.

"Two rest rooms, one for women and one for men, will be installed. The former will be in the forepart of the house near the entrance to the stairs leading to the second floor and the men's will be in the rear in the basement."

The new theatre will be managed by Evans Dazey, who is the owner of the Orpheum Theatre, of Fort Worth. It is his plan to move to San Antonio soon and make his here there. J. J. Parker and M. L. Carb, the other two persons prominently identified with the project, are also in the motion picture business in Fort Worth.

PLAN $100,000 HOUSE IN OMAHA

A. K. PAY, of Sioux Falls, South Dakota, has purchased ground for a new $60,000 theatre at Mankato, Minn., and will begin building at once. Omaha will be the headquarters of all his purchases and service.

A rumor is persistent here of the purchase of real estate and the erection of a $100,000 motion picture house near the business heart of Omaha. The newspapers have frequently made mention that such a plan was under way, but arrangements are being kept secret to avoid a boost of real estate prices that might prevent the theatre coming. The owner will be a man who has large theatres in a number of cities.

$75,000 THEATRE FOR PRINCETON, N. J.

PRINCETON, N. J., is to have a new picture theatre. The structure will be built on Witherspoon street, near Spring, and will cost about $75,000. The equipment will cost $25,000, and the seating capacity down stairs will be 1,000. The balcony will also probably be erected.

The theatre will be constructed through the activity of Wilmont Goodwin, of the United Motion Picture Company, of New York. He has just incorporated the Princeton Motion Picture Company, with a capital stock of $75,000, divided into $25,000 preferred and $50,000 common.

QUAKER CITY THEATRE UNDER WAY

WORK on a motion picture theatre, Seventeenth and Venango streets, Philadelphia, to cost $40,000, has been begun by George Hogg for the Tioga Realty Company. The structure will be L-shaped and occupy a lot 115x194 feet. It will have a seating capacity of 1,500. Sauer & Kahn drew the plans.

DUPLEX AUDITORIUM IN DETROIT THEATRE

A DUPLEX auditorium is the unique feature of the Grand Boulevard Theatre, Detroit, a new photoplay house to be erected on Grand boulevard, Detroit, near Woodward avenue. Fuller Clafin, architect, of Detroit, New York and Chicago, is the designer of the house which is being erected by a syndicate of which Daniel H. Kinney is president and Harry L. Hulburt the secretary-treasurer.

The idea of the duplex auditorium is to allow a late comer, regardless of the time of his arrival, to see the first part of the photoplay without having first to view the last reels of the production.

A sound-proof partition formed of two inclined sheets of plate glass separates the two auditoriums. The seats face the glass partition, through which the audience views the screen on the rear wall of the opposite auditorium where the photoplays are shown. Those arriving after the principal photoplay has commenced, take seats with their backs to the screen on which it is appearing and are entertained with other features of the program on the opposite screen, which is behind the other audience. Presentation of the big feature having been completed on one screen it is transferred to the opposite screen and the other reels take its place on Number One.

The inclined surface of the plate-glass partitions prevents reflection of pictures from either screen. Projection for each screen is made simultaneously from a picture booth above the glass partition and in the line of the proscenium arch which transversely separates the auditorium. The orchestra may be moved quickly from the pit on one side to that of the other while the music of the pipe organ, which is to be a feature of the house, may be directed into one or the other of the auditoriums by opening or closing sound-proof shutters.

The theatre will have a seating capacity of 1,200. The front of the building will contain four stores and a second story with provisions for the addition of other stories whenever the owners of the building may decide upon an enlargement.

NEW THEATRES HERE AND THERE

A NEW picture house to seat about 700 persons is being erected in Kearney, Neb., by Schwarz and Swan, owners of the Crescent there. The new house will cost about $20,000 and will be opened in September.

S. F. Rolph is building a new picture theatre in Fullerton, Neb.

Ground has been broken for the erection of a motion picture theatre at 25 and 27 Kearny avenue, Kearny, N. J., by Danied Rentschler, after plans prepared by John B. Warren. It will measure 42x100 feet in ground dimensions, and will cost approximately $20,000.

L. F. J. Weiher as architect filed plans recently for a one-story motion picture theatre, to be erected by E. Plath at 6 and 8 Delancey street, New York City, at a cost of $25,000. The theatre will cover a plot 33.4x75.10.

E. Allen Wilson has finished plans for a one-story brick and terra cotta theatre building, 62x180 feet, that will be erected at Frankford and Columbia avenue, Philadelphia, for John M. Kennedy, Jr., at a cost of about $30,000.

The properties 1706 and 1712 Frankford avenue, Philadelphia, occupying a lot 76x160 feet 4 inches, to and including 1709 to 1717 Blair street, have been purchased by John M. Kennedy, Jr., from the Manor Real Estate Company, the real estate holding corporation of the Pennsylvania Railroad, for $14,000. The properties are assessed at $17,000, and were bought as a site for a motion picture theatre, to cost about $30,000, plans for which have been prepared.

The contract for the one-story motion picture theatre and the three-story store building to be erected at 1529 and 1531 Chestnut street, Philadelphia, for Frank DeLong has been awarded to Stacy Reeves & Sons. The cost will be $33,000. The improvements were planned by Henon & Boyle.

Two new motion picture theatres will be established in Ballinger, Texas, before the first day of September. Buildings have been rented and are now being overhauled for the shows.

The Marvel Theatre Company has obtained a permit at the building inspector's office, Cleveland, O., for erection of a motion picture theatre at 2778 W. 25th street. The structure will be one story high, frame and brick, 40x69 feet, and will cost about $14,000. L. W. Thomas is the architect.

C. Merrit Curtiss, the architect that planned the Eckel Theatre in Syracuse, will draw the plans for the new theatre which he will erect in Seneca Falls, N. Y. The structure will cost in the neighborhood of $45,000.

New Producing Company Has Extensive Plant

Liberty Motion Picture, Organized by Prominent Philadelphia Men, Begins the Production of Multiple Photo Plays

THE realization that to achieve the best results in the motion picture industry necessitates the use of the best methods is exemplified in the case of the Liberty Motion Picture Company, 20-52 East Herman street, Germantown, Philadelphia.

The officers and founders of the company are: John Axford, president; Howard G. Bobb, vice-president and general manager; Albert E. Hindle, secretary and treasurer; Charles D. Greener, studio manager; and J. E. Overton, laboratory chief.



THE LIBERTY MOTION PICTURE COMPANY'S FACTORY, GERMANTOWN, PA.

In the developing room there are eight developing tanks and eight washing tanks. In the hypo room there are eight large tanks and in addition two preliminary water tanks. The drying room can hold six hundred and thirty frames of film at one time.

The negative room has a capacity for ten girls; the printing room, when completed, will contain sixty printing machines and four perforators. The chemical room contains five large tanks. The projecting room has a capacity for seven machines, six with small screens, and one for large screen.

The factory is under the personal supervision of J. E. Overton, who has been in the photographic business practically all his life. In the studio there is adequate space for sixteen good-size sets, and five electric stages are now in preparation.

Charles D. Greener, who is manager of the production department, is a man of long theatrical standing. On the second floor of the building, the offices of the executives of the company are located. The studio manager, publicity department, producers' offices, scenario department, wardrobe room and green room are here also.

The Liberty company has purchased, for use in Western and rural pictures, a 237-acre estate that is located at Harmonville, Pa., which will hereafter be known as Libertyville.

General Manager Howard G. Bobb, to whom a great deal of credit is to be given for the erection of the Liberty plant, gained his knowledge of the motion picture business in a very peculiar manner. Resigning his position as president of a prominent Philadelphia pharmaceutical company, he secured a minor position in a motion picture laboratory, where he studied the film business. He remained there until he acquired the technical end of the game.

He later secured a number of wealthy Philadelphians to finance him, and he started the Liberty Motion Picture Company.

The Liberty company have in their stock company a number of well-known professionals. Some of the most prominent are: Frances Cummings, Edward B. LaRenz, Charles T. Danforth, E. B. Tilton, Katherine Bjorling, Robert Ingraham, Elizabeth Bjorling and Frank McClellan.

FAMOUS PLAYERS CELEBRATE ANNIVERSARY

Company Which Blazed the Trail for Feature Programs, Under Leadership of Adolph Zukor, Finds Itself on Pinnacle of Prosperity at End of First Twelve-Month—The Year's Record and Its Significance to the Industry

THE anniversary of the Famous Players Feature program, on September 1, marks the inauguration of the first regular program of feature films in the world, and the organization of the first systematic feature service in the history of the industry, of which the present Paramount Pictures Corporation is the sequel.

The now celebrated "30 Famous Features," launched a year ago, created an entirely new branch of the motion picture art, and opened a novel field of endeavor for manufacturer, exchange and exhibitor that has been effective in elevating the motion picture to a more dignified plane.

This development of an original enterprise automatically bears witness to the vision and determination of Adolph Zukor. The pioneer in the presentation of famous plays and celebrated stars in motion pictures, with an abiding confidence in the artistic and commercial possibilities of his plan that was never mitigated by the discouragements and obstacles surrounding his early efforts, Adolph Zukor, struggling against all the difficulties that beset the pathfinder, has realized a success such as comes once in a generation.

THE presentation of Sarah Bernhardt in "Queen Elizabeth," and James K. Hackett in "The Prisoner of Zenda," is now tradition; and the extended policy of thirty releases a year that resulted from the demand created by these two subjects and culminated in the tremendous plans of the Paramount organization, is the gigantic materialization of one man's determined purpose.

The early history of the Famous Players is chronicled in the present success of the feature film business of America; the record of its accomplishment is written on the screens of the thousands of feature theatres throughout the country. How Adolph Zukor determined to make his departure from the regular methods of motion picture production; how he secured for association in the execution of his plan Daniel Frohman, one of the most prominent theatrical producers in the world, and Edwin S. Porter, the wizard of the camera, the father of the photoplay and the originator of two-thirds of the camera effects now in vogue—this is the commonly known version of the Famous Players' inception. But the growth of the dynamic idea that prompted the organization of the concern, its development and its future possibilities, is a sidelight full of interest.



ADOLPH ZUKOR

MR. ZUKOR has always attributed the success of the Famous Players, not to his own initiative and energies, but to the organization; to the combined efforts of all, to the consistent harmony that has characterized the entire progress of the company. He contends that if it were not for the mechanical and artistic genius of Edwin S. Porter, the earnest efforts of Daniel Frohman, the dramatic mastery of Hugh Ford, and the various talents of all the other members of the organization, the Famous Players would never have attained the success it has achieved.

Mr. Zukor, moreover, extends the credit for the concern's record to the loyal efforts of Albert A. Kaufman, the studio manager; the scenario and advertising departments, in charge of B. P. Schulberg; Frank Meyer, laboratory superintendent; Richard Murphy, the scenic painter, whose masterly work has enriched many of the Famous Players sets; William Reilly, whose knack of getting the right props in every set is a thing of wonder, and the many camera men, who, under the supervision of Mr. Porter, have created the high standard of photography for which the concern is noted.

To return to a review of the activities of the Famous Players during the past year, the concern has made several affiliations with powerful theatrical producing companies and celebrated authors.

THE first of these coalitions was with David Belasco, for the film production of "A Good Little Devil." Shortly after this came the affiliation with Henry W. Savage, and before the excitement of this junction of important film and theatrical interests had subsided, the announcement was made that the Famous Players had secured all the dramatic successes of Charles Frohman.

More recently it was disclosed that an arrangement had been entered into between the Famous Players and Sir Henry Arthur Jones, the distinguished English dramatist, whereby that concern was tendered the film rights of his works, which arrangement attaches even more significance when it is known that the Famous Players were awarded the privilege of filming these plays in the face of spirited competition on the part of several celebrated European concerns.

IT will be noticed by the new borders around the Famous Players advertisements in the trade papers that the familiar "30 Famous Features a Year" has been changed to "36 Famous Features." In this quiet manner the concern announces a substantial increase in its output.

From all indications, before the Paramount has been long in existence, we may expect forty-eight or fifty Famous Players subjects a year. This expansion is only a natural result of the wide demand for this product.

Next year's thirty-six productions will be directed by the following staff of producers: Edwin S. Porter, Hugh Ford, who abandoned his position on the legitimate stage to become associated with the Famous Players; Allan Dwan, James Kirkwood and William T. Heffron.

HOUSE PETERS MARRIES

House Peters, the New York motion picture actor who has just concluded his contract with the California Motion Picture Corporation at San Rafael, recently joined the ranks of the benedicts.

Peters' wife is a New York girl who came out to join him at San Rafael. It is understood that the couple will take an extensive honeymoon before the husband returns to the screen.

VITAGRAPH GETS FILMS FROM EUROPE AGAIN

Three weeks ago the European ports were closed to all communication between them and the motion picture interests of this country. The Vitagraph Company's factory at Paris was shut down on account of the employees being drafted in the French army, and all motion picture business was practically suspended.

The business, however, has been resumed this week. The marine service between this country and the Old World has been resumed. The Vitagraph Company was the first to take advantage of this resumption between its home and foreign trade.

"LITTLEST REBEL" IN BOOK FORM

Owing to the success of "The Littlest Rebel," the war drama by Edward Peple, made into a screen feature by the Photo Play Productions Releasing Company, Grossett & Dunlap, the publishers of reprinted popular novels, are planning to bring out a novelization of the screen production on or soon after September 15.

The novelization has been made especially for the occasion by the author. The publishers make no secret of the fact that they expect the book to enjoy a large sale because of the success of "The Littlest Rebel" in all parts of the country.

BRING BACK EUROPEAN PICTURES

At a great risk of life, two daring European photographers have secured actual scenes on the French and Belgium borders.

The American rights for the exclusive reproduction of these photos have been secured by the Novelty Slide Company, of 67 West Twenty-third street, New York, who will release these views in sets of slides. Each slide will bear descriptive reading and each will be beautifully hand colored.

Allentown Theatre New Home of Films

Lyceum Will Use a First Run Program of High-Class Releases—Regent, Built Exclusively for Pictures, Soon to Open

Special to THE MOTION PICTURE NEWS

Allentown, Pa., Aug. 26.

A NEW concern composed entirely of Philadelphians and operating under the title of the Allentown Amusement Company, has secured a long-time lease on the Lyceum Theatre here, and will operate the former "legit" house with a program of high-grade and early-run photoplays.

This theatre has been closed for some time, as the former lessee owned another house here and kept the Lyceum closed. When the time came for a renewal of the lease the owner refused, as he preferred to have the house actually operated.

The Allentown Amusement Company has also secured the Regent Theatre, which is in the same block as the Lyceum, and will open the new house as soon as it is completed. This house has a seating capacity of 500 and will show the new Paramount program, with a twice-a-week change, exclusively in Allentown and ahead of any of the surrounding towns.

The services of Julian M. Solomon, Jr., Philadelphia representative of THE MOTION PICTURE NEWS, has been secured by the new concern to open the theatres and to map out a publicity and advertising campaign.

The only announcement so far of officers of the company is that of Marcus A. Benn, as president and general manager. Mr. Benn is the proprietor of three flourishing theatres in Philadelphia and has the unique distinction of being the only man in that city to get ten and twenty cents for a straight single-reel program.

Warner Manager Watches Indians at Rehearsal

Muller Declares Braves and Squaws Endeavor to Put Feeling into Roles —Group Picture Taken of Ranch Company

Special to THE MOTION PICTURE NEWS

Cincinnati, Aug. 25.

AUGUST MULLER, manager of Warner's Feature Film Exchange in Cincinnati, made a little journey to Dayton, Ohio, on August 13, at the invitation of Joe Miller, of Miller's 101 Ranch show, which was established on the Dayton fair grounds.

The Miller company of Indians and cowboys has recently been producing Western films for the Warner company, and during his stay in the tented city, the Cincinnati manager of the film company was treated to rehearsals of several sections of a new production which is in the process of making. The Miller 101 Ranch company has already produced "The Medicine Boy" and the "Renegade Sister," both Western dramas, which have proven to be exceptionally big attractions on the screen.

Mr. Muller said he was greatly impressed with the earnestness of the Indian braves and their squaws in attempting to bring out the real meaning of the plays which they rehearsed. During his stay with the show people Mr. Muller had a group picture taken of the company, one of which is shown on this page.

Mr. Muller is standing near the center of the picture beside Joe Miller, who is holding the head of the pony ridden by "Little White Eagle," an Indian boy. Chief White Eagle, his father, is seen at the extreme right of the picture.

R. S. EASTMAN.



AUGUST MULLER, MANAGER OF WARNER'S CINCINNATI EXCHANGE AND THE MILLER OUTFIT AT THE FAIR GROUNDS, DAYTON, OHIO

How Exhibitors Advertise

AN IRRESISTIBLE APPEAL

WHILE Butte people have seen the crowned heads of Europe in pictures, have watched on the films the glittering pomp of the armies of the old world and have admired on the screen the pageants and glories of other cities of the United States and other countries, they have never been given an opportunity of seeing their own fire department in action and never a chance to gaze with pride on Montana's own product, a live bunch of Butte babies, taken in different and characteristic poses.

Manager Phil Levy, of the Ansonia Amusement Company, of this city, recently secured the services of two high-priced motion picture camera men, and he took 1,000 feet of film of the fire department in full action and full regalia with action on the exercise tower, claimed by Fire Chief Peter Sanger to be the largest in the world devoted to this special purpose.

Manager Levy will show this picture as the first of a series of local views at his Orpheum Theatre, on West Park Street.

And taking advantage of the camera men, he completed in a few days what is probably the most important and most interesting collection of babies in the entire state. He did not confine himself to one class, for as he says himself, "My theatre stands for all people and all classes patronize it."

But he secured 1,000 feet of forty-five representative babies, and these he showed at the Orpheum Theatre the week following. He started a contest in which he asked patrons to vote for their favorite.

Mr. Levy thought seriously of sending copies of the films to "Pathe's Weekly" and asking that they be incorporated in one of the weekly outputs to be shown around the world.

A QUICK RECOVERY

During a severe windstorm the sides and front of the Amuze-U Airdome, located at Yazoo City, Miss., and which is operated in connection with the Amuze-U theatre during the summer months, were blown down and the ticket office buried.

Manager D. Wolerstein soon had posters out announcing the house would be opened on the following night and his force of workmen made good the promise.

TWENTY-FOUR SHEET ADVERTISING

AN example of successful advertising on a large scale in the film world has become evident in the use of twenty-four sheets by the Eclectic Film Company at various photoplay houses.

Paper this size is unusual in motion pictures, and this pioneer work of the Eclectic concern in connection with its release entitled "Faithful Unto Death" indicates a significant trend of the industry.

Not long in the past a prediction of the day coming when twenty-four sheets would be in use would have been considered improbable.

But now the public realizes that such expansion follows as a natural consequence of the tremendous popularity of motion pictures.

The accompanying illustration shows a twenty-four sheet stand of "Faithful Unto Death" depicting scenes in a drama of the Franco-Prussian War, in front of the Premier Theatre, Chicago.



EXTERIOR OF THE PREMIER THEATRE, CHICAGO, SHOWING THE MANAGER'S USE OF A TWENTY-FOUR SHEET POSTER

GIVING PATRONS A SQUARE DEAL

MANAGER W. A. JONES, of the Prince Theatre, corner Main and Forsyth streets, Jacksonville, Fla., has his own ideas about giving his patrons a square deal and, while he is just beginning to try his idea out, it is already bearing fruit in the way of securing regular patrons for his theatre. According to his own statement, they are the kind of patrons a manager has to work for, for they are the ones who really count.

Mr. Jones displays a bulletin the size of a three-sheet poster at the entrance of his theatre besides his regular bulletins and other paper.

On this special bulletin, which he has made himself and which he spends from one to two hours each morning arranging, he places the pictures of the actors, clippings from trade journals, and reviews of the story if possible, a complete synopsis, press comments, if any have been made, stills taken while the story was being produced, and whatever other material he can get to inform his patrons in advance as much as possible just what they are spending their money to see.

His reason for doing this was the fact that before he went into the exhibiting game he was not much of a fan. Since taking over the manage-

ment of the Prince Theatre, however, he says that his interest in the films has been developed and increased because he has been able to read all about the productions in advance, has seen the actual stills, and has had an opportunity to get interested in the subject. This, he says, makes him want to see how it is presented and instead of becoming tired of seeing so many plays, he finds that his interest never lags.

He decided to try the same scheme on his patrons and it works, for the public appreciates the privilege of being allowed to judge for itself what it wants to see and of knowing it will get what it has been led to expect.

This does not exhaust Mr. Jones' ideas by any means. He has another one, which is more a belief and a prediction than an idea: that exhibitor and manufacturer ought to get closer together for their mutual benefit.

The public, he declares, has been educated to distrust the paper sent out by the manufacturers, which the exhibitor has had to show for want of something better. While the paper has improved until, in the majority of cases now, it takes an actual scene from the play, the public has not yet had time to learn this.

Motion pictures have ceased to be merely a novelty and the people have become educated to the fact that the film is supplying one of the greatest, least expensive and most satisfying forms of amusement and education ever known, so, says Mr. Jones, they must now be drawn into a theatre by bona fide paper.

This was another reason for his unique bulletin.

Mr. Jones has not been in the exhibiting game so very long. For a number of years he was in the "legitimate" stage business. He was secretary and treasurer of the Mable Page Amusement Company, formerly of this city. Then he was manager of the Ostrich Farm and afterwards booked, managed and handled Creatore's Band for a nine-months' tour.

His experience has probably made a part of him the idea that if you give the public a square deal they will reciprocate.

EXHIBITOR FINDS LOCAL FIRE FILMS SUCCESSFUL

Special to THE MOTION PICTURE NEWS

Pittsburgh, Aug. 26.

M. A. Rapp, of the Earl and Kathlyn Theatres, in Sharpsburg, had 700 feet of local fire department activities filmed. It was shown at his two theatres last week and made a decided hit with the residents of the borough. It was also shown at Connellsville, Pa., in connection with the firemen's convention at that place and made a big hit. It was a paying proposition for the Soisson Theatre in the coke town.

Paramount Pictures Launch Wide Campaign

In Addition to Trade Papers, the Company Has Begun Extensive Publicity Operations Through National Mediums

PARAMOUNT PICTURES, whose double-page spreads in the trade papers have given the trade some idea of the plans, are now perfecting plans for wider publicity than has ever been undertaken by any distributing company, it is claimed.

As will be seen elsewhere in this paper in the advertising pages, Paramount Pictures Corporation is coming out the first week in September with a double-page spread in the "Saturday Evening Post," to be followed with full pages monthly.

Since the "Saturday Evening Post" has a reputed circulation of over 2,000,000 copies and about 10,000,000 actual readers, the distributors feel it is fair to assume that the advertisement will be read by one out of every ten persons in the United States.

The effect of such advertising, which is to be supplemented by advertising in other national magazines, together with extensive billboard publicity, will be—it is believed—two-fold. First, it will bring forcibly to the minds of the public the message that Paramount Pictures is putting forth: that screen plays of the better class for the best kind of people are now available. Second, it will impress the better class of exhibitors with the desirability of booking the Paramount Program.

What that program is and what the character of the manufacturers is probably too well known to bear repetition here.

Another effect that this widespread publicity is likely to have is in raising the tastes of those people who now frequent the so-called "Nickelodeons." True, there may always be the "movies" to satisfy the taste of a certain class of people, but one of the motives of Paramount is to make clear the gulf between the "movie" and the motion picture house, supplying the latter with such films as shall cause patrons no hesitancy in sending their relatives and friends at any time.

Paramount Pictures Corporation deserves credit for a movement looking to the uplifting of the industry.

Olcott Players Halt Tour of Europe

War Forces Them to Abandon Trip to France and Germany—Some Difficulties of Picture-Making in War Time

THE European war has caused Sid Olcott, the producer, who has been working on the other side this summer, to alter his plans and prepare to return the first moment possible to the States. When last heard from it was a question when the Americans could get passage home, but they expected to make it the very first boat available.

Mr. Olcott had planned to go into France and Germany and down into Italy after finishing his season in Ireland, but the war put a stop to such preparations. It is barely possible that, should the war end very suddenly, the company will go to the Continent, but when last heard from all were very anxious for a look at Broadway.

The European war has made itself felt with the company which is working in Ireland making features. Owing to Sid Olcott's connections in Ireland, the company are not suffering for want of good things to eat, etc., wherever they go, yet the war has claimed all the young men of the right age for extras, and they all having rallied to the colors, it has become really difficult to secure enough young fellows for big scenes.

Fortunately, Mr. Olcott has helped the volunteers in their organizing, and made one picture of them drilling which they used at a benefit entertainment, and so the company which is officially quartered nearest to Mr. Olcott's operations will undoubtedly help him as soon as they are sure they will be assigned to the defense of Ireland and not asked to go to the Continent. Yet things have been very much broken up for the past few weeks.

Recently Mr. Olcott made a motor trip of forty miles to Valencia harbor to make some scenes, only to learn that the harbor was under military control and orders were positive that no photographs of any description could be made.

CARBON FAMINE LOOMS UP

Special to THE MOTION PICTURE NEWS

Pittsburgh, Aug. 26.

All of the motion picture houses of this section have been notified that the price of carbons has been advanced 50 per cent. on the list price on account of the war and that unless the supply of foreign carbons can be replenished there is very little chance for the local men to get an additional supply at even the advanced prices.

The American-made carbons do not seem to satisfy the motion picture men of this district, and they are doing their utmost in order to get an additional supply even at the increased rate. That their efforts in this line have met with failure seems sure, as no answers have been received to their inquiries from the Eastern firms.

A Tonic for a "Run Down" Theatre

By J. C. Jessen

'Tis a Wise Man Who Knows His Own Self on the Screen—If He Does His Knowledge Is Worth Money—Keen Eyesight Will Bring Him a Dollar Every Time—A Winning Plan to Pack Motion Picture Houses

THIS is a prescription for the motion picture theatre manager to use if his house is suffering from non-attendance, lack of interest of possible patrons, or small box-office receipts, and is a guaranteed, tried and sure cure for the above mentioned ailments, if the theatre be located in a town or small city.

It may prove equally effective in a city, but to my knowledge it has never been tried there. But in the former it is a house-filler and line-former that costs very little. The writer tried it out in a four-thousand town of northern Indiana, at a cost of about $125, and it made an overworked bank account perk up in two days.

Buy a small Brownie Kodak that will take a picture 2¼ x 3¼ at a cost of two dollars, and all the roll films the dealer has of that size. Instruct him to order a quantity more, and have it there by the next day or two.

Tell him you are the motion picture theatre manager and you are going to take the picture of every man, woman and child in the town. He will help advertise you.

The printer is the next man to call upon and of him order enough hand bills—about 9 by 12—to completely cover the town.

Here is the copy for the bill:

SEE YOURSELF ON THE SCREEN
at
THE BLANK THEATRE
1111 Amusement Street
and
Receive a Daddy Dollar
$10 FOR PATRONS EVERY NIGHT

The man who passed here a moment ago and took your picture is the manager of the Blank Theatre, and he is going to show your likeness on his screen. If you are in the audience at the time you will be given a dollar if you walk up to the orchestra leader.

Different pictures will be shown at each of the evening performances, five at the first and five at the second. Those in the house at the time the first pictures are shown are not eligible for a prize if remaining for the second five.

Every evening the Blank Theatre gives a satisfactory program of new feature pictures. Come and see yourself and the other "movie" actors.

The first pictures will be shown Monday night. Admission: adults. 10 cents; children, 5 cents.

WITH the bills, camera and films ready, the next move—if you want to make the stunt "a big noise"—is to secure two or three drums and a couple of boys to blow tin horns.

Use a bill boy on each side of the street and don't miss a house.

The man with the camera should go about a half block ahead of the bill boys and the "German band" for the noise will bring people to the front of their houses if the stunt is pulled off in the summer time.

When the people come to the front, the camera man should ask them to stand in the sun, and take a snapshot. In this manner he can take two or three hundred pictures a day. It is well to visit shops and all industries and get pictures of the people. Insist upon them coming into the sun and taking a snapshot.

For the last triumphant march take in the main street of the city with a cameraman on each side of the street. "Shoot" everybody.

The films cost but twenty or thirty cents a dozen, and it will not pay to fake or make them believe you are taking their picture and then never show it.

WITH all the films exposed, get prices from local photographers to develop the films and make stereoptican slides. When they are finished place them all in a row, and take off five at each show until all have been shown. Then mix them up and go through the bunch again.

This is a winner, but there is one bad feature—the people do not see their own picture and consequently few dollars are given out. For the first few nights the pictures were shown at the Indiana Theatre, a number of regular customers, who were known to be there just as regularly as the doors were opened, carried away dollars, for in some manner their slides happened to get along toward the front.

The patrons of the theatres have the small end of a hundred-to-one shot, or even worse, if a thousand pictures are made. In the instance referred to more than nine hundred were used.

For the lucky ones have the dollars waiting for them. When they get to the front of the theatre the orchestra leader or pianist should see that they turn around and face the audience while reaching for the silver. Turn the spot light on them and you will get a good laugh and make no one out of sorts. After they get the dollar it might be well to run a slide something like this:

Smile, dern you! SMILE!

FOR four weeks this little stunt brought capacity crowds, while the other two theatres in the town were showing to many empty seats. Then for one week one reel was taken off the program and each night one-fifth of the slides were shown, without prizes, in order to give everyone an opportunity to see their picture. This feature proved a big drawing card and extra performances were necessary to take care of the patronage.

Members of families came in relays, and after a performance would telephone to other members or friends and tell them their picture was on.

In addition to the advertising or announcement slides used at the theatre, a five-inch advertisement was carried in a daily paper each evening, with a change of copy daily, referring to the dollars for the patrons and giving the program for that day.

FILM HOUSES STAND FIRE TEST

Special to The Motion Picture News

Nashville, Tenn., Aug. 26.

Nashville motion picture houses are standing the test of "safety first," since there has not been a fire or even a scare in any of the film houses within the past several months.

Heavily asbestos-lined boxes for the machines are responsible in a way for the good record, and while it is known that many times the films have caught fire, the crowd below the operating room was never aware that anything was wrong, and the blaze was extinguished without any trouble, with the occupants of the playhouse ignorant that anything unusual was taking place above their heads.

Exits have been arranged in every motion picture house in the city, so that in case of a panic from fire or any other cause the patrons can make their escape without any danger of a jam.

At least five large exits have been supplied in each house, and now Nashville theatres stand the test of the inspector, creating the feeling among the patrons that even in case of accident they have a chance to escape without difficulty.

TEXANS PROUD OF T. P. FINNEGAN

Special to The Motion Picture News

Dallas, Tex., Aug. 26.

Texans who attended the national meeting of the Motion Picture Exhibitors' League of America at Dayton, Ohio, are proud of the election of T. P. Finnegan, of Dallas, as vice-president of the national body.

Mr. Finnegan up to the time he entered the motion picture business a few years ago was manager of the Majestic Theatre, a vaudeville house in Dallas. He was one of the young men who was quick to grasp the possibilities of the newer business and interested local men in forming a company which erected a $150,000 moving picture theatre in Dallas. From the first the house has made good money.

Mr. Finnegan also has the honor of being national vice-president for Texas of the Texas state branch of the Motion Picture Exhibitors' League of America.

SACRAMENTO CENSOR PUTS LID ON WAR FILMS

Special to The Motion Picture News

San Francisco, Aug. 24.

War pictures are under the ban at Sacramento, Cal., orders having been issued by City Commissioner E. J. Carragher that pictures showing battle scenes must not be displayed. An order has also been issued against the playing of national airs in theatres.

Commissioner Carragher, who is also the official censor, has attracted no small amount of attention at Sacramento in the past owing to his stand on the matter of censorship. He accepts the rulings made by the Chicago censor, regardless of the changes that may have been made in films, and often will not inspect these personally. Efforts have been made to have him allow the same pictures to be shown at Sacramento that are allowed on the screen at San Francisco, the coast distributing headquarters, but without avail.

INSURANCE COMPANIES STOP AUTO RACE

The promised auto racing contest between George Field and Jack Richardson, of the American, whereby it was to be decided which is the better driver, has been altered. Both carry heavy accident policies, and the local representatives of the accident insurance companies got wind of the race and threatened to cancel the policies.

After due consideration, it was finally decided to hold the race, and the winner would be the one who could drive his machine the slowest to a given point. It was deemed safer and less expensive to kill the engines than the innocent spectators or the contestants.

Universal Lines Up Noted Authors

Many Writers Whose Novels the Company Is Filming Supervise Screen Productions—Helps Directors to Get Right Viewpoint

THE Universal is corraling many well-known writers and securing the exclusive rights to produce in photoplay form their best works.

Already the Universal program has benefited by stories from such authors as Annie Fellows Johnstone, George Gibbs and Eugene Manlove Rhodes. More stories are coming from those writers and from others, such as Campbell MacCullough, the well-known magazine writer; Molly Elliot Seawell, author of many published novels; George Bronson Howard, famous playwright and author; Bruno Lessing, Louis Joseph Vance, Clara Louise Burnham, and others.

Stories by O. Henry and Jacques Futrelle, big writers who are now dead, have also found a place on the Universal program. Arthur Stringer, the distinguished American writer, was the author of "The Case of Cherry Purcelle," an Eclair-Universal feature which met with widespread success when released some time ago.

Where possible, these authors assist either in an active or advisory way in the production of their stories. This often helps the directors and actors to get the author's viewpoint and some of the delicate suggestions in scenic arrangements that might otherwise be missed. In this connection Eleanor Gates can be mentioned.

Miss Gates, who is also known to the readers of to-day's best magazines, has listed for production by the Eclair company a powerful story, "The Silver Belle of Losmorales."

Booth Tarkington, whose latest contribution to contemporary literature, "Penrod," has the reading public agog with anticipation, is also to be a contributor to the Universal program. "The Flirt," which was a delightful feature of the "Saturday Evening Post" for several issues, is to be filmed by the Eclair.

One of the greatest Western writers we have to-day is Eugene Manlove Rhodes. His story, "Sealed Orders," which was featured in the "Saturday Evening Post," was recently done by the Universal's Victor company with the popular star, J. Warren Kerrigan, in the leading roles. "Good Men and True," one of his best books, will also be filmed for release in the near future by the Universal.

Another Western writer who is taking a strong interest in the production of his books in photoplay form is William MacLeod Raine.

New Firm Will Give Away Topical Film

Topical News Company Plans Elaborate Service—Carlisle H. Rogerman, Well Known in Film Circles, to Act as Manager

WITH an entirely new proposition for exhibitors, the Topical News Company, Inc., has installed itself on the fourth floor at 18 East Forty-first street, New York City, and is ready for business. This company is going to give away fifty-two weeks of topical film. How it is going to do it, Carlisle H. Rogerman and a corps of men are already telling motion picture exhibitors in score of towns and cities throughout the United States.

The officers of the company are as follows: President, Blair Frazer, who is also general manager of the Duke of Manchester's International Education League; vice-president, Dr. Maxwell Ryder, known to the stage and literature for many years; secretary, Alfred A. Sommerville; treasurer, the Duke of Manchester, who is president of the International Education League. Mr. Rogerman will be editor and manager of the film service.

The vice-president, Dr. Ryder, is a widely traveled scholar and energetic man of affairs who has enjoyed the friendship of some of the leading men of his day, including William Ewart Gladstone, Sir Henry Irving, Robert Louis Stevenson, and many others.

He got his first taste of travel and adventure as war correspondent during the first Egyptian campaign for the London "Standard," the "Pictorial World" and the Manchester "Courier." He followed the fortunes of Sir Garnet Wolseley against Arabi Pasha and saw the capture of Arabi early in the '80s.

Shortly after his return from Egypt he was made editor of his paper, and while occupying that position wrote, with James Payn and Sir Walter Besant, "Notes of the Flying Hour," and added to the staff such celebrated artists in black and white as Phil May, Dudley Hardy, Griffenhagen, Raymond Potter, George Gatcombe, Frank Feller, and many others.

Mr. Rogerman has been in the film business ever since it was a business, and has devoted the greater part of his energies to topical films. While he was with the Universal Company he produced many features, principal among which was the Dayton Flood release.

He took the inauguration of President Wilson and went with the big congressional party which visited the Panama Canal.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

Getting Back to Nature

Editor, Motion Picture News,
New York City.

Dear Sir:—The history of the world teaches us that in time of great need a leader is born who can fill the needs of the time and carry forward some great movement to success. Such men as Michael Angelo, Napoleon and Washington did for the world what no one else had been able to do.

The motion picture industry has been developed most remarkably along the lines of mechanical perfection and dramatic force, and public interest has reached a point where motion pictures have become almost a public necessity.

We have produced pictures magnificent in their staging, tremendous in their action, and no incident of history has been too big for the motion picture to reproduce. In all of these the effort has been made to make something like something else. We have reproduced the great plays, the great books, we take an audience back to the time of Christ, and even back to a period before Cæsar.

In the tremendous effort to reproduce we have gotten away from the simple, the natural things. In a letter received recently from one of the greatest sculptors of the day, his criticism of the motion picture of to-day is as follows:

"I have attended a great many motion picture exhibitions on different occasions, acted in the most serious manner, by the most serious men, and artificiality and superficiality prevailed in ninety-eight per cent of the exhibitions of the subject and in the film itself."

Although this criticism, I believe, is exaggerated, nevertheless it expresses a thought which is worth considering, and that is: Do motion pictures of to-day get at the real essence of things, and have they a sufficient amount of natural or human element? A friend said to me recently that he could not go to the present-day motion picture show, although years ago he enjoyed motion picture exhibitions.

He said the pictures of to-day were inferior to those made five or six years ago. This seemed to me, from a technical point of view, an erroneous statement until I asked him his reason, which was this:

The motion pictures when first exhibited were largely pictures of travels, scenics, industrials, and everyday incidents of life. In other words, were real pictures. There was not so much staging, not so much dramatic effect, but more of real human interest.

I agree that the percentage of people to-day with his ideas are greatly in the minority, but I do believe that there is a rapidly growing feeling among audiences towards more natural and simple pictures. I had this conviction at a recent exhibition of one of the large pictures now being shown, when a few feet of the picture, reproducing a monkey and a young puppy playing together, aroused more enthusiasm and applause on the part of the audience than the most spectacular parts of the picture.

Why? Simply because the human element in the little scene portrayed touched the heart of everyone present.

There is, at this time, a great opportunity for some one who is an artist to take the simplest and most commonplace incidents in our daily lives and to reproduce them with the motion picture artistically and in a way which will express the human feeling which everyone feels.

I have yet to find the person who does not enjoy seeing pictures of animals, action of the waves beating against the rocks, a waterfall, or water in motion. In cloud effects, sunrises and sunsets, when they are brought out, each delicate touch of nature in the lights and shades, lies a vast and untouched field for beautiful and appealing pictures.

Atmosphere in still photography has been accomplished, and the man who will make motion pictures with atmosphere, sentiment and feeling, will make pictures which will be popular and which will live, although they may be pictures of the most commonplace and everyday occurrences.

Everything to-day is being done on the elaborate, expensive, spectacular basis, and I do not believe that people always want this. The money expense of making the simpler and more human pictures such as I have in mind, is slight, but requires the genius which can accurately determine what will appeal, and the artistic ability to picture the incident with all the power of an artist.

The time is here for such a man, and I hope we may soon see the simpler and more commonplace scenes in our daily lives portrayed in the motion picture in this way.

Dickens, Shakespeare, Murillo, Rembrandt, all the greatest writers and artists of the world, did not find it necessary to go outside of the daily life of the ordinary person to get material for "pictures" which have lasted, and which appeal to-day as strongly as they did to former generations.

Art is the ability to portray any simple incident in life in such a way that it touches the human heart, and its meaning is understood by all classes of people, or, better expressed in the words of Ralph Waldo Emerson in his journal when writing on landscape art, "an ideal representation, which by selection, and much omission, and by adding something not in nature but profoundly related to the subject, and so suggesting the heart of the thing, gives a higher delight and shows an artist a creator."

It is difficult to express in words the feeling I have in connection with this subject, and I am only endeavoring to bring out the point that I believe many people would enjoy seeing pictures less magnificent but more true and real.

The man who does this will make an everlasting name, for how much finer will be a motion picture of a landscape which shows all the lights and shades and is full of atmosphere, than the still photograph; for it will have all the beautiful and rhythmical motion of life, as we find it in nature.

Let us therefore give a little more thought to the realistic, to the true, to the beautiful, not quite so much to the dramatic and spectacular, the intense and the elaborate. The simpler, the truer, the nearer to nature, the greater is the human interest.

Edward Wanton Robinson.

ROCKFORD, ILL., THEATRE DAMAGED BY FIRE

Special to The Motion Picture News

Rockford, Ill., Aug. 26.

The screen was ruined and part of the interior of the house damaged when fire broke out in the Rockford Moving Picture Parlor at Rockford, Ill., August 20.

AMERICAN'S LEADING MAN

William Garwood, the leading man of the "Flying A" studios, appeared at Elitch's Gardens with Bruce McRae, May Buckley, Edward Mackey, Maude Fealey, and many other play-



WILLIAM GARWOOD

ers now recognized stars. He has been prominently identified with "La Belle Marsailles," "Mizpah," "Just Out of College," "Brigadier Girard," "Raffles," etc., playing the larger engagements in the East and the West.

Mr. Garwood, after playing in pictures for a few years, returned to the legitimate, but the lure of the camera was too strong and he returned to the pictures and has been with the "Flying A" company for six months.

TUBERCULOSIS FILMS SHOWN IN PARKS

Special to THE MOTION PICTURE NEWS.

Buffalo, N. Y., Aug. 27.

In an effort to wake up the residents of Buffalo to a realization of the ravages of tuberculosis, the Buffalo Tuberculosis Society, under the supervision of Park Commissioner Seymour, will give a series of motion picture lectures on the relief and control of the dread disease in the parks this summer. Granting of the right to give these evening exhibitions came in response to a petition signed by Irving S. Underhill, president of the local association; Paul E. Batzell, executive secretary, and Ansley Wilcox, chairman of committee on municipal affairs.

Fifteen exhibitions are being given. The parks at which nocturnal motion picture sermons will be presented are, Bennett, Humboldt, the Front, South Park, Cazenovia, Riverside, Niagara Square, Polonia, Hennequin and Day's. Permission was granted by the playground commission to hold night exhibitions at the terrace and Lincoln playgrounds. The board has also given the association full use of the park electricity necessary to operate the machines.

Springfield Theatres Defy Midsummer Heat

Decrease During First Two or Three Weeks, Then Business Revived—Serials Are the Favorites in Illinois Capital

Special to THE MOTION PICTURE NEWS

Springfield, Ill., Aug. 25.

THE intensely hot weather of the past two months has failed to cut down materially the attendance at the motion picture theatres here, and proprietors of the various houses say business has been better than during former summers. There was a noticeable decrease in attendance during the first two or three weeks of the summer, but since that time the business has been satisfactory.

Serials seem now to be attracting the largest share of attendance, "The Perils of Pauline," "The Million Dollar Mystery" and "The Trey o' Hearts" drawing big crowds whenever shown. Probably no one picture did more business in the history of Springfield motion picture theatres than the appearance of Francis X. Bushman in "One Wonderful Night."

The picture was first shown at the Vaudette Theatre and crowds were turned away. It played two return engagements at the Lyric Theatre.

The Gaiety Theatre, which will show motion pictures and vaudeville, is nearing completion. It is being thoroughly remodeled at a cost of about $20,000. Manager Harry Thornton expects to open it by the middle of September. C. C. CHEADLE.

Old Scout Journeys Across Continent

William H. Taylor, Hero of Many Frontier Battles, Now with Universal, on Three-Thousand-Mile Horseback Trip

SCOUT William H. Taylor, now eighty-six years old, one of the few surviving Indian scouts of half a century ago, who has fought a hundred battles; assisted Buffalo Bill in running down Sitting Bull; a Confederate spy under General Pickett, and who blazed trails ahead of the flood of emigrants settling in the West, is now traveling to New York City from the Hollywood studios, where he is frontier expert.

He intends to ride his horse from Los Angeles to New York City, stopping at every Universal exchange on the way.

Before he set out, Scout Taylor was given a reception and send-off by the Rotary Club of Los Angeles, together with letters to all other Rotary clubs in the United States. He then started on his three-thousand-mile horseback ride.



THE VETERAN SCOUT READY TO LEAVE HOLLYWOOD

In each state on his route he is calling at the Universal Exchange and then is seen and heard at Universal theatres. A few days ago he reached Seligman, Ariz. His route will be along the Santa Fe trail through Albuquerque, Santa Fe, and to Trinidad; then north to Denver, and east through Lincoln, Omaha, Des Moines, Minneapolis and Chicago.

The expedition was completely fitted out with saddles, packs, canteens, and all traveling accessories, by the Dyas Company of Los Angeles, dealers in sporting materials of all kinds.

A Modern "Neighborhood" Theatre

By Charles B. Taylor

The Elmwood, Buffalo, Is the "Beau Ideal" of a House for "Particular People"—The Quality of Its Photoplays, Its Music, Ventilation, Service, All Endear It to Its Patrons —The Manager Explains His Policies and His Success

EXCESS of work, then the pay envelope with the title of "manager" meaning nothing more than one who must be "on the job"—these things have been the means of putting success on the visiting list of George W. Erdmann. Do you remember what Addison said in "Cato"?

"'Tis not in mortals to command success,
But we'll do more, we'll deserve it."

Most prophetically does this drop of wisdom apply to Mr. Erdmann, the manager of Buffalo's largest and most beautiful photoplay theatre, the Elmwood.

The other evening, I entered the portals of this pile of architectural grandeur, just out of curiosity, and because I had met Mr. Erdmann in the morning and was greatly impressed by his genial nature and cordial greeting.

As I entered the doors the first thing that caught my eye was a vast auditorium, the first thing that caught my ear was the most beautiful music I had ever heard in a motion picture theatre, and the first thing that caught my hand was the welcoming grip of Manager Erdmann. For a moment I stood admiring the wonderful work of the master architect who designed this theatre, and then at a word from Mr. Erdmann, we started on a tour of inspection.

WE ascended a gradual and easy ascent to the mezzanine floor which gives a wonderful view of this theatre beautiful. Boxes, fitted with luxurious furniture and furnishings, surround the three sides of this floor with the large and airy balcony extending from the rear of the boxes to the ceiling above.

On the evening which I visited the theatre it was still early and I noticed in at least twenty of the twenty-six boxes the sign "box reserved." Commenting on this, I was informed that it was a nightly occurrence ever since the opening. Box parties at a motion picture theatre was a new thing to me, and when later in the evening, these same boxes became filled with beautiful ladies and their escorts in evening dress, I wondered more.

As we sat in one of the boxes, Mr. Erdmann was called away and this gave me an opportunity of listening for a moment to the unusual music which is rendered at the Elmwood. The orchestra consists of nine pieces, each member being an artist on his chosen instrument, while the director, Irving A. Tallis, is a musician of enviable reputation in Buffalo. The orchestra and the four manual organ now being installed alternate in playing a most pretentious music program.



GEORGE W. ERDMANN
Manager of the Elmwood Theatre, Buffalo, N. Y.

This is also a new stunt. As a rule, the orchestra plays right through the performance, and if the organ is played the orchestra pianist plays it. But not so here. Manager Erdmann has installed a new organ, besides which he has a piano in the orchestra. The musicians are thus not overworked and the music is always enjoyable. The organist is Mr. Betram Forbes, organist of the Central Presbyterian Church.

Soon Mr. Erdmann returned and we proceeded on our tour of inspection. The stage is fitted up with a full equipment of scenery, there being a large scenery loft into which all the curtains and sidedrops can be raised. The theatre could be turned into a legitimate house on ten minutes' notice, so complete is the stage equipment. The curtains used at present are unusual. One is a painted scene, so that one seems to be looking through a window at a wonderful landscape in the Bavarian mountains. Just as the orchestra nears the close of its selection at intermission this curtain is raised, disclosing a beautiful red velvet curtain which sweeps with its graceful folds the entire front of the stage. The stage is banked on both sides with artificial flowers.

FROM the stage, we proceeded to the ladies rest-room, which is gorgeously fitted out with wicker furniture and has a competent maid in attendance at all times. The men's rest-room is equally elaborate in its equipment.

Then we ascended to ethereal heights where the operators hold sway. This booth is one of the most modern in Western New York. It is equipped with two Simplex machines, a spot light, a reel re-winding machine, and a hundred different switchboards, although Mr. Erdmann showed me where, by touching one little button, he could put the house in darkness. As we were aloft, Mr. Erdmann commented on the ventilating system, which changes the air in the theatre every four minutes. The drinking water is filtered in the theatre with individual drinking cups for all. As the boxes on the mezzanine floor are all dropped about six inches from the floor level, small electric lights are placed under the descent into the box so as to show you where you are stepping. This is just one of the little things that patrons are commenting upon at the Elmwood.

The proscenium arch contains a remarkable oil painting which extends across the entire length of the arch and depicts the different seasons at play. The Elmwood has a total seating capacity of 1,600, which has been full every evening since the opening. The Elmwood is in the center of Buffalo's most select residential district, being located at the corner of West Utica street and Elmwood avenue.

One of the things which a patron notices upon entering and leaving the Elmwood is the extreme courtesy with which one meets on all sides. Everyone from the management down to the janitor is imbued with the "service" spirit. When an usher in a motion picture theatre runs to help you on with your overcoat you

are agreeably surprised, when he advises you as to where there are vacant seats for your own selection, you again feel that here indeed is a force that is making good.

But let us go back to Mr. Erdmann. Upon being questioned as to how long he had been in the motion picture business, he informed me that he started in 1901 when he took pictures of the Pan-American Exposition and showed them throughout the country. Since then he has been manager of many of Buffalo's leading photoplay houses, among them the Temple, Elite, Arcadia, Lyceum and the New Theatre. For a number of years Mr. Erdmann simultaneously managed the Bijou Dream, in Rochester, and the Bijou Dream, in Buffalo. Mr. Erdmann was also connected with Arthur A. Smith, of the local Universal branch, for a number of years as outside man. So it is seen that he deserved success, as Addison says.

IT is with this wide experience that he comes to the Elmwood and brings with him a number of "live wire stunts," which are creating a lot of comment among his patrons. The policy of the house is the showing exclusively of big features. The patrons in the northwest section of the city are certainly enthusiastic about the Elmwood.

The other evening a man came rushing up to Manager Erdmann with the somewhat surprising remark, "This is a h—— of a place." Naturally the manager was somewhat taken by surprise and asked the man what was the matter.

"Well," replied the patron, "I motor across the city and have to leave my machine a quarter of a mile away and walk to the theatre because of the line-up of machines."

This little tale just illustrates what the automobile trade at the Elmwood is, nightly. All the side streets are filled for two blocks, and at least fifty machines were in front of the house upon the night which I visited this place of amusement.

Mr. Erdmann, when congratulated upon the exceptional staff of assistants, said, "I believe in paying a man what he is worth and enlarging the pay envelope as his worth and service increases. It is the secret which many men 'higher up' have found to be the real cause of their unusual success."

MR. ERDMANN was asked what he thought of censorship, both nationally and locally.

"Nationally, I believe in it. A national board is to be advised at all times, but a local board—never!" If we ever have a local board, I shall make a great effort to get upon it, for I am always looking out for a soft job on the side that requires nothing more than a look at a film and yes or no as the result of the look. With my other local colleagues, I can say that I am absolutely against local censorship. No questionable film will ever be allowed to creep into the Elmwood."

The location of the Elmwood demands that big features and only the best be shown, and so Mr. Erdmann is booking all the high-class film attractions. Among his recent bookings have been "A Million Bid," "The Gamblers," "Classmates," "Mr. Barnes of New York," and several others of like calibre.

All the front advertising bills are hand-painted by John Ross, who is without doubt the finest theatrical sign painter in western New York. Every feature is announced by a large painting which hangs under the "porte-cochère," as it were.

MR. ERDMANN believes in advertising and uses both the Sunday and daily newspapers with good size ads. Mr. Erdmann believes that his patrons will come a long way to see the class of attractions which play the Elmwood if they know about them.

There is no doubt that, with the continuation of exclusive big features, the downtown houses will suffer, as many of the managers of the latter houses have remarked that their evening audiences are not as large as they were before the opening of the theatres in the outlying districts, which play the same attractions and while they arrive at these houses a week later, it seems that many are willing to wait for them until they are shown at the house in their immediate vicinity.

Comments on the beauty of the Elmwood, the polite ushers, the live management, are general.

With the Film Companies at Jacksonville

Hotaling, of Lubin, Plans New "Wet Weather" Stage—Will Make Negro Comedies, with Special Troupe of Comedians

Special to THE MOTION PICTURE NEWS
Jacksonville, Fla., Aug. 19.

ARTHUR D. HOTALING, the senior director of the Lubin Manufacturing Company and managing director of the large comedy company, located in Jacksonville, will soon have another wet weather stage. A new studio is being erected for his use directly behind the one now used, which is located on Riverside avenue just south of Lackawanna avenue. The dimensions of the new building are 50x75 feet and the electric lights are now being installed.



ARTHUR HOTALING

With the installation of this new electric light studio, Mr. Hotaling will have five stages, three of these being open-air and the other two indoor.

He has also opened another studio, which will be devoted strictly to the making of colored comedies, this being located six blocks from the main studio on the corner of Park and Dora streets. A company of colored comedians will be retained at this studio under the direction of Director Will Louis. This negro troupe will be headed by John and Mattie Edwards.

Managing Director Hotaling is now producing 4,000 feet of comedy for Lubin every week. To do this he uses four directors, Will Louis, Frank C. Griffin, Jerry Havner and J. A. Murphy, together with a stock company of forty-five.

Director Bob Vignola is still keeping the new Kalem studio busy and says he likes it down in Jacksonville in the summer. It was suggested that the reason Bob likes it here so well is due to the fact that he has a new big red automobile.

It has been reported in Jacksonville that the Edison company have given up their studio, located in South Jacksonville, and that all of their properties have been shipped back to the New York plant.

COLEMAN B. JONES.

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Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages 72, 74, 76, 78
For Buyers Guide see Page 69

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Charles J. Hite

THE lamentable death of Charles J. Hite cannot fail to arouse in the breast of every man associated in any way with the motion picture industry a sense of personal loss.

From the standpoint of material prosperity, neither the Thanhouser Film Corporation, of which he was the head, nor the industry at large will be affected in any degree by the passing of Mr. Hite.

He was far too thorough and systematic a business man not to have ordered his affairs continually in such a manner that the organization he had perfected could move on of its own self-sustaining power, though the executive were suddenly called away.

* * *

BUT, especially because he did represent this type of business man in so eminent a degree, the loss to the motion picture world will be universal, and a loss not to be measured in gold, securities or material assets.

* * *

NO industry can ever complain of having too many such men.

This industry may, perhaps, mourn the fact that it can boast too few of them.

At all events, a man who has made for himself the place which Mr. Hite occupied in this field can ill be spared and must be sincerely mourned.

The Passing of the "Scare"

THE feeling of apprehension, bordering in some quarters on panic, over the effect of the European conflict upon the supply of film chemicals and carbons, was to have been expected in the nature of things.

But the subsequent feeling of reassurance, now becoming more general, that has followed a realization that the United States has resources ample to supply the demand in this, as in nearly every other field, might also have been anticipated.

* * *

THE "New York Evening Post," in an article published in the financial section of the issue of Saturday, August 22, headed "Foreign Raw Materials." traces the spread of this alarm from one industry to another throughout the country.

* * *

"AT first it was only the steel trade and the textile industry," says the "Post," reviewing the seven-days' panic, ". . . . but the startled outcry from these two trades was only the beginning. The electrical industry was presently heard from . . . . the drug and chemical trades were as quick in coming into view . . . . an astonishing number of indispensable materials for these industries appeared to have their single source of production in Germany . . . . Misgiving after this spread to the manufacturers of photographic materials, because of the prospective German embargo on oxalic acid.

* * *

"WHAT is to be said of this new and extraordinary turn in the situation? Are these trades, each with a fair chance of expanding its business into neutral markets relinquished by the fighting European states, to sit down despondently and give up production?

"The chemists and working experts smiled quietly at the suggestion, and presently it began to be pointed out that of all these various raw materials entering into the trades enumerated above, there is not one that is an absolute monopoly with Europe.

* * *

"WHY, then, all of this stir and commotion over the 'embargo on raw material?' There are two main explanations. One is, that in the first alarm, the purely temporary obstruction of all shipping communications . . . . was confused with the much more serious obstruction of access to Central Europe.

"The other is, that American manufacturers had grown lazy, and allowed their chemists to be distanced by the patient experts to whom the German Government—which now is so recklessly diverting its energies from construction to destruction—had for years given every possible encouragement.

* * *

"PERHAPS the justifiable conclusion will be, that the extraordinary commercial incidents of the war will teach our business community more lessons than one."

"NEWS" BRINGS BROTHER AND SISTER TOGETHER

Special to The Motion Picture News

Los Angeles, Aug. 24.

Through The Motion Picture News a brother and sister have learned the whereabouts of each other after a lapse of seven years.

This week, George Larkin, with the Gold Seal Universal Company, in the production of the "Trey o' Hearts" serial, in which he plays the part of the hero, Alan Law, received a letter from his sister, now in New York City, having learned of his whereabouts by a story and picture appearing in The News.

Both have been in theatrical work for a number of years, and until seven years ago traveled together. At that time the brother made a number of unexpected quick jumps and until the recent letter, had been unable to learn of the whereabouts of his sister.

NASHVILLE ALL-FEATURE HOUSE GOES DOWN

Special to The Motion Picture News

Nashville, Tenn., Aug. 19.

After surviving the buffetings of competition for several weeks, the Orpheum, under the managership of George Hickman and W. H. Wassman, has closed its doors. The Orpheum while really a vaudeville and stock house, was transformed into a motion picture establishment some time back and for several weeks a series of extra-reel, high-class dramas were the card at the playhouse.

With the Alhambra, Elite, Fifth Avenue, Crystal, Victoria and Rex giving three and four reels for five cents, the Orpheum's prices of ten and twenty cents failed to get the crowds, making it impossible to continue operating the place. The Orpheum will be transformed back into a vaudeville house for the coming season.

KLEINE TO HOLD CARBON PRICES

In this season of the general increase in prices of commodities of all kinds, the Kleine Optical Company announces that its stock of carbons will be sold at regular retail prices until exhausted.

No advantage will be taken of theatre owners to institute a general raise on stocks purchased at the usual figure before the war. Carbons are being sold in limited quantities to single purchasers.

RAMO QUITS EXCLUSIVE

On and after September 2, Ramo Features will cease to be released through the Exclusive Supply Corporation. The contract expires on that date and Ramo has notified the Exclusive people to the effect that it will not renew the contract.

Lasky Plans Important Releases for 1914-15

"The Virginian," Starring Dustin Farnum, Ready on September 7—"The Making of Bobbie Burns" and "What's His Name" Will Follow

THE activities of the Jesse L. Lasky Feature Play Company, Inc., throughout the coming winter season is shown in a pre-season announcement made by Samuel Goldfish, head of the Lasky company.



SAMUEL GOLDFISH

All Lasky features will be released through the Paramount Pictures Corporation, the first of which will be "The Virginian," in which Dustin Farnum is playing the title role.

This production will be released September 7. Following "The Virginian" will come the second production in which Edward Abeles participates, George Randolph Chester's familiar fiction work, "The Making of Bobby Burnit."

"What's His Name," based on George Barr McCutcheon's book, in which Max Figman and Lolita Robertson, recently seen in "The Man On the Box," are playing, will follow "Bobby Burnit," while "The Man From Home," the big Liebler success, will be issued by the Lasky company in October. Charles Richman will play the role of Mr. Pike in "The Man From Home."

Robert Edeson, who made his first appearance on the screen in the Lasky production of "The Call of the North," will be seen in a five-reel feature, "Where the Trail Divides," during the early part of November, and then will come "The Ring Master," with Theodore Roberts, based on McCutcheon's book, "The Rose in the Ring."

Other plays from the Lasky studios will be David Belasco's productions, including "The Warrens of Virginia," "The Rose of the Rancho," "Darling of the Gods," "Sweet Kitty Bellairs," "Girl of the Golden West," "Years of Discretion" and "The Return of Peter Grimm."

Other stars already engaged and announced by Mr. Goldfish, as future Lasky players, are Charles Cherry, Edna Goodrich and Bessie Barriscale, until recently leading woman in the Belasco stock company.

New Warner Program Nearly Ready

Companies Contributing Thereto Will Make a Specialty of Particular Subjects—Exhibitors Have Already Applied for Pictures

THE new Warner's Program, the first news of which was given out two or three weeks ago, has now reached a very advanced stage. In fact, the initial release date is only about a month away.

The manufacturers affiliated with the Warner's Program are forming an organization of their own, in order to make the machinery of production run with smoothness. They will elect general officers and adopt rules and regulations which will govern the individual companies. Each company will be assigned to the production of a certain class of pictures, so that there will be no operating at cross purposes, but the entire combination will work in absolute harmony.

It is probable that by the time this issue of The Motion Picture News appears the organization will have been effected. At any rate, the names of the officers and of the individual producing companies will in all probability be announced in these pages next week.

When the program is running full blast it will consist of from twenty-one to twenty-eight reels each week, divided into threes, twos and singles. The pictures will be of so diversified a character that the program as a whole will supply all the requirements of exhibitors.

It was stated at the offices of Warner's Features, Inc., that a number of exhibitors had already applied for the program, following the first news that was published regarding it.

"THIS IS THE LIFE"

(American Film—Two Reels)

REVIEWED BY C. J. VERHALEN

THERE is a tendency in this two-reel production to be semi-educational. Many of the modern electrical contrivances are put on view in a practical manner that gives the story a different interest. A bit of romance is woven into a plot that brings about a display of things electrical as compared to the old-fashioned method of doing things.

These things are shown in their relation to farm life and also their use in the household. The interest of the story is created in its difference from the hackneyed love tale.

The cast is headed by Ed Coxen and Charlotte Burton. The other characters are George Field, John Steppling, Edith Borella and Josephine Ditt.

Farmer Brown is a man who clings to old ideas and is set against the wheels of progress and modern science. His son John is compelled to steal away from home in order to complete his education in electricity.

In contrast Farmer Miller has installed all the modern conveniences, with the result that his stock thrives and he secures big results.

John invents many electrical motors and a powerful X-ray, but time nor success will neither soften the heart of his father nor reconcile them.

John's sister is paralyzed from overwork due to her father's stubbornness in not installing a few conveniences. It is due to John's X-ray that she is cured. He returns home, marries Farmer Miller's daughter, and for a wedding present his father gives him a home fully equipped with all the modern electrical conveniences and also an electrical auto.

"THE WOMAN WITHOUT A HEART"

(Eclectic—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

"THE love of money is the root of all evil," says the Bible, and what we really have in this Eclectic release is a powerful, impressive sermon with this verse as the text.

The theme is developed with penetrating knowledge of human frailty and weakness, in a calm and cold and impartial delineation that has no room for sentimentality.



A MOTHER'S APPEAL TO A HEARTLESS DAUGHTER

There is no attempt made to appeal to the feelings and the sympathies of the audience, but the character and the inevitable effects of such a character on the lives of others are portrayed with cold and unrelenting fidelity and realism.

When the end comes, everyone in the audience feels that it is the inevitable consequence of an empty and vain life, and the price paid for parisitical preying, and not one person is disposed to dispute the justice of the catastrophe.

This scathing rebuke to worldliness and extravagance and idleness is especially welcome in this day and time when so much of our life seems bound up in frivolity and the pursuit of material pleasures.

And since women are largely responsible for the pass to which things have come, it is fitting that the disastrous career of a woman in her mad and reckless chase after these things should be revealed in its inner baseness and wickedness and heartless cruelty.

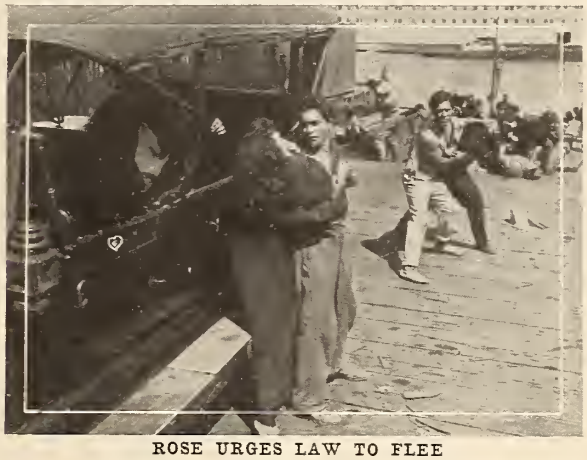
The whole thing makes one feel that here is one of the tragedies of modern conditions of life. And the portrayal of this woman's life seems intensely real in its deep personal and social tragedy.

"THE TREY O' HEARTS"

(Gold Seal—Sixth Chapter)

REVIEWED BY PETER MILNE

IT is remarkable to what limits the double-exposure process may be taxed. Visions and dreams, the first characteristics of the motion picture which necessitated a double exposure are now a common occurrence.



ROSE URGES LAW TO FLEE

But it is not so common nor such an ordinary sight to witness two persons, in this case Rose and Judith Trine, both impersonated by the same actress, Cleo Madison, riding side by side in the tonneau of a touring car, with the landscape constantly changing in the background.

Whether or not this marvelous act of the producer will be noticed by the average motion picture goer remains to be seen, but those who are inclined in any way to think of the technical side of the picture will realize that it is a wonderful piece of work.

It is even doubtful if the most ignorant and indifferent will fail to appreciate this fact, and will assuredly admire the producer, Wilfred Lucas, for the excellent manner in which this scene is carried out.

And it is not only in this chapter that the double-exposure work has appeared. In almost all its predecessors the two sisters have come on in the same scene, and always it seems as if two different people were playing the parts, so correct and timely is each movement.

An event of a sensational order is also present in this installment. An express train going at great speed crashes into an automobile lying on the tracks, out of which Alan and Rose had barely time to escape before it was hit.

The attention to detail observed in the railroad wreck shows an ability to produce realistic effects of a high order.

The possibilities for ingenuity on the part of the director in a scene of this character are unlimited, and the stage manager of the "Trey o' Hearts" has left nothing to chance.

Still another realistic fight is staged in the terrifying proximity of a number of casks containing gunpowder. The inevitable happens. The casks explode and put an end to the fight and to some of the combatants.

When the last reel closes Rose is in the power of Judith, and Alan is a captive of Judith's followers.

"DETECTIVE SWIFT"

(Eclectic—Three Reels)
REVIEWED BY J. BURROUGHS NOELL

JOHN J. McGRAW, the "Little Napoleon" of baseball, proves that he is almost equally at home, impossible as it may sound, before the camera as on the diamond. He appears as the ingenious and resourceful detective of the secret service who is assigned to track down the theft of a costly pearl necklace.

The story of how he trails the thief half way around the



DETECTIVE SWIFT ENTERS THE CASE

world is fraught with startling surprises and clever turns that do not let the interest lag even for a moment.

The play is made especially to exploit the personality of McGraw in motion pictures. Therefore, he is the outstanding figure; the whole thing centers around him. Yet he bears this prominence with perfect equanimity and entire self-possession. In fact, he makes a pretty good detective, taciturn, composed, alert.

There is not any great originality in the chase after the necklace. After all, there cannot be a great amount of novelty put into such a story. The theme has been worked to death. Yet the plotting and the construction get the greatest amount of interest and suspense from the material at hand, and the main thing about a detective story after all lies in the arrangement of the incidents in the unfolding which brings on the denouement. In this instance, the manipulation has been cleverly managed so that all is not revealed at once, but our expectations are aroused by what is kept back and we are led step by step to the capture of the robber.

Some of the scenes are striking, having been taken in countries visited on the Giants-White Sox tour of the world. Detective Swift pursues the international crook, who goes by the name of Count Otronski, out of Cairo, past the pyramids and into the great Lybian Desert, even by the portals of the famous Mosque of Mohammed Ali.

"SPARTACUS"

(George Kleine—Eight Parts)
REVIEWED BY PETER MILNE

IN "Spartacus," George Kleine has provided the public with a welcome addition to his picture dealing with the ancient period when Rome was ruler of the world and of which "Quo Vadis?" was the forerunner.

It is indeed a pleasure to watch this production in that it seems historically correct in every detail pertaining to costumes, customs and character of the ancient Romans, besides offering a powerful and dramatic story, which in substance is just the old plot of the lover unfavored by the father of the girl at first, but who at length wins his consent by force. But the environment and additional stories woven into this, the main theme, causes it to assume a different character, appearing new and unconventional.

The swarthy gladiators of Rome and their leader, Spartacus, a captive of Thrace, impersonated by Signor Mario Ausonia, their revolt against the tyrannical ruler of Rome, terminating with their final conquest and the death of a villianous enemy of Spartacus and his marriage to the girl of his heart, is the story.

The actors who impersonate the gladiators, and most especially Signor Ausonia, are entirely worthy to be classed as such. Nothing would make the picture weaker than to see weak men carrying these parts, but they appear unusually powerful, and are truly worthy specimens of manhood.

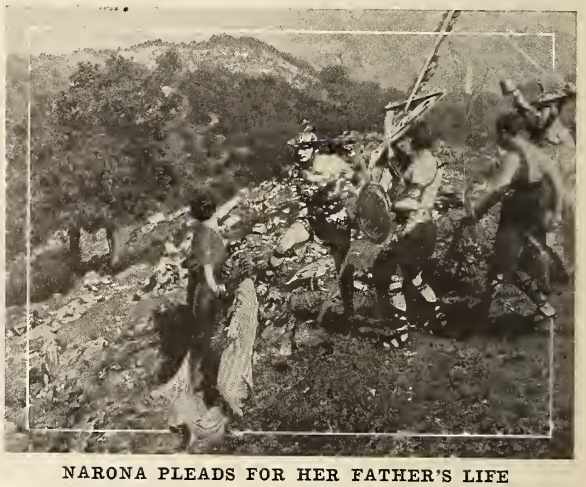
Photographically the picture is exceptionally good and the film is tinted in a pleasing manner throughout. The scenes are magnificent. Those on top of the mountains, where several ridges may be seen in the distance, are most beautiful.

The battle scenes and gladitorial combats are realistic to the extreme, and the introduction of the lions in a scene near the end will most certainly cause a shudder to chase up and down one's spine. The parades and triumphal marches that follow the battle scenes are impressive spectacles and it is obvious that great pains were taken with them.

A large number of "extras" were employed in the picture and all seem to go through their parts with unusual intelligence and a perfect understanding. The interiors lack nothing in the way of gorgeousness; in fact, the whole picture is one to be admired.

If any fault is to be found at all it will be with the sometimes over-acting of the parts, but this is a characteristic of foreign acting, and when a little too much emotion does creep into the picture it will surely be pardoned.

The rest of the cast consists of Christina Ruspoli, Enrico Bacci, Maria Gandini, Luigi Mele and Verdi Giovanni of the



NARONA PLEADS FOR HER FATHER'S LIFE

Pasquali Company. The picture was produced in Rome and Turin, Italy, and is about 6,000 feet in length.

EIGHT-HOUR LAW FACES CALIFORNIA EXHIBITORS

Special to THE MOTION PICTURE NEWS.

San Francisco, Aug. 24.

ONE of the measures of great interest to motion picture exhibitors to be voted on at the general election to be held in November is a universal eight hour law. This law provides that it will be unlawful for any employer to work either male or female employees for a longer period than eight hours in any one calendar day, or for more than forty-eight hours a week.

The immediate effect of the passage of such an act would be to close the majority of motion picture houses one day in the week and many would doubtless be forced out of business. This is one of the matters of great importance that will be given attention at the annual meeting of the State Exhibitors League at Sacramento in October.

"THE PERILS OF PAULINE"

(Eclectic—Twelfth Episode)

REVIEWED BY J. BURROUGHS NOELL

HERE is not a quiet moment in the daily existence of this reckless young woman; morning and night she is falling blindly into the plots of her rascally guardian, Owen, who is continually scheming to get rid of her. Consequently all the episodes in her eventful young life are full of excitement, but this one happens to prove more thrilling than she has had for some time.

Pauline escapes the lions at large at the McClellan wedding, but she doesn't realize what a close call she had until she reads about the affair in the newspapers. From this account she learns that Harry performed for her a valiant service and she is no longer peeved with him.

The whole occurrence is so shown in the pictures so as to produce the impression that it comes right from the pages of the daily newspaper. The thing is cleverly manipulated.

A band of gypsies has encamped nearby and Owen is not slow in seizing his opportunity. He offers a big reward to the gypsy chieftain to kidnap his ward and carry her off. Pauline steps right into the trap when she eagerly consents to have her palm read by a gypsy woman. She is rushed off and bound in a tent.

But woman's jealousy comes in and upsets calculations. The chieftain's woman cannot bear another in the camp and promises Harry to lead him to the girl if he will beat the kidnapper. Of course, Harry acquiesces gladly, and sure enough he does overcome the big, burly chief in a fistic battle and rescues Pauline.

The gypsy woman, by a strange fit of tenderness for the man, turns against his conquerors and carries a basket of snakes to the girl. They are covered with flowers, and, just as the young lady in inhailing the delightful perfume, with



HARRY FIGHTS FOR PAULINE

her face buried in them, the reel unexpectedly ends, leaving us in unbearable suspense.

The gypsy scenes are admirably characteristic, and the men and women of this nomadic tribe are impersonated by players who realize the reckless, perverse natures of these people. The chieftain and his lieutenant have all the fierceness of mien of real gypsies.

Comic relief is unobtrusively provided in the making of the gypsy "beautifier" when we are let into the secret of its ingredients. A little white-necked cub acts as a bear should, giving an amusing touch.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Tenth Episode)

REVIEWED BY PETER MILNE

ALTHOUGH of the many pictures in serial form now running no two are comparable in regard to construction, there seems to be one point which they all embody at one time or another; that is, there comes an installment in which no particular scene may be rated above another, although they are all far above the ordinary.

The episode of "The Million Dollar Mystery" entitled "Shanghaid," the tenth number, is of just such a variety. Almost each scene contains a thrill and almost every scene is put on in such a manner that one cannot help but realize that great pains were taken with it.

Another point which has not been spoken of as yet of Thanhouser's popular serial is that however sensational and marvelous are the events that take place, none seem to be forced or produced solely for their sensational powers. Every one fits in its proper place in the story, none are unnecessary, which invariably results in creating a ridiculous



"NOW PULL THE LEVER!"

effect. Of course, the unlikely happens, but the utter impossible does not occur.

In this episode Flo is still in the care of a fisherman. Jackson, one of the conspirators, recognizes her and kidnaps her. She is still temporarily demented.

Jim, endeavoring to rescue Flo, is caught by the conspirators and placed aboard a boat, which later picks up Flo and Jackson. The sight of Jim restores the girl's senses. While Jackson is preparing to disembark Jim knocks him unconscious, assumes his disguise and makes good his escape with his fiancée.

"THE MAN FROM NOWHERE"

(Victor—Two Reels)

REVIEWED BY PETER MILNE

A TWO-REEL drama without a single sub-title is not very often seen, but here is one that excels many containing titles. The observing will notice this fact and laud it; the unobserving may not notice it, so perfectly clear is the story.

J. Warren Kerrigan, Vera Sisson, M. B. Robbins and George Periolat are the leads. The scene of action is in the West.

"The Man from Nowhere" brings light into a despairing girl's heart and later wins it by his easy, kind-hearted yet impetuous manners. The story is absorbing from beginning to end. A stirring fight in a bar-room takes place.

PICTURES CROWD OUT STOCK IN NEW HAVEN

Special to THE MOTION PICTURE NEWS.

New Haven, Conn., Aug. 26.

MOTION pictures and vaudeville again supplant the "legit" in this city, Poli's Theatre, in Meriden, falling victim to the craze now. The house has shut down for a period of weeks, ostensibly for the reason that the house is being remodeled, but really because receipts from the stock company, which has been playing for the past month or more, have not been large enough to warrant a continuation of this form of amusement.

Manager Royce plans to re-open in August, carrying out the former plan of vaudeville and motion pictures, with occasional legitimate traveling shows.

"GYPSY LOVE"

(Balboa-Box Office—Two Reels)
REVIEWED BY J. BURROUGHS NOELL

LOVERS of romance will find their hearts' delight in this sweet and simple story of love and patient devotion.

The freshness and wholesomeness of the two young people whose lives, although separated by so much, seem, nevertheless, to have been intended to be interlocked, bring out much that is best and deepest in youthful love. However pervading



THE SEVERED LOVERS ARE REUNITED

the love element is in the story, it does not become maudlinly soft and sentimental.

Paul Brooks, the boy raised up among the gypsies and afterwards sent off to college in conformity with his dying father's wishes, is impersonated by Raymond Gallagher.

He makes a dashing young lover, impetuous and manly in his bearing. The fair co-ed that captures his heart is named Daisy Clark; in real life she is Jackie Saunders. She is dainty and dimpled, and no wonder Paul forgets all about the gypsy maiden that he left behind.

When Paul returns to the gypsies he cannot forget the little flaxen-haired girl in the city, and Anita, the gypsy, with woman's intuition, realizes what has happened. The inevitable meeting of the two girls takes place out in the woods, when Anita rescues Daisy from a tramp.

She learns her secret and gives her up to Paul with generous resignation, and Lorenz, the gypsy poet, is rewarded by Anita after years of patient waiting.

"THE FAIR REBEL"

(Klaw & Erlanger—Three Reels)
REVIEWED BY PETER MILNE

AUDIENCES will never tire of the old story, one which, however old, always draws on the sympathies of every person in the country, that is the story which has our own Civil War for the background. For this reason this picture will be received well. The hero is a Northerner and the heroine is a Southerner, not a new situation by any means, but one that is always attractive.

Then, again, there is an escape from a prison that will cause one to tremble in his seat lest the fugitive be apprehended. The terrible spectacle of a prison in time of war is shown, and when our hero escapes he is shown creeping through garrets in which rats are swarming about.

The scenes are all beautiful and are supplemented by photography of an unusually high grade. A most realistic fight occurs between the "Johnny Rebs" and the "Johnny Yanks," a bridge is entirely destroyed by an explosion in this battle, creating an impressive effect.

Yet, however good the production may be in the mentioned lines, there are some things which are not up to standard. One does not get a long enough view of certain of the characters to have their personality clearly impressed on his mind, and later, when the same character comes in the story and plays an important part, the spectator has a little difficulty in recognizing him. At the end of the picture, however, all the characters are straightened out and placed aright.

And probably for this reason the story does not hold the interest as much as it would if the characters were introduced properly. These two points are the only faults in the picture.

"A GREAT MISTAKE"

(Renowned Players—Five Reels)
REVIEWED BY J. BURROUGHS NOELL

IN spite of certain improbabilities, there are elements in this story that will strike a responsive chord in many audiences. The fall, particularly of a woman, from prosperity and happiness to misery and despair and drink always arouses compassion, and when it is because a woman has followed the man that she loves, although he turns out to be a scoundrel, the pathos and the tragedy make a deep impression.

Although we prefer to see life in its cheerful and bright aspects, woes and distress have such a large place in human existence that they cannot be neglected in the arts that attempt to depict life in all its phases.

The motion picture has long ago proved its right to be counted in this category, and therefore we cannot expect and should not ask to see always the light and attractive side. Unless we are shown the darker side occasionally we lose perspective and balance.

For the reason that "A Great Mistake" does paint the hardship and the suffering that selfishness and sin and illicit love cause in this world, if for no other reason, it will probably do some good.

The story hinges on the extreme resemblance between two half-sisters and the sad consequences which an error in identity causes. One of the sisters, who has married a worthless



THE HUSBAND DEPARTS

scamp, poses as the other, the faithful wife of a loving but credulous husband, and he takes her for his spouse when he sees her in the arms of another man.

No amount of reasonable explanation will convince him, and he does not learn the error that he has made until, in conjugal repentance, he buries the woman that is not his wife and comes in the cemetery face to face with his wife in flesh and blood.

The difficult task of playing the dual part of the half-sisters is undertaken by Mademoiselle Lipzin, and she acquits herself creditably.

It is no easy matter to keep the resemblance between the two women foremost so that the mistake which the husband makes will seem almost probable and yet to distinguish the characters of the two in the delineations, for they are supposed to be women of very different temperaments and dispositions.

To say that the star almost succeeds in making the frightful mistake seem natural is the highest praise that can be given her.

SPECIAL FILM REVIEWS

"The Love of Oro San." (Lubin. Fri., Aug. 21.)—The idea of John Luther Long's "Madame Butterfly" is here repeated but without the pathos and the tenderness. It is not presented with the artistry that made the original story the delight of thousands.

Perhaps the deep human significance of the separation of the two lovers by the impassable gulf of nationality cannot be fully realized in action only. At any rate, the sailing away of the battleship bearing the American lieutenant fails to produce on us the sadness that it should. And it is not the fault of the acting.

"The Masked Wrestler." (Essanay. Two reels. Fri., Aug. 21.)—A wealthy young Parisian of high social position is a wrestler in disguise. A young heiress and her father are present at one of his bouts, and the girl is fascinated by the strength and courage of the unknown man.

She invites him to a reception. After his next victory he promises her that he will remove his mask. He reveals himself as the very same young Frenchman who has been paying her attention all along.

Francis X. Bushman is handsome both in his evening clothes and in his wrestling togs. The bouts are very realistic.

"The Girl Who Lived in Straight Street." (Hepworth. Two reels.)—Without originality in plot or skilful arrangement of incidents to arouse surprise, yet this picture play is elevated from the ranks of mediocrity by intelligent and capable acting.

It concerns a young man who has married against the wishes of his family and is turned out to hustle for himself, and doesn't hustle very well. A chorus girl befriends him and his wife, really saving the latter from harm when the husband is locked up. But "The End Crowns All," as the sub-title has it; the old folks are reconciled with the young couple, and the chorus girl friend is wooed by the brother of the man she has helped.

In the cast are Alma Taylor, Chrissie White, Cyril Morton, Stewart Rome and Warwick Buckland.

"The Jack-Pot Club." (Eclair-Universal. Two reels. Wed., Sept. 2.)—An exceptionally pleasant drama, quite novel in more ways than one. Bob Frazer and Edna Payne interpret the leading roles. The Jack-Pot Club meets every evening. The winner of the last pot donates it to some charitable institution. Bryant, once a rich inventor, becomes poor. Then he loses his arm in the factory. The members of the Jack-Pot Club send their servant out to find a worthy man to receive the last pot. He finds Bryant, who receives the money, and due to the influence of the members, he becomes rich and his invention is a success.



THE CLUE POINTS TO BRANSFORD AS THE MURDERER
Scene from "Bransford in Arcadia" (Eclair-Universal—3 Reels—August 19)

"The Buxom Country Lass." (Edison. Mon., Aug. 31.)—Wood B. Wedd is still trying to get a wife, but his chances grow no brighter. This time his efforts to fascinate the owner of a farm who loves a hard worker are amusing.

He and his friend whom he gets to help him surreptitiously, show a woeful ignorance of the most ordinary farm duties, such as collecting fresh eggs and milking the cow. The friend's unsatisfied hunger lets out the secret, and both young men are sent hopping by the irate young mistress of the house.

"Bungling Bunks Bunco." (Eclectic. Three reels.)—A laughable comedy along semi-original lines. There are a large number of excellent studio scenes, and some very clever animals introduced. Binks, in order to win his girl, has his photo taken with his foot on a stuffed lion. She sees through his fraud and forces him to go to Africa. Here he captures, while it is in a cage, a lion, which he tells about on reaching home. However, he proves he is really a hero after all, and wins the girl.

"My Friend from India." (Edison. Three reels. Sat., Aug. 15.)—An adaptation from H. A. DuSouchet's famous comedy of the same name. Walter E. Perkins, the original star, appears in the same role for the Edison Company, and is supported by a large cast, the more important of which are Augustus Phillips, Viola Dana, Sally Crute, T. Tamato, Edward O'Connor, Bliss Milford, May Abbey, and William Sadler.

At the start of the picture and until the end of the first reel, the picture gives promise of being an excellent comedy, and it is better than the average. But the action lags a little at the end of the picture.

The story embraces the experiences of a barber who happened to be thrown in with a young man when both were much the worse for liquor. The next morning the son has to explain the man's presence in his room and calls him "My Friend from India." The rest of the picture is devoted to the barber's attempts to escape from the place, and the young man's family, who believe through this queer person they may rise in select society. The picture is released through the General Film Masterpiece department.

"When the Beacon Failed." (Kleine-Cines. Two reels. Tuesday, August 18.)—This drama is one of the best of the Kleine releases, for the reason that its action is very swift. A fine wreck is shown in the last reel.

Bill, the disappointed suitor, attacks Jim, the lighthouse keeper, and leaves him in an unconscious state. He is unable to light the lamp and a wreck occurs. But it is discovered that Bill is responsible, and as he attempts to escape from justice he falls from a high cliff.

"The Law of the Lumberjack." (101 Bison. Two reels. Saturday, August 29.)—This is an excellent drama, which combines the interesting scenes of a lumber camp with the story.

One most entertaining scene is that in which three men ride from the camp to the mill in a long flume full of running water. They go at great speed and it is surprising that nobody fell off. William Clifford, Sherman Bainbridge, Val Pal and Marie Walcamp play the leads in this thrilling story.

"The Bond Eternal." (Kalem. Two reels. Wed., Aug. 19.)—Tender and pathetic is this picture of a woman who gives up her baby in her poverty to take the place of the dead child of a rich banker's wife. When the woman is about to gain happiness by a marriage with a man who loves her, the worthless husband turns up, and through a sense of duty, she goes to live with him.

On her deathbed, her son, now a young physician, comes to her. She knows he is her son, but he does not realize that he has held his own mother in his arms. Marin Sais gives a splendid impersonation of the mother, expressive but repressed and restrained in its emotionalism.

"A Seaside Flirt." (Crystal. Tues., Sept. 1.)—Not many laughs will result from this comedy, which is quite poorly produced. Vivian Prescott plays the lead. Some of the characters are not even agreeable to see.

LIBERTY MOTION RELEASE FULL OF ACTION

"Hearts United," the initial multiple reel Liberty Motion Picture Company release, is full of action from beginning to finish.

The picture opens in the East and closes in the Northwest. Special care was taken by the author and producer, N. E. Milligan, to secure the proper locations. Some of the Northwestern exteriors were photographed on the vast Liberty estate at Harmonville, Pa., and the scenes in the East were filmed in Germantown, the historical suburb of Philadelphia.



SCENE FROM "HEARTS UNITED," FIRST FEATURE RELEASE OF THE LIBERTY MOTION PICTURE COMPANY, GERMANTOWN, PA.

Philadelphia "Reel" Fellows Have First Outing

Go to Atlantic City, Where the Local Exhibitors Association Give Them a Royal Welcome—Occasion Made Permanent in Films

Special to THE MOTION PICTURE NEWS

Philadelphia, Aug. 27.

THE "Reel" Fellows of Philadelphia had their first outing at Atlantic City recently. About two hundred and fifty people associated with all branches of the industry attended, and a special train left Philadelphia at 9 o'clock in the morning with the gay party on board.

The Mayor and a representative of the Atlantic City Exhibitors League were to have met the train, but owing to its non-arrival at the hour scheduled, the Mayor was forced to leave on other business.

The entire party trooped over to the Alamac Pier, which was the headquarters for the day and were there welcomed by Mr. O'Keefe of the shore exhibitors, and were then extended a word of greeting by "Pop" Lubin, who is spending the summer at Atlantic.

As soon as the short speeches were finished, everybody made a bee-line for bathing suits and took a dip in the briny.

On the way down the Liberty Motion Picture Company, through their publicity manager, Ben Zeidman, formerly "Benny of Lubinville," distributed felt pennants with their trade mark and the caption, The "Reel" Fellows of Philadelphia. These were received with much enthusiasm and were carried by most of the party all day.

At two o'clock the now hungry horde adjourned to the Continental Hotel, where dinner was served. This was complete in every respect and ran its course from soup to nuts. At its close the speechmakers were introduced by N. Edward Milligan, of the Liberty Company, who also acted as toastmaster.

Those asked to favor the assembled gathering with a little torture were Mr. O'Keefe, of Atlantic City; Steve Talbot, Julian M. Solomon, Jr., of THE MOTION PICTURE NEWS; F. V. Armato, of the "Evening Telegraph"; Benny of Liberty, and Ben Zerr, of Reading.

The afternoon was spent in having motion pictures made of the crowd at various places, and then the amusement piers were visited. Steeplechase proved to be the best drawing card. Everybody was tired and hungry by supper time, which included more short talks or silent remarks by some.

The evening was spent at the Alamac Pier, and as a special concession to the "Reel" Fellows, dancing was permitted. This in itself was quite a concession by the city authorities, but the occasion was further graced by the Mayor, William Riddle, who arrived about ten o'clock, welcomed the "Reel" Fellows again.

In his address of welcome he dilated strongly on what the motion picture has done for the world in eliminating prejudice and to help along the open Sunday.

After one solid day of quiet but enjoyable pleasure the special left the shore at midnight and everybody was happy. It was voted that as this outing was such a success, another one of some kind should be held soon.

JULIAN M. SOLOMON, JR.

Live News of the Week

The Motion Picture Exhibitors League has extended a personal invitation to all the Universal stars at Hollywood, Cal., to attend a Hallowe'en ball and banquet at Washington. They have offered to pay all expenses.

Anna Little, who is with the Universal Company, was born in northern California, but her family moved to Chicago when she was a baby. They again moved to Los Angeles when



ANNA LITTLE

she was twelve years old, and she was educated in southern California and proved a good student and an ardent follower of basketball and athletics generally. Her father died when she was seventeen and Anna, as she was a clever singer and dancer, obtained a position with Richard Carle and appeared in "The Tenderfoot."

Miss Little had her first picture experience with the Essanay company at San Rafael, California, where she played with Gilbert Anderson for some months. Then followed two and one-half years with the New York Motion Picture Corporation at Santa Monica, where she played a great variety of parts.

Almost every exhibitor who controls a large house has made arrangements to show "The Littlest Rebel," the picture of the Photoplay Productions.

Pathé Frères have just received word that Commander-in-Chief Joffre, of the French army, has conferred the first medal of war on Corporal of Dragoons Escoffier for "conspicuous gallantry in action."

Escoffier is a member of the Pathé stock company in Vincennes, France, and a man of excellent dramatic talent.

Louis Green, Buffalo representative of the Box Office Attractions, has booked "Sacrificial Fires" at the Elmwood, in that city, for a September date. Mr. Green has been very fortunate of late with Buffalo theatres, as he has placed several of his features.

Bessie Learn, of the Edison players, was among the many Americans recently stranded in Europe when the present conflict started. Miss Learn arrived in Europe on the fourth of June, and intended to sail from Rotterdam, but was obliged to obtain pas-



BESSIE LEARN

sage on the "Laconia" from Liverpool on account of the war and the inability of sailing from the former port.

Miss Learn's trip was taken solely for pleasure, but she says she is glad to get back. She is now at work on a new picture.

The Lyric Theatre, Glasgow, Ky., now gives three-times-a-week shows, on Monday, Thursday and Saturday nights with a complete change of program on each night.

Pearl White, the charming heroine of "The Perils of Pauline," has been on the stage the greater part of her life. Her beginning was similar to



PEARL WHITE

many, as she first appeared as Eva in "Uncle Tom's Cabin." Her school career was for a time interrupted by a circus engagement, and later she entered the field of the legitimate drama, and five years later appeared in the films. This work is more to her liking than stage life, as a great deal of it is outdoor work.

At the dinner held several weeks ago at the Lasky studios in honor of Mr. Lasky and Mrs. Samuel Goldfish, of which Mr. and Mrs. Robert Edeson were hosts, and at which all the members of the Lasky staff of players were present, the novel menu consisted of Dubonnet cocktails "mit Oscar"; grape fruit supreme "Lasky"; green turtle clear; sparkling De Mille Burgundy; "Dusty Virginian" ham; waffle potatoes; Ices "Call of the North," and Ruby Mint a la Figman, in addition to other edibles and drinkables.

The banquet concluded, Mr. Lasky and Mrs. Goldfish, with one hundred and fifty of the Lasky players, witnesssed the first showing of "What's His Name?" in which Max Figman and Lolita Robertson lead the cast.

Leon Wagner, of the Sterling Camera and Film Company, producers of "The Land of the Lost," is busy on a new multiple reel picture.

Paul Qualtrough, formerly manager of the Independent Display Company, of Pittsburgh, Pa., and for three months manager of the General Film Company's poster department in New York City, has been transferred to



PAUL QUALTROUGH

the Pittsburgh offices of the General Film Company, where he will be manager of the poster department, with offices at 123 Fourth avenue.

E. K. Lincoln, leading man of the Photoplay Productions Company, has purchased a hydroplane, both for business and pleasure. The next picture of the company, which necessitates air craft, is the cause of Mr. Lincoln's purchase, but in the meantime he is enjoying himself flying up and down the Atlantic Coast.

The Wieting Opera House, Syracuse, N. Y., which opened for the fall with a road show, showed Kelcey and Effie Shannon in the photo drama film, "After the Ball," for one solid week beginning August 24.

Contrary to expectations, George Kleine announces that there will be no interruption to his business or any inconvenience to exhibitors in obtaining the Kleine output as a result of the war.

Ethel Lloyd, of the Vitagraph company, won the silver cup offered by the management of the Hotel Sheiburne to the best dancer of the Vitagraph players. The occasion was known as Vitagraph night, and attracted a number of society people besides those from Vitagraph.

Edward L. Hayes, of the Special Feature department of the General Film Company, Buffalo, N. Y., gave a private exhibition to Buffalo exhibitors at the Strand Theatre, on Friday evening, of the new Lubin release, "The House Next Door." The exhibitors were enthusiastic in their praise of the acting of George Soule Spencer and Ethel Clayton. The feature has been booked for four days at the Strand, Buffalo.

Clara Horton, who has been with Eclair players for the past two years, is well fitted for the screen, as she formerly appeared in pantomime productions such as "Jack and the Bean-



stalk" and "Cinderella" as a toe dancer.

Miss Horton is only eleven years of age and appears on the screen with unusual naturalness. None of her movements are forced or unlifelike, as is often the case with the conventional stage child.

H. Clay Berger, for several years manager of the Weiland Film Company, now holds the same position in the Keno Feature Film Company at Fourth and Ferry streets, Pittsburgh.

Dr. Jones, of Gassaway, W. Va., has opened a motion picture theatre in that town with a seating capacity of 350. It is one of the finest theatres of its kind in the state.

W. J. Marrion, formerly of the Meyran Theatre, in Oakland, Pa., now heads the National Amusement Company of Grafton, W. Va., which runs the Dixie Theatre in that town and several others in other parts of West Virginia. He is using nothing but feature films.

"England's Menace," a picture apropos of the European war, has been booked for the Strand, New York City. The film was produced but a few weeks ago and was meant to bring to the British public the sense of danger from a sudden attack. The producers never realized that in such a brief space of time the actual conditions portrayed would be upon them.

Henry Gachon, photographic expert of the Universal Film Company's Bayonne laboratories, accompanied by his wife and A. R. Ferrand, recently manager of the Eclipse-Urban Film Company, has left this country to join the French reservists. Mr. Gachon is corporal, and Mr. Ferrand a lieutenant. They left August 5, on the steamer "Lorraine."

Charles Seay, Edison director, is now at work on the first picture put out by the Edison Company comprising five reels, entitled "Fantasma,"



CHARLES M. SEAY

adapted f om the play which enjoyed a profitable run in New York City. The picture shows Mr. Seay in front of a palatial Connecticut mansion, the grounds of which are used in many of the scenes of this picture. The production is a mixture of comedy and drama and under the direction of Mr. Seay should prove a great success.

Among those in the cast are W. T. Carleton, of the old Carleton Opera Company; Marie Le Manna, Edwin Clark, Grace Goodal and George Hanlon, who assisted in screening the production. It will be completed and ready for release some time in December.

An interesting feature of the Photo-Play Productions Company feature, "The Littlest Rebel," is the mode of dress used by the women of the cast. The leading woman of the cast, Estelle Coffin, had her costume reproduced from an oil painting of Mrs. James A. Garfield, wife of the late President.

Miss Coffin has played in several large legitimate attractions, and has always been particular about her dress. Before joining the Photo-Play Productions Company, Miss Coffin played in stock in Chicago, Pittsburgh and Detroit.

A. S. Hyman has been appointed New Orleans representative of the World Film Corporation. He will be associated with the resident manager, Karl A. Bugbee.

Joseph Kaufman, of the Lubin staff of actors, has had a wide stage experience. He was born in 1882 and was graduated from Georgetown University and immediately entered a stock company, where he played for five years in over two hundred different parts. From there he went to Charles Frohman's Empire Stock Company and played on Broadway,



JOSEPH KAUFMAN

supporting such stars as Mrs. Patrick Campbell, Ethel Barrymore, Maude Adams, William Collier and Elsie Janis.

He has played with Henry Savage's companies and again with Cohan and Harris and later played the title role in "Via Wireless' and "Brewster's Millions," put on by Frederick Thompson. He is a valuable player of the Lubin studio and much respected and liked by his associates.

Harry Palmer, the well-known cartoonist and war correspondent, sailed for Europe early last week in the interests of David Horsley and the Centaur Film Company, of Bay-



HARRY PALMER

Mr. Palmer purposed to make di-directly for Liege. It was his intention, it is said, to get on the firing line with one of the regiments engaged and then to make a series of sketches of the actual combat.

These sketches are to be arranged in consecutive order and will be photographed so as to make split-reel and full-reel subjects.

Mr. Palmer and his two assistants sailed for Europe early last week, under assumed names. A scheme has been devised whereby the sketches can be passed successfully by the war censors and rushed to this country. The first subject, if all plans carry, should reach the Centaur studios the latter part of September. The "Seige of Liege" will be the first of the series. Sketches of the scenes and mighty forts concerned in this frightful conflict were completed from photographs before Mr. Palmer left America.

On August 18, the Weinberg Feature Film Company, who control the Greater New York rights for "The Land of the Lost," gave a special showing of that picture in the Midgar projecting room, New York City. All who saw it were enthusiastic.

Werba & Luescher, New York Theatre Building, New York, has purchased the rights for "Manon Lescaut," starring the incomparable Cavalieri, one of the world's famous beauties, supported by Lucien Muratore, the great French tenor and lyric actor, for the State of New York, at a large figure.

After looking over the features in the market the company decided that it could handle this one to excellent satisfaction.

Arthur V. Johnson, leading man of the Lubin Company, is now appearing in the leading role in the Lubin serial



ARTHUR V. JOHNSON

picture, "The Beloved Adventurer" as well as directing it. Lottie Briscoe appears opposite Mr. Johnson.

Perhaps Robert Ellis, the popular Kalem star, put more realism into the role of John Gage in "The Path to Ruin" than he intended when he burnt himself so badly that he had to go to a hospital for three weeks.

The following scenes take place in a hospital, but the producer kept to the hospital in the studio, instead of carrying the camera into the sick room of Mr. Ellis.

The Vitagraph Company, working in co-operation with the East Side Protective Association and Miss Sophie Irene Loeb, the champion of the East Side children and mothers, is producing a motion picture entitled "A Silent Plea for a Widowed Mother's Allowance." The object of this picture is the promulgating of wider interest in the welfare of the poor and the opening of playgrounds in the overcrowded districts of every city in the Union.

Miss Helen Springer, head of the song slides department of the General Film Company, Omaha, Neb., says that business in her department has amounted to nothing during the last year. To discover whether exhibitors want such features, to find out why they do not pay, and how to make them pay, she is planning a personal campaign. Being an accomplished singer, she will select some choice slides and apply to several prominent Omaha exhibitors for an opportunity to see whether she can draw trade. She is confident the song slide business can be revived to a certain extent.

"The Lucille Love" series, still running on the Universal schedule, and the early instalments of which are being booked by the Feature Film and Calcium Light Company, of Pittsburgh, is still proving a big drawing card with the motion picture men in that city. It is stated that the day the picture is put on at any theatre in the city is always a big day with the receipts.

E. A. Kena has resigned as manager of the Keno Feature Film Company, of Pittsburgh, and has gone into business for himself. He has named the new company the Grit Film Company, and is located at 107 Fourth avenue. He has about a dozen features and a number of single reels.

"John Barleycorn" has started in Pittsburgh. It was shown Monday, Tuesday and Wednesday of last week at the Sheridan Square Theatre and proved a sensation. All attendance records for the theatre were broken.

Carlyle Blackwell, head of the Favorite Players Film Company, is working on the first release of that concern, "The Key to Yesterday," adapted from the novel by Charles Neville Buck. The feature will consume four reels. Mr. Blackwell is playing the lead in the picture as well as directing it.

One feature a month will follow this first release, and some of the greatest favorites in filmdom are scheduled to appear in visualizations of popular plays and books.

One of the strongest points in connection with "The Littlest Rebel" is the convincing paper that accompanies the picture. The lithographs show actual scenes taken from the picture, and, as one of the most important things in connection with a photoplay is the paper, the Photoplay Productions Company is to be complimented on theirs.

An announcement of the plans under way for conducting a wide publicity campaign for Paramount pictures appears in the latest issue of "Photo Life," the chatty folder brought out each week by the Famous Players Film Company of New England. The article is headed with a novel trademark, recently adopted by the Paramount Pictures Corporation, showing a sharp mountain peak above the clouds, in allusion to the quality of the firm's films implied in the word "paramount."



CAPTAIN AMATO SUSPECTS THE AMERICAN
Scene from "The Lure of the Geisha" (Bison 101—Two Reels—August 22)

The Square Town Electric Theatre, Brooklyn, Michigan, believes in letting the people know when it is going to have something exceptionally good to offer by distributing numerous colored heralds broadcast in the principal streets of the town in which it is located.

Each herald generally contains four synopses of the most important reels for four consecutive performances.

Recently it announced the "Lucille Love" series in a large salmon-tinted herald, offering season tickets for the entire fifteen entertainments at a reduced price.

Agnes Egan Cobb reports that telegrams, letters and orders are coming in from all over the country regarding "The Horrors of War." This subject was named previous to the war, but timely enough to warrant big sales.

On August 22 Webster Cullison, Director-in-Chief of the Eclair studios, entertained the Universal exhibitors of Arizona in the new studios and laboratories of the Eclair Film Company in Tucson, Ariz. They were introduced individually to all the Eclair players and were then escorted through the menagerie, where they witnessed the exciting event of seeing a young wildcat break lose and severely lacerate Henry Aldrich, an actor.

The camera-man was able to take a picture of this scene, which will be worked into a forthcoming release.

The Philadelphia Evening "Telegram" is running three times a week installments of "The Million Dollar Mystery" corresponding to the parts of the serial shown at the local theatres.

A list of forty-three motion picture houses is displayed in a box near the page of every reader of the newspaper to see at a glance the nearest theatre in his neighborhood showing the Thanhouser picture.

On August 24 B. F. Keith's Crescent Theatre, Brooklyn, N. Y., opened with "The Littlest Rebel." Although the thermometer registered eighty-nine, the picture played to a capacity house.

G. W. Pasco recently opened two new theatres, one at Bealington and the other at Phillips, W. Va. Both theatres have been christened The Grand, and both have a seating capacity of 300. Mutual service is shown at both houses.

C. F. Schwerin has promoted the Jamaica Amusement Company, and expects to erect a 600-seat theatre in Flushing, L. I., at the corner of Main street and Broadway. A Simplex machine will be installed. The place will be open about October 1.

H. L. Elden has just opened a motion picture theatre at Reeves, La.

"ENGLAND'S MENACE"

(Cosmofotofilm—Three Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE producers of this patriotic drama little realized at the time of its conception how timely the subject would prove when released. The rapid onrush of events in Europe in the last few weeks almost makes it seem as if the London Film Company, the makers of the picture, had been gifted with clairvoyant powers in deciding on a subject of this character.

It comes at a period of unprecedented demand for "war" films. Put on under the expert direction of Harold Shaw, "England's Menace" measures up to the high standard expected of a screen drama passing through his hands.

The subject, the possible invasion of England by a foreign power, whose name is suppressed though it requires no effort of imagination for a reader of current events to guess the country meant, has been handled through a series of dramatic incidents. Not a moment is the attention permitted to lag—a tribute to the powers of both the author, Bannister Merwin, and the director, Harold Shaw, who carried out the details of the scenario with unusual skill.

Ordinarily the picture might not have any special interest in America, but now it will be viewed with almost as much eagerness by people on this side as it was in England.

Many of the naval manœuvres show skilful management of the camera. Indeed, the completeness of these scenes seem to imply the assistance of the British Government, which probably, if representations had been made to it by the producing company, realized the power contained in such a picture for arousing public opinion on the vital subject of home defense.

Besides scenes showing the British fleet in line-of-battle formation, there are excellent views of troops. All branches of the service, infantry, cavalry and artillery, are reproduced with spectacular effect.

Wireless in the hands of children, who have an amateur plant, is instrumental in the salvation of England from the ruthless and cunning of an ever alert enemy. The whole plot is worked out with conviction, and the thought of watching the destiny of a great nation hanging in the balance by the invisible "thread" of this wonderful but now quite common invention used as a toy by two children is spellbinding.

Secret plans are made by a foreign power to invade England. One of the principal spies obtains a place as butler in the household of the secretary to the prime minister, and while acting in that capacity manages to gain possession of valuable information. The secretary's young son and daughter have an amateur wireless outfit. The spy uses it to send information in cipher abroad to his government. After copying a message and decoding it he burns the paper, letting it fall to the floor of the wireless shelter.

The children find the charred message. The ink is still visible. Out of curiosity they copy the numbers representing the letters, thus obtaining a key to the spy's code without realizing the exact nature of their discovery. Later, on the date fixed for the invasion, they take a message, and decipher it. The significance of the communication dawns upon them and they hurry off with it to their father. The prime minister is notified, and he instantly sends out orders for getting the troops and the fleet in motion.

The prime minister by a clever ruse, sending a false order by the wireless code to the enemy's ships to turn back, averts the danger of invasion and the country is saved from the enemy's designs.

The Strand Theatre, New York City, booked the film for the week beginning Sunday, August 23.

INSTALLS TWO-DAY FEATURES WITH SUCCESS

Special to THE MOTION PICTURE NEWS.

Elizabeth, N. J., Aug. 26.

THE new sign of the times in the local motion picture field is the action of the manager of Proctor's Broad Street Theatre in trying out two-day feature pictures.

In the past the programs have been changed daily, but the new plan is working out well and will probably be continued. The Pathé production, "Sport and Travel in Central Africa," was here for two days recently and drew good houses. Single day programs in the future will probably only be run on Mondays and Saturdays.

B. A. Holway, the manager of the house, says that no picture ever shown there attracted such widespread comment as "The Wolf," a Lubin feature which was exhibited there.

"CHAINS OF THE PAST"

(Box Office—Three Reels.)

REVIEWED BY J. BURROUGHS NOELL

IN a drama of marital infelicity such as this the acting is the most important element, because it depends largely on the skill and finesse of the players whether the story will strike a responsive chord in the spectators and carry conviction of its reality and power.

Played by this intelligent and capable and well-trained company of players, it has all the intensity and dramatic power bound up in a story of a wife that leaves husband and home, taken for dead, and then turns up as a criminal for the husband, who has married again, to prosecute.

The woman who delineates the wild and excitable creature who has married but finds domestic life utterly repugnant to her is one of the most beautiful women appearing before the camera.

With this almost necessary qualification she might have gone a long way, but she has also the rarer gift of imagination and the histrionic instinct, and she succeeds in enveloping herself in the part and forgetting herself in the emotional



A WOMAN MISUNDERSTANDS HER HUSBAND

requirements of the character. The unrestrained, reckless, impetuous nature of this woman, her difficult and trying temperament, and, above all, the fascinating charm of her presence, stand out clearly and distinctly; her dashing, wild untamed spirit reaches us unmistakably out of the screen.

The lawyer whom this woman marries and then deserts because he is too much of a Philistine to fit in with her unconventional ideas wins our admiration by the manliness and forbearance which he displays in his sorrow and by the prompt resourcefulness in time of need. The actor interprets his character truthfully, with a quiet, subdued and understanding impersonation.

In the tense dramatic moments of the story, and these are many, there is none of the violent emotionalism and painful gesticulation into which such situations so often tempt less experienced players.

DEODORIZES THEATRE AIR

To purify and deodorize the air in theatres, offices and other rooms where large numbers of people are constantly assembled has presented a difficult problem for a long time and one that has been difficult of satisfactory solution.

The perfect Electro Air Purifier is a simple device manufactured by the Mathes Sales and Manufacturing Company, of Rochester, N. Y., advertised in another part of this magazine which the manufacturer claims will do this work quickly and thoroughly with the utmost satisfaction.

A perforated metal container with a small tank inside holding the fluid, which is absorbed by a special fibre packing and is so constructed that it may be attached instantly to an electric fan, constitutes the main features of this device for which patent has been applied.

One-quarter of an ounce of the perfumed disinfecting fluid furnished with the apparatus will deodorize, purify and perfume the air in a large theatre or office for an entire day.

Various odors can be furnished according to the provision of the purchaser and the apparatus can be used for scenting a room with a delicate perfume, even where there is ample ventilation and there is no necessity to deodorize or purify the air of the room.

The Alliance of Films and Magazines

Publishers and Motion Picture Producers Evolve a New Medium of Far-Reaching Effect for Mutual Advertising

AFTER the motion picture practically superseded all other forms of amusement and became a great factor in the lives of the people, the newspapers and magazines saw in film drama a new and influential advertising ally.

By the inauguration of proper co-operative methods between publishers and motion picture manufacturers a new plan to reach the public and hold its interest, for the mutual benefit of publishing house and screen producers, was evolved.

Who was responsible for the conception of this satisfactory co-ordination of interests is a question long considered debatable. An answer is found in the following communication from G. W. Wood, of the "Ladies' World," who claims for his publication the honor of originating the brilliant idea, the development of which is now seen on every hand.

His letter follows:

"Let me call to your attention that it was 'The Ladies' World' that originated and inaugurated the present great movement towards co-operation between publications and motion pictures by the introduction in our columns over two years ago of the 'What Happened to Mary' series, which was produced in collaboration with the Edison Company.

"The development of that idea since then is very apparent to any one who watches the columns of any newspaper or magazine. Since the success of that series 'The Ladies' World' has been committed definitely to the very sound policy of encouragement toward the motion picture industry.

"For two years we have had some feature of motion picture interest in every issue of the magazine. We have run three covers devoted to motion picture actresses; we have had the 'What Happened to Mary,' and 'Who Will Mary Mary,' series extended through a period of eighteen months; we followed that with our enormously successful motion picture Hero Contest; we have already begun in the September issue a most powerful serial in the form of an autobiography of a motion picture actress, under the title 'My Stage Life,' which will do much toward enlightening the general public concerning motion picture manufacture and the life of the people connected with it.

"In the series which we have arranged with the Essanay Company, no one particular person will be featured, but the entire resources and product of the Essanay plant will be involved. A series of twelve stories and accompanying three-reel features, published and released on the eighteenth of each month, has been planned.

"We are putting in the last link in the chain of selling force. We are creating the demand on the part of the public—the ultimate consumer—for motion picture products, which puts the entire idea in the field of legitimate commercial progress. The chain is complete from manufacturer through the wholesaler, the jobber, the retailer and the consumer, with the accompanying publicity and demand-creating campaign."

"Littlest Rebel" Child Actress in War Zone

Mimi Yvonne, Who Plays Virgie, Has Harrowing Experiences in England and Germany—Sleeps in Steerage on Return Voyage

MIMI YVONNE, better known probably for her portrayal of the character of Virgie in Edward Peple's Civil War drama, "The Littlest Rebel," safely returned to America after an extremely adventurous experience in Germany and England.

Mimi's father, an officer in the English Army, was hastily called to his regiment. Mimi, who at the time was in boarding school at Leipsic, was without funds save for a few travelers' cheques, which the merchants refused to cash.

She cabled the Photo Play Productions Company and Frank Tichenor forwarded to her, through a friend of his, who was leaving for the other side, enough gold to bring her home comfortably. Mimi arrived with her mother in New York last Tuesday.

The money arrived by messenger and mother and daughter started for the railroad station only to be arrested and thrown in jail as spies. They were kept there nearly all night, and were finally searched before allowed to go.

"We were driven into a train like so much cattle and for twenty-one hours we were without either food or water," said the mother in a recent interview.

"In Liverpool, for nearly a week, we tried to secure passage on a steamer bound for America, but without success.

"Finally we were given a plain, ordinary bunk in the steerage of the steamship 'Chicago.' The trip was terrible, but anything was good enough for us just so it brought us to New York."

When asked if she had any fears for the safety of her father, she replied, "Father has not been in actual service for nearly six years. He came to America with mother when I was only a year old and entered the shoe business. He went to Leipsic to visit us and there answered the 'call to arms.' Father is a brave man and quite able to take care of himself."

Miss Yvonne has signed with Mr. Tichenor for his next production, the title of which will be announced later.

TRAGIC SCENE ALMOST REAL

A motion picture tragedy came within an ace of being turned into a real one recently in the lake on the Liberty estate at Harmonville, Pa. But for the prompt action of one of the actors of the Liberty Motion Picture Company, of Germantown, Phila., a "super" would have been drowned.

The man in swimming came up underneath the raft, striking his head. No one noted his absence for a few minutes. Then somebody noted that he had not come to the surface. One of the leading men of the company dived under and rescued the super, who, within a short time, recovered.

The Operator's Exchange

DALLAS NOW A UNION TOWN

Special to THE MOTION PICTURE NEWS

Dallas, Tex., Aug. 25.

The formal signing up of working agreements with members of the local union of operators has been carried out, and Dallas is now a strictly union operator town. The strike of the operators extended over a period of several months.

If any of the houses lost business as a result of the strike a casual observation failed to show it. Managers of the local houses, however, got tired of having their places picketed, especially after one or two of the houses had signed, and when the manager of the Hippodrome, the largest house in Dallas, signed, all others followed.

EMMET HAMBRICK.

HEADING OFF A PANIC

Not only quick action was displayed by the operator in the Star Theatre at Elgin, Ill., when a film caught fire the other day, but rare wit as well. He was running a "war" picture when through some cause the film caught fire.

Quick as a flash he slid in a "Just a Moment, Changing Reels" sign, and then grabbed the blazing film and threw it out the window into the street. Very few of the patrons realized what was happening. The machine escaped damage.

AN EYE-SAVING DEVICE

A little stunt that is being used by Milwaukee operators quite extensively and one that has proven a wonderful saver of eyes is the placing of a piece of yellow-green glass between the operator's eyes and the light on the gate. As is well known, the ultra violet rays in the light are very injurious to the eyes and many operators have seriously impaired their sight by watching the dazzling white light on the gate.

The glass absorbs all of these rays and saves the operator's eyes. It is attached to the side of the head, the exact place depending on the make of the machine.

Another simple little device that is also much used, and one that is a great time saver for the operator, is a pinhole in the front of the lamp house over which is set a cheap reading glass.

The reading glass throws an inverted image on a metal screen fastened on the upper lamp house and allows the operator to see at all times exactly how his carbons are burning and gives him plenty of opportunity to correct them before any fault in the light is visible on the screen.

A similar apparatus placed on the side of the lamp house enables the operator to get a side view of his carbons and correct such faults as the bottom carbon burning too far ahead or behind, etc. If a voltmeter and an ammeter is placed on the wall in line with the two images, the operator will find that he can save practically half as much juice as he used when he had no control over his arc.

PHILADELPHIA FLICKERS

The new Stanley Theatre is installing two motor drive, motor feed Simplex machines in the projection room.

This is the first installation of its kind in the country, so far as is known, and is undoubtedly the opening gun for better projection. In order to make this installation, it was necessary to enlarge the operating room to 16' 6" x 9' 10" x 8'. This does not include the rewinding and rheostat rooms.

In addition to the two Simplex machines there is a Kliegl dissolver. The ventilation is afforded by two wall register 24" x 36", with a 24" intake fan, and air in the room will be expelled through one 16" exhaust, one 5" exhaust, and one 36" vent flue without forced draft.

The manufacturers guarantee that the operators can work in the room, on the hottest day of the year, without removing their coats or collars. With such equipment, the Stanley can safely claim the most modern and up-to-date operating room in the city.

The projection is in charge of Brothers H. D. Cherry and Wm. Heuhner, both members of Local No. 307.

Brother Harry Kleiser, of Buffalo, N. Y., Local No. 229, formerly of this city, and in fact born in the city of Brotherly Love, has returned to the fold. Harry was transferred to Local No. 307 at their last meeting. They may go away for a while, but the most of them return.

C. L. Bradfield, of the Family Theatre, demonstrated his ability to run an automobile last week, when a party of friends stopped at the theatre and asked if he could run a Simplex. Brad thinking that they meant a motion picture machine assured them that he could and they told him that there was one at the hotel on the corner. A short time afterward Brad returned with the Simplex (auto) accompanied by a driver, and turning to his friends said: "Here is the machine, I can run it, but WHO IS GOING TO PAY FOR IT? The joke being on his friends, they hired the machine for the night.

James Garvey and W. G. Murray spent Sunday of last week at Egg Harbor on a fishing trip. While on the trip Garvey and Murray made arrangements for the purchase of a motor boat, for the operators' boat house, that they are to have next summer.

Gus Hagner is now in charge of the stock room of the Mutual Film exchange, of this city.

While on his way to New York recently, Brother Maxwell C. Hite, of the Harrisburg, Pa., M. P. M. O. U., dropped in on the boys of 307 at their headquarters to say hello, and the boys insisted that he take in the sights. While going the rounds Brother Hite met with an accident. He fell down the steps of the Moose Club and painfully hurt his leg, but the boy insisted that he was not hurt and went on his merry way to that big city of New York.

Another recent visitor to the Philadelphia rooms was Brother Claude Winters, of the Louisville, Ky., local, who is here on a business visit.

Big doings at the Philadelphia headquarters on the night of August 26. After the meeting there was an address given by Brother Maxwell C. Hite, of the Harrisburg local, on the subject "Unionism; What It Means and What It Is." the address was accompanied by an illustrated lecture by Brother Hite.

Brother Frank Wenke, of 307, will be in charge of the projection room at the New Fairmount Theatre, this city. Frank will be long remembered by us all for the record that he made while with the "Quo Vadis?" pictures.

The season is on in full blast here and things show all indications of a big year in the film business.

The new theatre of Marcus Loew in this city, the Knickerbocker, will shortly open. This new addition to Philadelphia's theatres will present refined vaudeville and first-run feature photoplays. The equipment in the projection room will consist of two Simplex machines and spotlight. The projection will be in charge of Norman Johnson, a 307 man.

Brother Albert Ayre, of the Philadelphia local, has just returned from his vacation in the country and is the picture of health. Al is the white hope of the Philadelphia local.

Brother William Jackson has gone to Atlantic City to make pictures of local events as they happen at the seashore.

Child Labor and Other Things

For the last several years the question of child labor has been constantly before the public, but it remains for the state of Texas to set an example for the state of New York to follow.

As a witness of this fact it is only necessary to read the article accompanying this one on the same page.

It seems that the state of Texas has been the only commonwealth to take advantage of the example set by Massachusetts, and a law is about to be passed that is really a protection to the people.

In the first place, it is necessary for the applicant to be at least twenty-one years of age, and, in the second place, it is required that the applicant pass an examination before an examining board competent to give this examination.

This will naturally mean that the examining board will have at least one practical operator on the board, and this, at any rate, will be some assurance that the examination will be a thorough one.

As a matter of course, this will tend to eliminate the operator of sixteen and eighteen years of age, who is now endangering the lives of the public in this and other states.

Some day every state will have a law of this kind, but, like all reforms, it takes time to develop them.

In the meantime, it behooves everyone with the interests of the business at heart to agitate for better conditions.

W. D. CHANEY.

MANHATTAN MEANDERINGS

Met Brothers M. H. Davis and George P. Dixon at Keanshurg, N. J., the other evening and from all accounts they are having the time of their young lives. Surrounded as they are by the flower of New Jersey femininity, I should hope they were, and if they are not, they are not the boys I always thought they were.

In spite of my fears for the safety of Brother Chris Krogh, who was on a visit to Denmark, I am glad to state that he has returned with both feet.

Brother Earl Rossman is no longer connected with the New York Theatre, but is at present with the Annette Kellermann picture at Baltimore, Md.

Arthur Jaeger, formerly an operator, and now in charge of the shipping department in the main office of the Eclectic Film Company, has been made chief operator and manager of the posters in the company's exchange on Twenty-Third street.

HEARD IN THE LOBBIES

The Crescent Theatre, Syracuse, N. Y., is running the General Film program and showing two day runs of all the exclusive department features with success. This is the only theatre in Syracuse that ever attempted to run one feature for two days.

The beautiful new Temple Theatre, Syracuse, N. Y., seating 1,800 and built for vaudeville, has opened and is running two reels of General Film pictures as a part of the program.

The Dreamland Theatre, Syracuse, N. Y., recently closed, has reopened under new management. The house has been redecorated and made more inviting.

The Majestic Theatre, Syracuse, N. Y., has been taken over by two Italians who have renamed the house the "Umbria." Vaudeville and pictures appealing to the Italian colony are offered and a ten-cent admission is charged.

Carlyle Blackwell recently stopped off at Syracuse, N. Y., on his way to California to say "Hello" to the people of his own home town.

The Hippodrome, in New Orleans, is having remarkable success this summer by devoting a greater part of its attention to films of foreign manufacture. A great many of the productions have been from three to five reels.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

THE RYE BEACH THEATRE, INC. Motion pictures, etc.; $5,000; Rye Beach. George Stubbmann, of Rye Beach, and Louis Berni and Jacob Axelrad, of New York.

109TH STREET THEATRE CORPORATION. Theatrical, motion pictures, etc.; $10,000; Manhattan. Emma and Ludwig Erb and Gustave Zimmerman, of New York.

FOREIGN PLAYERS PRODUCING CO., INC. Theatrical, production of plays in foreign languages by aid of foreign talent, and production of films; $10,000; Manhattan. Max Moscowitz and Jonas Silbermastein, of New York, and Gregory Pollock, of Brooklyn.

PACKARD FILM CO. Theatrical and motion pictures; $1,000; Manhattan. Jacob Karb, of Paterson, N. J. Charles and Abe Finberg, of New York.

THE TOPICAL NEWS COMPANY, INC. Manufacture and deal in motion pictures and films designed as advertisements; $100,000; Manhattan. Maxwell Ryder, Carlisle H. Rogerman, Alfred A. Sommerville and four others of New York.

DAYLIGHT SCREEN COMPANY, INC. Theatrical and motion pictures; $100,000; Manhattan. Blair Frazier, William Carter, Andrew E. Sobo and two others of New York.

INTERNATIONAL EDUCATION LEAGUE, INC. Theatrical and motion picture business of a historical, educational and scientific nature; $10,000,000; Manhattan. Rollin W. White, Blair Frazier, Charles Thorne and twelve others of New York.

STEVENS ATTRACTIONS, INC. Theatrical and motion pictures; $10,000; Buffalo. William H., Sarab B. and J. Robson Stevens, of Buffalo.

THE WILLIAM H. CESTERLE AMUSEMENT COMPANY, INC. Theatrical, motion pictures, amusement parks, etc.; $2,500; Long Island City. Wilhelmina L. and William H. Cesterle and Frederick S. Ohle, of Long Island City.

FILM STOCK COMPANY, INC. General film and motion picture business; $100,000; Manhattan. James H. White, William Steiner and A. B. Gardner, of New York.

PEARL AMUSEMENT COMPANY. Theatrical, motion pictures, etc.; $3,000; Brooklyn. Herman and Minnie Weingarten and Max Schwartz, of Brooklyn.

ONEIDA AMUSEMENT COMPANY, INC. Theatrical and motion pictures; $2,000; Oneida. Frederick Hathaway, John B. Coughlin, Frederick A. Sanlon and one other, of Utica.

ALASKA FILM CO. INC. Deal in real estate, live stock, mining, etc.; $150,000. W. F. Cooper, Juneau, Alaska; H. Schenck, D. H. Turner, New York City.

EUREKA PROJECTOR DEVICE CO., INC. Manufacturers, motion picture projectors, etc.; $100,000; New York. Jas. F. McGrath, 256 E. Sixty-eighth street, R. A. Kraus, 147 W. Fifty-fifth street, J. Chester Hasbrouck, 11 W. Thirtieth street, all of New York City.

EDYTH TOTTEN FILM CO. $25,000; Manhattan. E. Totten, Brightwaters, L. I.; W. H. Glover, T. F. MacMahon, New York City.

BNU ENTERPRISES, INC. General motion pictures and theatrical; $30,000; Manhattan. A. L. Burchell, T. K. Mahlon, A. D. Ghersan, New York City.

CATHOLIC FILM ASS'N. $500,000. T. A. Kavanagh, Roy L. McCardle, Dr. Conde B. Pallen, 197 Heyman avenue, New Rochelle.

THE AMERICAN CELLONE COMPANY. To manufacture and deal generally in non-inflammable motion picture films; $1,500,000; New York City. Chas. Hollander, Joseph T. Patterson, Emil R. Siebert, 452 West Twenty-fourth street, New York City.

CELLITE SAFETY FILM CO. $100,000. Charles Hollander, E. R. Siebert, J. T. Patterson, 129 W. Ninety-eighth street, New York City.

ALL THEATRES FILM & ACCESSORY CO., INC. Theatrical, general motion picture and supply business; $75,000; Buffalo. R. A. Caskie, P. W. Webster, E. A. Kingston, Buffalo.

At Harrisburg, Pa.:

RUSSELLTON AMUSEMENT COMPANY. To conduct theatres and motion picture houses; $5,000; Russellton, Allegheny county, Pa. S. W. Church, of Allison's Park, Pa.; Charles W. Davis, Henry E. Keil and Walter Halley, of Large, Pa.

At Columbus, O.:

THE CRAWFORD AMUSEMENT CO. Motion pictures and vaudeville; $7,000; Cleveland. E. R. Moses, J. P. Liechti, K. C. Smith, W. C. Crimmel, F. S. Fish.

MOTION PICTURE SUPPLY CO. $10,000; Cleveland. Fred Desberg, M. J. Roan, L. Grohs, F. A. Cooke, E. P. Strong.

PHOTO PLAY NEWS CO. Printers; $10,000; Cleveland. Fred Desberg, M. J. Roan, I. Grohs, F. A. Cooke, E. P. Strong.

MECHANICAL DEVELOPMENT CO. Dealers in patents; $10,000; Cleveland. W. H. Hassel

At Detroit, Mich.:

THE ESPERANTO FILM MANUFACTURING CO. $75,000; Detroit.

At Dover, Del.:

ZENITH FEATURE FILM CO. $300,000; Duluth.

PROGRESSIVE MOTION PICTURE CORPORATION. Acquire and operate motion picture film exchanges, etc.; $750,000. S. A. Anderson, J. Curtin, New York City; J. M. Satterfield, Dover.

KLEEN-O-SCOPE CO. To conduct, maintain and operate theatres, moving picture theatres, etc.; $1,000,000; Wilmington, Del. E. G. Boyd, Edmund S. Hellings, P. L. Garrett, all of Wilmington.

FOREIGN FILM COMPANY. $100,000; Philadelphia.

FOREIGN ANIMATED ADVERTISING COMPANY. $5,000; Philadelphia.

THE ALL STATES FILM CORPORATION. $5,000,000. S. A. Anderson and Joseph F. Curtin, New York.

At Boston, Mass.:

THE SALEM THEATRE, INC. To do general theatre business, such as vaudeville and moving picture business; $20,000; Salem. Charles Wineapple, Max Lemkin and Mauruce Wineapple.

NEW ENGLAND MOTION PICTURE CO. $150,000; Boston. F. E. Farnsworth, president, Somerville; E. L. Knight, treasurer.

At Trenton, N. J.:

LIFE-PHOTO FILM CORPORATION (New York). Manufacture motion pictures; $100,000; Grantwood. E. M. Roskam, L. Abrahams, H. Tobias, B. Loewenthal, J. J. Goldberg, New York City.

At Augusta, Me.:

CONSUMERS FILM CORPORATION. Dealers in moving picture machines, photo films, etc.; $25,000; Portland. Pres., Albert F. Jones; treas., T. L. Croteau; clerk, James K. Manter.

HEARD IN THE LOBBIES

Fred Lovett, a local young man, who was formerly assistant manager of one of the local theatres in Providence, R. I., and of late the manager of a theatre in Massachusetts, will shortly assume the management of the New Theatre in Olneyville.

Martin Toohey, the popular manager of the Scenic Temple, Providence, R. I., will resign shortly, it is said, and take the management of the New Emery Theatre, almost completed. Mr. Toohey will also take a few of the Scenic Temple employees with him, so the rumor goes.

The Blackstone Hotel, of Providence, R. I., it is understood, will soon be torn down and a picture theatre erected in its place. The Blackstone is located in the heart of the business district, and the resulting theatre should do a tremendous business.

Work has commenced on the big Hippodrome on Fountain street, Providence, R. I. It is said that the Hippodrome will seat seven thousand when completed.

The popularity of the motion picture in Providence can best be judged from the fact that three years ago there were approximately six motion picture theatres in Providence, and in 1915, when the proposed theatres are completed, there will be fifteen motion picture theatres in operation.

J. J. McCarter, formerly of Batesville, Miss., is having erected at Water Valley, Miss., an airdome for a moving picture show.

Brown & Pilgrim have just established the first motion picture show in Philadelphia, Neshoba County, Miss.

Brown Brothers have again reopened the "Little Hippodrome," at North Warren and West Hanover streets in Trenton, N. J. This motion picture house, built for them about a year ago, has had a checkered career. It has been under several managements since. Andrew Brown is now the moving spirit in the house.

The New Grand Central Theatre, Grand and Lucas avenues, St. Louis, has run "Les Miserables" at two different times during the past few months. The first engagement lasted three weeks, and the second two weeks, but so many requests came to the manager of the New Grand Central, William Sievers, for another chance to see the feature, that he decided to give a third presentation of the famous pictures.

RIGHT OFF THE REEL

Director Paul Powell, of the Western Lubin studio, last week began the production of a two-reel mountain story, "The Four Narrative." The scenario is by Marc Edmond Jones, and Miss Velma Whitman will play the lead.

Mae Bennett La Reno, singer at the Grand Theatre at Venice, was run down a few evenings ago by an automobile while walking to the tracks to board a car. She was badly bruised about her throat and shoulders, and the driver of the machine, in attempting to prevent hitting her, ran into a brick building. He has since been in a bospital hovering between life and death.

Eddie Abeles and Charles Richmond are recent arrivals at the Lasky studio. The former will play in "Bobbie Burnitt" and "Ready Money," to be filmed under the direction of Oscar Apfel. Richmond will play in "The Rose and the Ring." "What's-His-Name?" with Max Figman and Lolita Robertson, has been finished under the direction of Cecil de Mille, the last scenes taken being those of the interior and stage of a theatre, when a large number of extra people were used.

In the two-reel Western picture, "Poncho," recently made at the Western Lubin studio, is one real punch that was not made intentionally. While in a chase scene, in which William Parsons, on horseback, and holding Miss Velma Whitman on the horse while she partially supported herself with one stirrup, was being followed by a number of cowboys, the horse jumped sideways.

The actress' foot slipped from the stirrup and she fell almost to the ground before being caught by Mr. Parsons. In raising her to the saddle she swung under the horse and was kicked. The chase was completed, and the average picture fan will not be able to tell that the fall was accidental. Miss Whitman was unable to report at the studio for more than a week as a result of the accident.

In a Rex, Leonard, drama, entitled "For the Secret Service," little Ella Hall, one of the youngest leading women on the screen, recently wore a full evening dress for the first time in her life.

She is only 17 years old and it is only recently, since she has been in the company of which Robert Leonard is director and star, that she has been assigned roles of a full grown woman.

Bob Frazer, of the Eclair Western studio, has developed a talent for taxidermy. His specimens of gila monsters and rattlesnakes are works of art. Bob says so himself, which proves the truth of this statement.

Ralph Ince, with a company of Vitagraph players, is taking a four reel picture in which Earle Williams will assume the lead. The scenes are being enacted at Bay Shore, L. I.

Theodore Marston, another of the Vitagraph producers, with his company of players is located in the Adirondacks, wbere he will portray at least four pictures in which the mountain scenery and lakes will furnisb the picturesque and romantic settings.

Miss Florence Hamilton, formerly leading lady for the Corse Payton Stock Company, Bridgeport, Conn., is to quit the stage to become a trained nurse. Miss Hamilton in private life is the wife of Jim Barry, a former actor and now manager of the Scenic Theatre, New Bedford, Mass.

Louisville boasts one entire family of motion picture actors and actresses. The family is that of Otto Schaefer and besides Mr. Schaefer is composed of his wife and their two daughters, Mary Pauline, 9, and Otis Elizabeth, 7.

The two juvenile members of the family are rapidly winning an enviable reputation among picture fans for their part in melodramatic and Wild West scenes. For several seasons they were connected with the Essanay Film Producing Company, but at present are appearing with their parents in productions of the Commercial Film Company, a recently organized Louisville concern.

The Henry Pathé Lehrman Company, with Billie Ritchie working in the lead roles, has recently come into the Universal fold at their Hollywood studios.

Although the company has been located at Hollywood but a few days, Manager Bernstein has already had erected for them a special stage 100 feet square.

The two-reel comedy drama, "Caroline," written by Ruth Ann Baldwin and produced by the Turner Special Feature Company, gives promise of being one of the most successful of recent Universal films. Otis Turner directed the production, and Anna Little plays in the title role and Herbert Rawlinson playing opposite her as the Prince of Balzovia.

In and Out of Los Angeles Studios

Special to THE MOTION PICTURE NEWS.

Los Angeles, Aug. 24.

NOT content with an aeroplane and a Mercer racer, Mabel Normand has entered the amateur field, having purchased the seven horsepower cyclecar made by Shirley Williams, age 16 years, with which he won third place in the Vanderbilt, Jr., races at Ascot Park, Los Angeles, July 4th, making the fifty miles in one hour and six minutes. The cyclecar has a speed of fifty-five miles an hour.

Miss Normand has had the little racer finished in an elegant manner at one of the local garages, and for the next two months the young driver and maker of the car will use it in giving exhibition mile runs at fairs and amatcur race meets, the largest one he will attend being that at Tacoma, Wash., on Labor Day, when there will be a purse of $750 and three cups for the two fifty-mile races.

Local photoplayers have been advised by members of the Biograph producing companies that the local studio is to be opened August 30. This studio has been closed since June.

Orin Denny, who was with the Essanay Company for three years, the Universal for almost that period, and other companies in the capacity of laboratory foreman, has opened a commercial laboratory in Highland avenue, just below Hollywood boulevard. In this he will use the drum system, and at this time has practically all of his equipment installed.

Elaborate Lubin Production

The Lubin studio is closed this week to all companies except that producing "In the Dragon's Claws," under the direction of Leon Kent. The entire stage is being used for large sets, and the production will be the most elaborate ever made at this studio.

Following the completion of this three-reel feature, all players and directors will be given a vacation of two weeks, during which time Managing Director Wilbert Melville will pay a visit to the New York and Philadelphia offices of the Lubin Company.

The Kent Company has just finished a heart-interest story picture, "The Prisoner of Bleak House," in which Velma Whitman, William Parsons, Melvin Mayo, and L. C. Schumway played the leading parts, and the players under the direction of Paul Powell have made "The Wild Cat," a two reel picture featuring small town characters. .

Mabel Normand, The Keystone Girl, this week directed the production of a two reel comedy, "The Working Girl," which will be one of the early releases. The exterior scenes of the picture were made at Echo Park, Los Angeles, and show many pretty scenes.

Edeson in Ince Play

Robert Edeson has been contracted for six weeks' work with the New York Motion Picture Company, and has been working at the studio near Santa Monica, taking the lead in the production of a Western picture, from a scenario by Thomas H. Ince. Included in the big cast for this picture are W. S. Hart, Reginald Barker and others. The picture will consist of six or seven reels.

"The Typhoon," from the story by Charles Swickard, has been completed at the New York Motion Picture Company studio, and the negative is now on its way to the New York laboratory of the company. In this Sessue Hawayaka, the Japanese actor, who played the part of the father in "The Wrath of the Gods," played the lead.

Blanche Sweet, Ralph Lewis and Wallace Reed are being featured in a two-reel Majestic picture. "Her Awakening," from the scenario by F. E. Woods, produced by William Christy Cabanne. The story is one of heart-interest character.

In "The Runaway Freight," a Reliance two-reel picture made by Jack Adolfe, Francelia Billington played the lead, and rode the drawbeams, making a very sensational scene. This is a melodrama and the scenario is by Russell E. Smith.

"The Last Shot" Full of Sentiment

"A Mother's Trust" is the title of a one-reel picture made last week by Director Donald Crisp, featuring Robert Harron. Mr. Crisp has just completed the picture, "Down the Hill in Creditville," in which Dorothy Gish and Wallace Reid are featured.

Mae Marsh played the title role in a Western mining drama, "Meg of the Mines," produced by William Christy Cabanne, in which the legal owner of valuable property successfully battles a number of claim jumpers.

Sheriff Arthur Mackley's latest Western is "The Last Shot," in which a criminal closely followed by a posse sees a rattlesnake about to strike a child playing along the side of a mountain trail. He has but one load left in his gun, and his belt is empty. The hunted criminal saves the child's life. W. E. Lawrence and Joseph Singleton are principals in the cast.

Fay Tincher was the dairymaid in "Foiled Again," a comedy by Eddie Dillon's Komic company, and the many traps laid by the "villyun," Tod Browning, which she eluded, will make many laughs. In this Mr. Dillon plays lead as well as directs.

A Miniature Zoo

Vester Perry, Jack Conway and Frank Bennett are taking prominent parts in a two-reel Western drama, "How the Kids Went Over the Range," for the Reliance release. The story includes the mishaps of a hot-headed youth with a love for the great American game of poker. Irene Hunt is the heroine.

"The Sleep Walker" is the title of a Rcub Miller picture completed last week at the Keystone studio. Alice Edwards is featurcd.

Members of the Western Lubin companies are slowly converting the studio into a miniature zoo.

Louis Joseph Vance, novelist, author of "The Brass Bowl," "The Fortune Hunter," "The Black Bag" and others, including 'The Trey o' Hearts," now appearing serially in the Sunday "Tribune," arrived in Los Angeles recently from his home in Washington, D. C., and will remain here for several weeks in order to collaborate with Bess Meredith in preparing the scenario for the film version.

Mr. Vance completed this novel of adventure several months ago, but after selling it to the Universal company found many changes could be made in it that would materially add to its value as a motion picture story. The motion picture producing company, under the direction of Wilford Lucus, completed the filming of the seventh series, and in order not to delay the production the author rewrote the eighth instalment while en route to this city.

Vance Gets Humorous Souvenir

A dinner was given in honor of the author by Manager Isadore Bernstein, of the big U studios, at Hollywood Hotel recently, the guests being Wilford Lucus, director; Cleo Madison, leading woman; Bess Meredith, scenario author; George Larkin, leading man; Edward Sloman, heavy lead; Ray Handford, character lead; and Harry Vallijo, cameraman.

At the dinner each member presented Mr. Vance with a souvenir, labeled "To the author of our woes," and these included a potion of poison, a miniature scaffold, a revolver, wrecked ship, a small cannon, and others. In his napkin he found a trey of hearts, the death sign of the story.

Henry Walthall and Fred Burns, as commanders of the Ku-Klux Clan, in the filming of "The Clansman," by W. D. Griffith, put on the most exciting chase seen near Whittier, last week, when the horse Walthall was riding ran away. Because of his weak condition—having been out of the hospital for but a week following a serious illness—the favorite actor could not control the charger.

Director Griffith and Cameraman G. W. Bitzer were ahead in an automobile and the machine registered a speed of forty-three miles per hour for fully a mile. Fred Burns, formerly head cowboy for Buffalo Bill's Wild West, finally caught the horse Walthall was riding and was able to stop it before the actor was injured. In the scenes taken at Whittier 175 horses and three hundred men were used.

Stage Power Plant Fight

One of the last scenes to be filmed by the Lasky players for the picture "Bobbie Burnitt," in which Eddie Abeles is featured, was that of a fight in an electric power station between Billie Elmer, the actor-pugilist, playing the role of Biff Gates, protector of Burnitt, and H. B. Carpenter, who was the ring leader of a gang of thugs.

Jane Bernaudy, one of the Universal's best riders, will soon leave for Pendleton, Ore., where she will take part in the events for women and try to retain the medals she won last year for fancy riding and roping.

Edna Maison, Ray Gallagher and Bert Hadley are playing the leading parts in a one-reel society drama filmed under the direction of Lloyd Ingraham. The scenario is by Earl R. Hewitt.

The Japanese-American Film Company's players have just completed a three-reel picture. "In Old Japan," in which the successes of a Japanese boy who comes to America and makes good in athletics are featured. Roger B. Cornell, a well-known physical trainer, is the principal American athlete. Jiu-jitsu methods of wrestling are featured.

Murdock McQuarrie is being featured in a one-reel character sketch story, on the order of "The Old Cobbler," produced by the Charles Gyblin Universal Company, written by Seymour Hastings. The title of this picture will be "The Old Bell Ringer," and McQuarrie will be supported by Ben Horning, of California Mission Play fame; Jeff Osborn and Agnes Vernon.

Hastings and McQuarrie Collaborate

Hastings and McQuarrie, in collaboration, are preparing the scenario for "The Derelict's Christmas," which will be produced in the near future.

Beverly Griffith, business manager of the Sterling Motion Picture Company, is now the owner of a new Packard, and his friends are daily fearing the year suspended sentence for speeding may be served if this new car does not behave.

The first one-reel subject to be made by the Jesse L. Lasky Company, "The Day of the Dog," was filmed last week, with Eddie Abeles and Bessie Barriscale in the principal parts.

The story is Western melodrama.

Lee Moran, Universal comedian, is now at Chicago to attend the funeral of his brother, who died suddenly.

The Joseph DeGrasse Universal Company is producing "Lights and Shadows," from a story by Ida May Park, in which Paulina Bush, Lon Chaney and Joe King are being featured.

Bess Meredith is playing the leading role in a one-reel comedy, by Calder Johnstone, "Mother's Vacation." Ernest Shields and Eddie Bolands have important parts. J. G. Blythestone has charge of the production. The Al Christie company is also filming "When Lizzie Got a Polish," by the same author.

New Trick Photograph Used

Warren Kerrigan is playing the title role in "The Gentleman from Kentucky," produced under the direction of Jacques Jaccard. Mr. Kerrigan will next take up the filming of the "Terrance O'Rourke" stories by Louis Joseph Vance.

Frances Ford and Grace Cunnard are taking the leads in a two-reel picture of mystery and melodrama, "The Phantom of the Violin," in which a feature will be a number of new features of trick photography.

The 101 Bison Company, under the direction of Henry McRea, has completed the Western picture, "The Law of the Range," from the story by Wayne Groves Barrows, and scenario by H. G. Stafford. The cast includes Sherman Bainbridge, Marie Walcamp, Lule Warrenton, Rex de Rosselli and Val Paul.

Complete Selig Zoo

The new buildings for the public zoo of the Selig Poloscope Company, at Mission Road and East Lake Park, Los Angeles, are now practically all completed, with the exception of exterior decorations, and all the animals have been transferred to their new quarters. The opening date has been fixed for September 1.

More than half of the forty-acre Selig farm will be used for the zoo.

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Nov. 16th	Beatriz Michelena House Peters	Mrs. Wiggs of the Cabbage Patch	Alice Hegan Rice Anne Crawford Flexner California Motion Picture Corporation
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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"A Village Scandal." (Edison. Wed., Sept. 2.)—This is not about gossipy old women in a small village parlor, nor of loafers in the corner grocery, as one might think. It is about the little child of a drunken, worthless father who is taken in charge by Miss Wiggles. Afterwards she is adopted. There is some interest in the plight of the child, but the picture doesn't tell a well-connected story.

"The Viking Queen." (Edison. Two reels. Fri., Sept. 4.)—A stirring drama set in the days when the Norsemen roamed the seas and were the terror of the neighboring nations. The warlike character of these people is portrayed, and we see plenty of fighting. The men in the picture are typical Norsemen, tall and lithe, with flaxen hair and flowing mustaches. Great pains must have been used in selecting the actors to play these parts.

"The Honeymooners." (Vitagraph. Fri., Aug. 21.)—A picturized silent comedy with John Bunny, Mary Charleson and James Morrison providing the entertainment. Uncle John visits his nephew, who attempts to conceal his marriage. Uncle makes love to the maid, but he gets slapped in the face for it, and a wedding ring opens his eyes and he beholds the wife of his sole heir.

"The Reveler." (Selig. Fri., Aug. 21.)—A perfectly sober and industrious cowboy has a double who is not so sober. The puzzling thing to the cowboys at the camp is how Weary could have become so bad in such a short while. They lock him up to keep him out of mischief. But when the real Weary shows up, the riddle is solved.

"Making Auntie Welcome." (Lubin. Split reel. Sat., Aug. 22.)—Auntie is an undesirable person as far as the nephew-in-law is concerned, and when she puts in her appearance, nephew attempts to frighten her off by playing crazy. He succeeds only temporarily and gets locked up as a lunatic for his pains. On the same reel with "Sometimes It Works."

"What Became of Jane." (Selig. Sat., Aug. 22.)—Jane leaves her happy home to make her way in the city as a show girl. She falls in with the wrong sort of company and is rescued from her predicament by her faithful lover, who happens to come along at the right moment. He carries her back to the peace and contentment of her girlhood.

"Lily of the Valley." (Vitagraph. Two reels. Sat., Aug. 22.)—An appealing love story of a young lawyer and a sweet little girl who is his pupil when he takes a school for the summer. The girl's fortune is stolen by the trustee and the sacrifice of the young man to restore it plays a part in bringing the lovers closer together.

"The Gypsy Talisman." (Biograph. Sat., Aug. 22.)—How a girl, romantically inclined, outwits her maiden aunt and finds her Prince Charming by the aid of a magic little figure which she purchases from an old gypsy woman. The aunt loved the girl's father and, in revenge for having lost him, she tries to make an old maid of the girl.

"Broncho Billy's Wild Ride." (Essanay. Sat., Aug. 22.)—This popular hero in a too obvious story that can be anticipated from first to last. He escapes from the courtroom during his trial for some offense that is kept from us and makes a wild dash for liberty. He rescues the judge's daughter from a runaway steed and, of course, wins his pardon and, perhaps, the love of the girl.

"Kidnapped by Indians." (Kalem. Sat., Aug. 22.)—Another story of the girl that is raised up by the Indians and is later brought face to face with her father. The dramatic irony lies in the father's insulting treatment of his own daughter. Princess Mona Darkfeather plays the central role.

"Sometimes It Works." (Lubin. Split reel. Sat., Aug. 22.)—A comedy of the cocky little brother and the big, mighty brother from the West, and how they were mistaken by the lover of the sister when he was called upon to fight. The big one turns up as the champion of his sister, and this puts a different complexion on the matter for the lover.

"The Man From the Past." (Biograph. Mon., Aug. 24.)—An intense drama of the reappearance of an old lover to torment a woman who is now happily married. Luckily a burglar is in the house when the despicable character comes to the woman, and rescues her not only from this man but from the burning dwelling. The villain gets his deserts by not being rescued.

"Hearst-Selig News Pictorial, No. 51." (Selig. Mon., Aug. 24.)—Naturally war now holds the foremost place in this timely review of the world's happenings and will continue to for some months to come. The first pictures from the actual field of operations are given in this issue, being photographs made of the Belgian troops resting during a truce in the battle around Liege. These were made before the rigid censorship was enforced.

"Ward's Claim." Vitagraph. Mon., Aug. 24.)—The girl, the hero, and the villain are seen in the old relations but in new surroundings in this drama of mining life. The girl is the rightful heir to the claim. A wicked Mexican, with the aid of Indians, tries to usurp the claim, but the brave young prospector comes up to all the requirements of a hero, saves the mine for the girl, and thereby wins her gratitude and her heart.

"Two Men Who Waited." (Essanay. Tues., Aug. 25.)—The country girl who gets the fatal call of the stage is seen in the same old adventure with the rich man who frequents the theatre. Revelation of bills being paid out of his pocket brings disillusionment and sends her back to the man who is waiting on the farm for her. But the drama is an exceptionally strong exposition of this familiar theme, and Beverly Payne interprets the girl with rare feeling and sympathy.

"The Widow and the Twins." (Lubin. Split reel. Tues., Aug. 25.)—Sometimes it is a misfortune to resemble somebody else too closely, and so it is with the twin brother of a spendthrift in this comedy that, with "The Lucky Rube," makes a complete reel of smiles and laughs.

"The Lucky Rube." (Lubin. Split reel. Tues., Aug. 25.)—When it appears that he has been buncoed in buying a ring for which a big reward is offered, it turns out that this is a most fortunate thing for the farmer. For in capturing this same rascal he wins a reward of $500, just double the reward offered for the genuine ring. Country credulity is burlesqued very amusingly.

"The Sealed Oasis." (Selig. Tues., Aug. 25.)—A love story that ends in tragedy instead of the customary kiss and embrace. The lover goes on a trip into the desert, loses his way and perishes beside the irrigation pipe from thirst. The girl counts the days till his return and the wedding. The pathos will win the hearts of any audience.

"Henry Stanley the Lion Killer." (Vitagraph. Two reels. Tues., Aug. 25.)—A laughable farce of the pretentious hunter, who is at heart a coward, but a good bluffer and has a lot of luck. While the town is making a hero of him for his supposed prowess, a couple of bears get loose and upset the celebration. The hero runs like the rest at first, but when he discovers that the bears are tame he becomes a hero, sure enough, in the eyes of the villagers.

"Hearts of the Forest." (Edison. Sat., Sept. 5.)—Augustus Phillips, Marjorie Ellison and Alice Grey play the leads in this pretty drama. The gay wife deserts her hardworking husband and marries another man, who soon tires of her. She goes to the north to seek her husband and finds him happily married to another. She departs in sorrow.

"The Smuggler's Wife." (Biograph. Thurs., Aug. 20.)—A three-cornered drama of the alienation of affections. The smuggler falls in love with his wife's girlhood friend when she comes to visit them; the wife in revenge delivers him up to the revenue officers.

"Slippery Slim and the Claim Agent." (Essanay. Thurs., Aug. 20.)—Even with a lot of scuffling and knocking and kicking, this comedy provides only a fair dose of amusement. Slippery pretends injury by the railroad; it is a dummy that has been struck; but anyway, Slim goes to bed. But when the claim agent comes, he is out, and Sophie puts Pete to bed in his place and he gets the damages, $9.

"His Brother's Blood." (Lubin. Two reels. Thurs., Aug. 20.)—If we can start with the premise of the flight of a young man because his roommate commits suicide and he fears he will be hanged, the rest of this drama works itself out very logically and with plenty of heart interest in the love of two men for one girl and the sacrifice of the husband when the other turns up and it becomes evident that the girl has never ceased to care for him.

"The Woes of a Waitress." (Vitagraph. Thurs., Aug. 20.)—Maurice Costello, Robert Gaillord, Naomi Childers and Marie Weirman in a bright comedy of the female food dispenser, the attractive villain and the staunch and faithful lover. The villain takes her to Coney and starts off with her money, but he is brought back by the loyal one and his detective friend.

"The Hand of Fate." (Kalem. Tues., Sept. 1.)—The undesired third party is too easily gotten rid of in this drama to make room for the marriage of the young people who really love each other. Even with such capable players as Alice Hollister, John E. Mackin and Harry Milarde, the feeling that the events are twisted to suit the outcome is not dispelled.

"The Oil Well Conspiracy." (Kalem. Two reels. Wed., Sept. 2.)—There is enough action in this two-reel feature, but somehow or other it is flat and uninteresting. The actors, try hard as they may, cannot put life into a story that is tiring and vague and pointless.

"The Winking Zulu." (Kalem. Fri., Sept. 4.)—John E. Brennan as an artist makes a ludicrous comedy, but when he gets tipsy on one stein of beer and dreams that he is among the savages of Zululand and is forced, in order to save his skin, to wed the lovely dusky princess, the merriment passes beyond bounds.

"The Gambler's Reformation." (Kalem. Sat., Sept. 5.)—Dealing with squawmen and a squaw and a valiant young white settler who is a gamhler, this story is replete with the atmosphere of the new, unsettled West of fifty years ago. Princess Mona Darkfeather is the central figure, the squawman's daughter, and she is rescued by the gambler from the hard life which is hers.

"The South African Mines." (Edison. Split reel. Wed., Aug. 26.)—Shown on the same reel with a picture, "Buster and His Goat," that will delight the children, this interesting view of the gold and diamond mines in the Transvaal, and the methods of mining has a most advantageous position. It is as if the maker threw out Buster Brown as a sop to catch the attention of children, and having their attention gives them the desirable information that is carried in this part.

"The Fable of the Difference Between Learning and Learning How." (Essanay. Wed., Aug. 26.)—The lesson to be drawn from this fable is that it is not always the best student that makes the most successful man. But the danger is that many who see this picture will believe that this is what always happens. As a matter of fact it is not, but that does not diminish the keenness and delightfulness of George Ade's satire. These are Essanay's best comedies.

"**The Decision of Jim O'Farrell.**" (Selig. Wed., Aug. 26.)—The siren, the loving, devoted wife, and the pleasant, good-intentioned husband in a new version of the eternal triangle. Matters are made worse than they should be by the town gossips. After many heartburns, the wife gets her husband back when he learns by eavesdropping the true character of the rich and fascinating widow.

"**Josie's Declaration of Independence.**" (Vitagraph. Wed., Aug. 26.)—Josie is the maid of all work in a narrow-minded and stingy family and she gets rebelliously tired of it. The upshot of it is that she reiterates the truth of the doctrine "that all men are created free and equal," except that she adds women in the liberty-loving class. What happens is too much fun to miss.

UNIVERSAL PROGRAM

"**The Derelict and the Man.**" (Victor. Two reels. Fri., Sept. 4.—In which Walter Miller appears in a dual role, assisted by Irene Wallace. The derelict and the man whose resemblance is remarkable are both in a wreck. The derelict thinks that his double is dead, and impersonated him. But later the right man turns up. A stirring fight is staged in the last reel. The photography in the print shown is not of the best.

"**The Foreman's Treachery.**" (Nestor. Wed., Sept. 2.)—Featuring Sherman Bainbridge and William Clifford. Exciting, absorbing and full of live action. A drama that will please all. The detective proves his rival in love unworthy by discovering that he robbed the safe of his firm.

"**This Is the Life.**" (Powers. Fri., Sept. 4.)—A fair comedy with Edna Maison and Roy Gallagher leading. Two stenographers on their vacation make a bet as to who will make the best "catch." All that develops is that one wins. A few laughs.

"**Detective Dan Cup.**" (Nestor. Thurs., Sept. 3.)—In order to make friends with the girl he has so often seen he steals her handbag. Then commences a chase between the famous detective and himself and a series of disguises that are bound to amuse. Clean and very funny. Much shown is taken aboard ship.

"**The Boob's Nemesis.**" (Rex. Sun., Aug. 30.)—Played by Robert Leonard, Ella Hall and Harry Carter. A comedy-drama of unusual merit. The foolish farmhand goes after his employer's daughter, who has run away to the city with a married salesman. He brings her home, but even then she won't marry him and accepts another employee of her father's.

"**A Baby Did It.**" (Nestor. Sat., Sept. 5.)—Eddie Lyons and Victoria Forde play the leads. Eddie finds a baby in his automobile, and as no owner shows up has to care for it. His fiancee thinks the baby belongs to him and has nothing more to do with him. Later Eddie meets the baby's mother, who is a widow, and his fiancee passes from his life. Not as much slapstick appears in this comedy as in most of this brand, but nevertheless it is a laugh throughout.

"**Father's Bride.**" (Joker. Wed., Sept. 3.)—The young man gets into plenty of trouble in trying to conceal his wife from his father in order to receive ten thousand dollars. Ernest Shields and Bess Meredyth play the leads, and create many laughs.

"**Oh, What's the Use.**" (Joker. Sat., Sept. 5.)—A sidesplitting slapstick, acted in a sidesplitting manner by Max Asher, Bob Vernon and Louise Fazenda. There is little plot to the picture, but it keeps one in a continual laugh.

"**The Janitor's Son.**" (Frontier. Sun., Aug. 30.)—The janitor encounters a thief in his employer's office. He tells him his past history and how dishonesty caused him the loss of his wife and child. It develops that the thief is his own son, and a family reconciliation follows. Arthur Allardt, Joe Franz and Willis Robards are the principals. The latter is the director.

"**Mesquite Pete's Fortune.**" (Eclair-Universal. Sun., Aug. 30.)—Pete forsakes his love for a widow, believed to be rich. The widow is ugly and poor, but Pete has to marry her. Many laughs will be produced by this comedy, which is laid in the West.

"**Snookee's Disguise.**" (Sterling. Thurs., Aug. 27.)—With Ford Sterling and an able cast. A flirtatious wife, operating in a restaurant results in a general mix-up in that place. Sidesplitting.

"**Universal Ike in the Dance at the Little O.**" (Universal Ike. Tues., Aug. 25.)—Ike can't go to the dance because he has no clothes. To get revenge he fills the well full of whiskey and all the dancers get drunk. Very funny.

"**Tale of a Hat.**" (Sterling. Fri., Aug. 21.)—The rent money in the old man's hat and later the loss of it causes a great disturbance and many laughs before it is found.

"**A Rural Love Affair.**" (Sterling. Mon., Aug. 24.)—A kid comedy better than most. A good part of the action transpires in an underground cave out of which Billy is attempting to emerge.

"**Counterfeiters.**" (Victor. Two reels. Fri., Aug. 28.)—Florence Lawrence, Matt Moore and William O'Neil are the principals in this excellent comedy-drama. Mother's choice turns out to be a counterfeiter instead of a count, as she had thought; so the daughter is free to marry the man she desires.

MUTUAL PROGRAM

"**Those Country Kids.**" (Keystone. Sat., Aug. 22.)—An excellent farce featuring Mabel Normand and Roscoe Arbuckle, the Keystone fat boy. The usual chase is a feature of the picture and it is unusually funny. A fight in the parson's house puts an end to the picture with all the participants exhausted.

"**That Minstrel Man.**" (Keystone. Wed., Aug. 19.)—Roscoe Arbuckle appears as a negress in this picture, and a funny one he makes. All the rest of the characters are darkies. In the minstrel show the negress creates a disturbance and breaks it up. Nothing offensive in this sidesplitter.

"**Her Last Chance.**" (Keystone. Sat., Aug. 29.)—Trick photography, rapid action and capable rough acting make this comedy an excellent release. A great deal of fun is furnished by a grocery store scene.

"**The Silver Bell.**" (Domino. Two reels. Thurs., Sept. 3.)—How a Mexican, an unwelcome suitor for the hand of the rich man's daughter, won her and redeemed himself in the eyes of the father by returning the silver bell that had been stolen from the mission, is the outline of this story. It is alive with action, and holds the interest continually.

"**Susie's New Shoes.**" (Beauty. Tues., Aug. 25.)—Joseph Harris as a fake blind man assists Harry Pollard and Margarita Fischer, the husband and wife, who are this time at odds over the price of shoes. Many humorous situations stamp this as a fine comedy.

"**Our Mutual Girl, No. 32.**" (Reliance. Mon., Aug. 24.)—After Margaret has tried on some new sweaters and hats, we learn that the thief of the cameos is Dunbar's brother and old partner in crime. Dunbar keeps this knowledge to himself and promises Mrs. Knickerbocker that he will soon return the jewels.

"**Granny.**" (Majestic. Tues., Aug. 25.)—This drama, featuring Dorothy Gish as a poor servant girl, will most surely be enjoyed by all. She protects a tenant of the boarding house from the thieving intentions of the landlord.

"**When America Was Young.**" Broncho. Two reels. Wed., Sept. 2.)—An Indian story far better than the average, containing a lot of absorbing action. An uprising of redskins is quelled through the heroism of two frontiersmen. Their children, a boy and a girl, aid them materially. A number of thrilling battle scenes appear.

"**Stacked Cards.**" (Kay-Bee. Two reels. Fri., Sept. 4.)—Quite risque in parts, but containing the elements of a true melodrama, in which class the picture is one of the best, until the finale, which is rather weak. The corrupt political ring ruins the chances of the candidate for mayor, by employing a woman of the underworld. Years later when the man is in Alaska, he meets the same woman, who is in love with and is loved by an Alaskan miner. The other man lays bare the truth about the woman and there the picture ends.

"**The Second Mrs. Roebuck.**" (Majestic. Two reels. Sun., Aug. 23.)—Blanche Sweet, R. A. Walsh, Wallace Reid and Mary Alden are the principals of this drama, which is somewhat poor in regard to plot, as it is rather old. The excellent acting of the leads carries it through. Fine photography. The young actor deserts his wife and child. Years later when his daughter is grown and married she serves her husband's sister a turn by preventing her from marrying her father.

"**A Dog's Good Deed.**" (Thanhouser. Sun., Aug. 23.)—Pleasing and novel, a picture that all will enjoy. Two remarkably well trained dogs perform. The rich dog, seeing that his poor canine cousin is unable to pull a cart laden with clothes, goes out and does the trick himself.

"**For the Last Edition.**" (Reliance. Two reels. Sat., Aug. 22.)—Fine entertainment furnished by this lively drama. The cub reporter is unable to get a story of an impending strike, but with the assistance of a feminine contemporary he gets the story and she lays bare the fact that the employers of the strikers are grossly dishonest. A freight car is exploded, making a striking scene. Irene Hunt plays the lead.

"**The Belle of the School.**" (Princess. Fri., Aug. 21.)—A well-produced story and one of the best of the Princess offering. Muriel Ostriche, Boyd Marshall and Rene Farrington are the principals. The belle of the school assumes the blame for the thefts of a poor girl, whose thefts were instigated by her lack of smart clothes. But her lover discovers the truth and the story ends well for all concerned.

"**A Lesson in Mechanics.**" (Majestic. Fri., Aug. 21.)—An exceptionally humorous and excellently produced comedy with Robert Harron and Dorothy Gish playing leads. The farmer boy who has attained riches is in love with a rich young girl but is afraid that she is somewhat of a snob. But it turns out she isn't after one has enjoyed many hearty laughs.

"**Lodging for the Night.**" (American. Wed., Aug. 26.)—The greedy mountaineer plans to rob his lodger but is prevented by his daughter, who is in love with the man. A scuffle ensues in which the father meets death. The girl departs with the traveler. Ed Coxen, Charlotte Burton and George Field plan the leads in this entertaining picture.

"**The Stolen Ore.**" (Reliance. Wed., Aug. 26.)—The wounded prospector who is cared for by a miner and his daughter pays for their hospitality by attempting to rob his host. He is caught by the girl's lover. Exciting from start to finish.

"**A Physical Culture Romance.**" (Komic. Sun., Aug. 23.)—None of the boys like Fay until she has taken a course in physical culture which, besides developing her muscles, develops her beauty. Then the boys are all crazy over her, but she turns them all down. Rather an unfinished ending to this comedy, which is otherwise good.

"**Conscience.**" (Thanhouser. Two reels. Tues., Aug. 25.)—Irving Cummings, Mignon Anderson and Ernest Ward are the principals of this drama. Gleason, a bank teller, robs a poor man of money and then wins an enormous amount at the roulette wheel, with which to send his wife west for her health. He is conscience-stricken and, after confessing to his wife, returns the money to the beggar, who, dazed because of his great wealth, returns most of it to the man. A pretty and entertaining story but more improbable than most.

NEWS WEEKLIES

"**Hearst-Selig News Pictorial, No. 50.**" (Selig. Thurs., Aug. 20.)—We have almost forgotten poor little Mexico and her troubles in the absorption of the great European war. This review reminds us that important events in the history of that country are still going on by showing us General Carranza's entrance into the capital, and the assumption of the

government by the Constitutionalists. The effect of the European war upon food markets is an interesting sidelight that is presented.

"Mutual Weekly No. 87."—Clear photography and timely subjects characterize the program of the company this week. Several "war" scenes are shown which cannot fail to appeal to the public. Among them are French battleships at rendezvous in the English channel; French torpedo boats going into action. A number of intimate views of the Russian royal family takes the spectator to the upper part of the European continent. Other views consist of the reception of the Japanese ambassador in Paris; ex-Queen Amelia of Portugal; a varnish factory in Germany; and the men appointed to the new Federal banking board.

"Mutual Weekly, No. 88."—This is a "war number" and contains several vivid scenes likely to appeal to the public just now. The first picture shows the French fleet in the North Sea; aeroplane scouts reconnoitering; speedy torpedo boats in convoy of slower moving battleships; artillery along the French border; the king of Italy inspecting his fleet at Genoa; capture of guns and ammunition; the French leaving for the front; the kings of Denmark and Sweden discussing the subject of neutrality; a British cruiser, cleared for action, waiting outside New York Harbor for the approach of possible German prizes; and other striking pictures of timely interest.

"Universal Animated Weekly, No. 127." (Wed., Aug. 12.)—A picture of King George and Queen Mary visiting the Kaiser is rather out of date but interesting. A fine view of the British navy is shown, followed by pictures of the French troops on drill. Other pictures connected with the European struggle are shown and a few domestic scenes follow. The cartoons by Hy Mayer are excellent.

"Animated Weekly, No. 129."—Among the military subjects this week are: The English populace showing their patriotism during a parade of London cadets upholding the Empire's war policy; the Kaiser's crack regiment in review; an accident to an English engineering corps. Among the non-military subjects are Pope Pius X at rest; the Massachusetts state seal in flowers; Christy Mathewson signing a contract to appear in Universal films; a novel tournament between rival hose companies at Connellsville, Pa.; a glass-blowers' convention, and a derelict destroyer patrolling New York Harbor.

RIGHT OFF THE REEL

The fifth of the "Bill" series being produced by Eddie Dillon, of the Komic brand, is now completed and sent East for positives for the Mutual program. In this Bill organizes the office boys of the New York "World" into a union and then leads a strike, for higher wages. Fay Tincher and Tod Browning, appearing in this series, are in receipt of compliments from their many friends for their excellent work. Tammany Young is playing the role of Bill.

Marshall Neilan, who for the past week has been ill from the result of ptomaine poisoning, by canned meats eaten when the company was at Santa Barbara, Cal., recently, is again at the Kalem Hollywood studio producing a rube picture in which he and Miss Ruth Roland play the leads. Lloyd V. Hamilton, who was injured in a fall in which his kneecap was fractured at Santa Barbara, is also in the cast.

While filming this piece the other day a barn dance scene was put over and it proved to be such great sport that the company took a half hour off to have a real barn dance on the Kalem stage.

Albert W. Hale, who has produced for many of the leading companies, is now managing director of the Kalem Santa Monica studio and is making comedy with Johnnie Brennon and Carrie Clark Ward as his leads. Other members of the company are Betty Teare, ingenue; Will H. Brown, famous for his acts in musical comedy while with Oliver Morosco; James Gibson, an Irish comedian; and William Crooley has charge of the camera.

The company has just completed a spectacular comedy made in Jones' Canon, near Santa Monica. In this sixty extras were used as Zulus.

Charley Murray, formerly of Murray and Mack, is now with the Keystone, and has made arrangements with his former partner to come to the funmaker's parlor and assist in filming three old favorites of the popular team, each in three reels.

Mack is to be cast as a bluefish, according to Murray, who is going to play the only role in which he has not appeared—the Spanish cactus. The titles of the three sketches are "Finnigan's Ball," "Shooting the Chutes," and "McKenna's Flirtation."

While attempting to rescue Edna Goodrich in a scene depicting an attempted suicide from the pier at Cafe Nat Goodwin at Venice, recently, for the two-reel production, "Mrs. Will o' the Wisp," Jay Morley, heavy of the company, together with Miss Goodrich, almost lost their lives when the undertow carried them out past the end of the pier and they were being carried by great waves toward the piling.

A fisherman pasing rescued the couple. Both are good swimmers, but were unable to battle the waves because of the heavy clothing they were wearing.

"The Man Who Was Misunderstood," a two reel drama by George Hall, will be the first picture that King Baggot, Imp star, will appear in under the direction of George Lessey.

It will be remembered that Mr. Lessey left the Edison Company after two years of directing to join the Universal. With this splendid pair, Mr. Lessey and King Baggot, pulling together some big things in Imp feature plays are promised.

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Manufacturers Organize to Hold Exposition

Motion Picture Trades Association, Inc., Formed in New York by Prominent Men in the the Film Industry

SINCE the Motion Picture Convention at Dayton there has been a general impression throughout the trade that the manufacturers were organized. On just what lines or for what purpose was kept religiously from the public.

During the week the Secretary of State issued a charter to the Motion Picture Trades Association, Inc. The names of the directors, as filed at Albany, are F. J. Rembusch, Jos. Brandt, H. B. Coles, Robert Kane, W. J. Maxey, W. A. Johnson, Ernst Glantzberg, E. E. Fulton, A. H. Byrd, Carl Anderson and Jos. W. Farnham.

The papers were filed by the Hon. Job E. Hedges, of New York City, and, pursuant to his advice, all particulars relative to the organization had been withheld pending such time that the organizers of this movement could perfect their plans on broad principles.

A. H. Byrd, secretary of the organization, gave out during the week the plan and scope of the association.

"In the organization of this movement," said Mr. Byrd, "we eliminate all personal feeling and get down to business on a basis where we can unite all of the interests without prejudice to anyone and our application recites that we are formed for the purpose of fostering the interests of the manufacturers, exhibitors, exchanges, dealers, and all others engaged in the motion picture industry, to diffuse accurate and reliable information to members."

Mr. Byrd further stated that it was the purpose of the Trades Association to hold at least one national show. However, at present the time and place was indefinite inasmuch as Mr. Rembusch, the chairman, had not appointed the show committee.

However, there were resolutions passed to the effect that there should be at least one show held in 1915, in the City of New York and on recommendation that the show committee take under serious consideration giving one also in the city of Chicago.

At a meeting called during the past week of the directors and members of the Motion Picture Trades Association, the following officers were elected to hold office until the first annual meeting, the third Tuesday in October. They are: F. J. Rembusch, president; C. Anderson, vice-president; W. A. Johnson, treasurer; A. H. Byrd, secretary.

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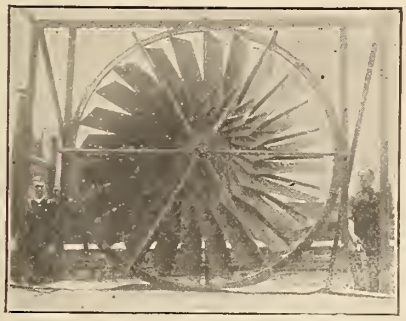
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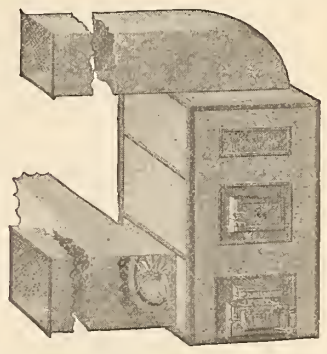
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"THE CRUISE OF THE HELL SHIP"

(Balboa-Box Office—Three Reels)
REVIEWED BY J. BURROUGHS NOELL

IT is a somewhat daring undertaking to attempt to reproduce all the mystery and adventure and excitement of a sea story, and yet that is what has been accomplished in this Balboa picture.

It presents with grim and horrible realism the cruise of a tramp steamer with only the blind captain on board and piloting the vessel, which finally runs aground on a desert island.



A CHANCE TO GET HOME

The story is a big one, and the pictures give a sense of this bigness, a sense of the greatness of nature and the smallness of man in comparison. Human nature stands forth revealed in its true colors, much of its brutality, coarseness, baseness and meanness, but the other side, too, tenderness and sweetness and faithfulness and generosity.

Hell Parsons, the skipper of the Hell Ship, is a specimen of man dominated by natural instincts, uncivilized, unrestrained, barbaric. He is subject to fits of cruelty and brutality that make life unbearable for those around. So mean is he to his crew that they all desert, and leave him to steer his ship alone. Soon he loses his sight.

He does not give up, but keeps doggedly on. Brute that he is, the perseverance, the superb courage and the devil-may-care recklessness of the man excite our admiration. None of this is lost in the impersonation that Larry Peyton gives us of this savage.

In contrast with this man there is Van Brunt, who has been rescued by the Hell Ship. At first he is cowed by the domineering Parsons, but when the latter tries his tactics on a young girl that has been picked up also, he shows what he is made of. Van Brunt's very nature seems to have undergone a complete change under the effect of the gruelling experience of the voyage. But what he loses in refinement he gains in stamina.

The two young people escape together and live on the island to which Parsons afterwards drifts in his solitary vessel. They return kindness for cruelty and try to help him, and, when the boat catches afire, they risk their lives to save him in vain. Soon afterward they sight a ship and the two are carried back home.

The story is well connected and compact, and shows dramatic and pictorial economy of detail. There is not too much, but there is enough, and we are not left with the sense of incompleteness when the third and final reel is unwound.

Most of the boat scenes are unusually good, but one must be remarked as faulty, no matter how reluctantly. When the Hell Ship runs aground on the island it is photographed too far up on land and the stern seems to be forward. Furthermore, the boat is still rocking after this happens.

"THE CHIMES"

(Hepworth—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

FOR all lovers of Dickens this picture will prove a rare treat. It is seldom that an old familiar story is reproduced for us in motion pictures without much of the best part being lost; often the delicate touches of the author in characterization, the whimsical or witty dialogue, the clever holding of plot interest, or the masterly descriptions of character or place disappear entirely.

But all of these we have richly in this particular one of Dickens' stories, and it cannot be said that one particle of any of these has been lost in making the story into a photoplay, except those delightful bits of cockney humor that sparkle through the speeches. Yet is it strictly true that these are altogether missing? Much of Dickens' humor is in his characterization, in his reproduction of the personal appearance of his characters, so often odd and queer-looking, as well as of their speech.

And here we have before our eyes old Trotty Veck, kindly and easy going, Alderman Cute, pompous and bull-headed, Sir Joseph Bowley, round but hardly genial, and all the rest.

We have said that the characters are caught as if they were stepping right out of the pages of the "Christmas Stories." The credit for creating this pleasant illusion is due entirely to the excellent actors and actresses that take the several parts.

Warrick Buckland really imitates the inimitable Trotty Veck to perfection. Tom Butt is an imposing Alderman Cute. Violet Hopson and Muriel Smith arouse our sympathies as Meg and Lillian. John MacAndrews measures up to the requirements of hopelessness and desperation that we must see in Will Fern, and Harry Gilbey is the typical smug English nobleman, Sir Richard Bowley.

It would be unfair not to mention the particularly good photography that has gone into the making of these pictures, especially the inside of Trotty's home. The tri-dimensional effect of these is capital, the persons and objects standing out from each other distinctly.

The play is produced by Thomas Bentley, the famous portrayer of Dickensian characters on the stage.

"UNDER ROYAL PATRONAGE"

(Essanay)

REVIEWED BY C. J. VERHALEN

TWO big powerful acts with just the right amount of snap and mystery to it; plenty of good acting and a corking good story make this production stand out as something different and stamp it a splendid photoplay.

Great care was exercised by Producer Calvert in the detail of this production. The uniforming, the interior furnishings and the exterior locations are all that one could wish for in a costume production of this sort.

The acting of Francis X. Bushman, who assumes the leading role, is typical of the character he portrays. Beverley Bayne playing opposite to him also convinces in her interpretation of the role of bogus princess. These two popular players are ably assisted by Thomas Commeford, Bryant Washburn, Chas. Hitchcock, and also E. H. Calvert, who plays a part and also produced the picture.

The picture was dramatized from a story taken from "Munsey's Magazine" and is of the George Barr McCutcheon type, of a supposed small principality in Europe.

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ALL-STAR COMPLETES FIRST YEAR

Owing to the fact that the All-Star Feature Corporation has just completed its first year of producing and that the existing contracts for the majority of territories of the United States and the world begin with the fiscal year commencing September 1, there has been considerable activity at the All-Star general offices during the past ten days.

The announcement of a quartet of releases such as Lew Dockstader, Ethel Barrymore, "Shores Acres" and William Faversham has brought this product in demand in the motion picture industry.

While it has not definitely been given out at the offices who are to be the distributors of All-Star pictures for the coming year, it is generally presumed that the list will remain pretty much the same as it has in times gone by. Already more than 70 per cent of last year's agencies have signified their desire to negotiate with the All-Star Company for another twelve months' period.

WARNER COMEDIES A HIT IN CAPITAL

Special to The Motion Picture News

Washington, D. C., Aug. 26.

Sidney B. Lust, local manager of Warner's Features, states that the single reel comedies now offered by this office have been eagerly sought by his patrons. These releases have been a chief cause in the Warner offices offering a daily program to the exhibitor, as other exchanges do.

Heretofore, carrying only features, Warner's films simply supplemented the exhibitor's show, but with the combination of a single reel comedy a complete program is possible. This offering has been accepted by many exhibitors booking with this office.

"TEMPEST AND SUNSHINE" IN PICTURES

The Imp Company is producing the well-known and once widely read emotional novel by Mary J. Holmes, "Tempest and Sunshine."

Playing the leads in this drama are Alexander Gaden, Dorothy Phillips and Howard Crampton. It has been produced under the direction of Frank Crane, who has achieved success with this style of drama. The play will be released September 3, in two reels.

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THEATRE LOBBY FRAMES AND FIXTURES
Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS
Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

VENTILATION, COOLING AND HEATING
Typboon Fan Co., 1544 Broadway, N. Y.

INCORPORATIONS

COLD SPRING REALTY COMPANY, INC. Realty construction, theatrical and motion picture business; $50,000; Buffalo. George, Charles and Dorothy Wolfe, of Buffalo.

UNITED MOTION PICTURE PRODUCERS, INC. General theatrical and motion pictures; $1,000. Manhattan. Percey Honetman, Emma Ulman and E. L. Meyer, of New York.

THE CATHOLC FILM ASSOCIATION, INC. General moving picture business of a religious, educational or social uplift nature; $500,000; Manhattan. Dr. Conde B. Pallen, Roy J. McCardell, Thomas Kavanagh and four others of New York.

AMERICAN ANIMATED ADVERTISING SERVICE, INC. General advertising, manufacturing of advertising devices, theatrical and motion pictures; $5,000; Elmira. Malcolm Gibson, Matthew Richardson, George Van Denmark and one other, of Elmira.

A. E. R. REALTY CORPORATION. Realty, construction, theatrical and motion pictures; $250,000. Edgar Allen and M. S. Epstin, of New York, and Chas. L. Robinson, of Albany.

DAVID MILES, INC. Motion pictures; $100,000. Linda Griffith, T. H. Hunter, David Miles. Hotel Cumberland.

POPULAR PHOTO PLAYS CORPORATION. $1,000,000; Manhattan. C. O. Baumann, 293 N. Y. avenue, Brooklyn; C. A. Willat, A. Graham, N. Y. City.

KINETOPHOTE CORPORATION. $5,000; Manhattan. E. A. Spooner, 254 East 172d street, Bronx; Arthur Bisgood, N. Y. City; D. A. Fraser, Brooklyn.

SUNBEAM FEATURE FILM COMPANY. $150,000; Manhattan. F. C. Fearing, 113 Broadway, New York City; J. Wagstaff, S. A. Wordemann, New York City.

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ADVERTISING FOR UNIVERSAL SERIAL

A special pamphlet for assisting exhibitors to conduct an extensive advertising campaign has been issued by the Universal Company for its serial "The Trey o' Hearts."

It will be found to aid greatly in laying out a series of newspaper and other forms of publicity, as it contains a list of slugs, borders, electros, mats, herald cuts and teaser zincos, to be obtained from the company at a nominal price. Many of the halftones consist of prominent Universal players.

With a desire to promote large patronage through co-operation of this nature, the Universal firm has placed within reach of every exhibitor arranging to show "The Trey o' Hearts" unusual means for advertising this popular photoplay.

BON RAY NEGOTIATES FOR WORLD'S FAIR CONTRACT

The Bon Ray Film Company, of Woodside, Long Island, N. Y., has recently closed contracts with practically all of the southern states for producing motion pictures for use in the respective state buildings at the Panama-Pacific Exposition in San Francisco.

The work so far contracted for will amount to about 250,000 feet of film. S. I. Connor, G. W. Brennan, and Albert Blum, business representatives of the Bon Ray Film Company, are now in the south handling the details of this work.

Otto Gilmore, Wm. J. Kraft and Wm. Colfax are on the camera end of the work, which is being pushed with all possible speed in order to be completed by the first of November.

BENNETT SEES "THE INSIDE"

Richard Bennett, the actor of "Damaged Goods" fame, was a recent visitor to the Reliance and Majestic-Mutual studios. "Damaged Goods" was having quite an extended run in Los Angeles.

Bennett had seen "The Escape" and considered it the greatest motion picture he has ever seen.

He had never witnessed motion pictures being taken and was anxious to see D. W. Griffith at work directing a picture. Mr. Bennett called at the studios, where he was met by Mr. Griffith and escorted through the plant.

ALL STAR FEATURES
LEW DOCKSTADTER
in "Dan"
By Hal Reid Five Acts
—IN AUGUST—
ETHEL BARRYMORE
in "The Nightingale"
By Augustus Thomas Five Acts
—IN SEPTEMBER—
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Five Acts
All Star Feature Corp.
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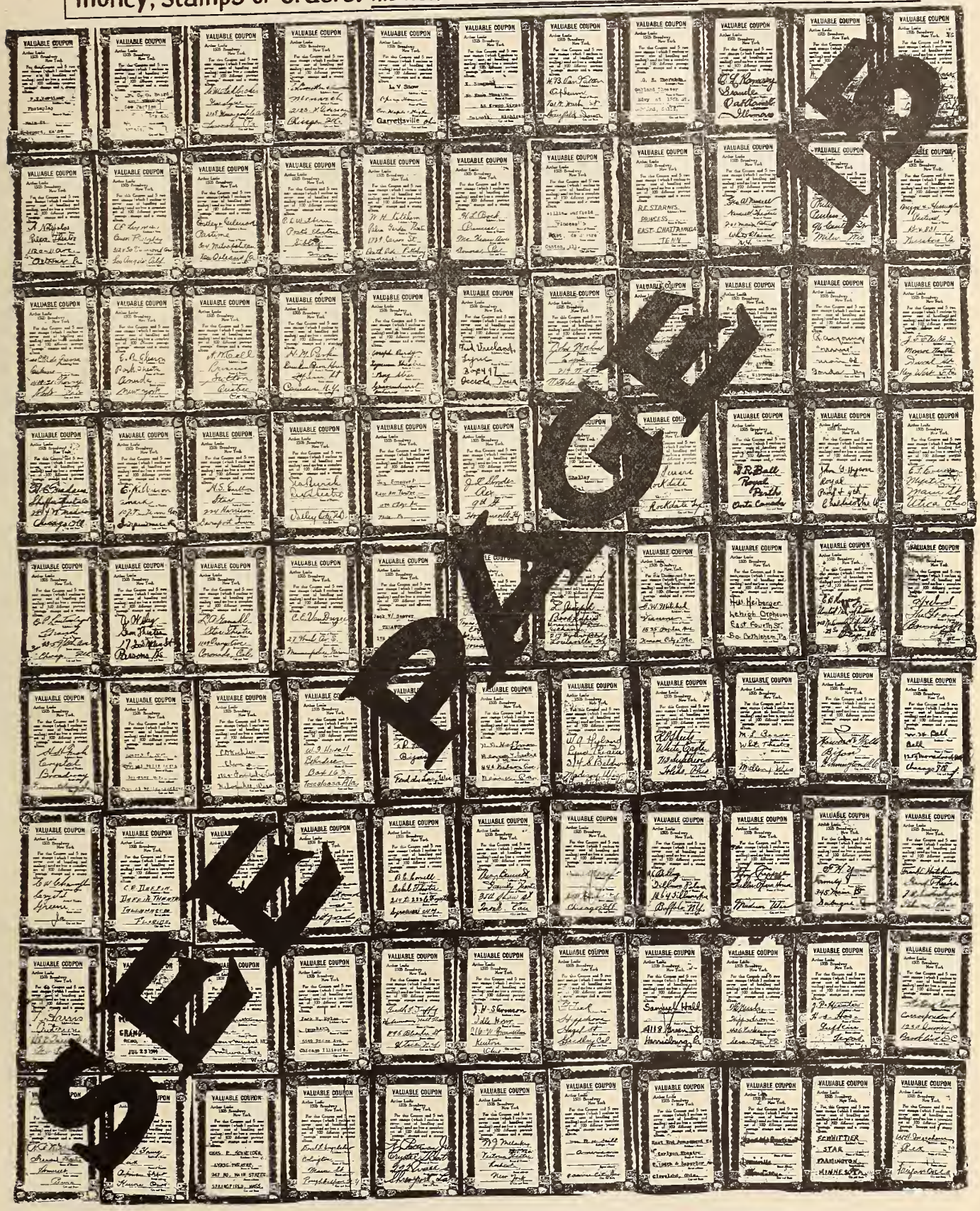
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"The Fastest Growing Picture Journal"

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Seamless, with stretchers
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MIRROR SCREEN COMPANY
INCORPORATED
SHELBYVILLE, INDIANA
Leave a high door or a ten-inch slot in your new theatre because eventually you will buy a Glass Mirror Screen. Why not now?

Mr. Johnston: Here are a few of several hundred replies from a single insertion of my Ad. Each reply contained money, stamps or orders. *The "News" reaches the exhibitors.* Arthur Leslie



RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, AUG. 24TH, 1914.

BIOGRAPH. The Man From the Past, D., 995..... 15797
EDISON. Nearly a Widow, C., 1000..... 15804
ESSANAY. Sweedies Springs a Surprise, C., 1000..... 15806
KALEM. The Primitive Instinct, D., 2000..... 15799
PATHE. Edible Fishes of the English Channel, E., 500..... 15800
Picturesque Normandy, France, T., 500.....
Pathé Daily News No. 53, N., 1000..... 15807
SELIG. Hearst-Selig News Pictorial No. 51, N., 1000..... 15805
VITAGRAPH. Ward's Claim, D., 1000..... 15803

TUESDAY, AUG. 25TH, 1914.

EDISON. The Mystery of the Octagonal Room, D., 1000.... 15808
ESSANAY. Two Men Who Waited, D., 1000..... 15809
KALEM. The Counterfeiter's Plot, D., 1000..... 15818
KLEINE. "To Forgive, Divine," D., 2950..... 15810
LUBIN. The Widow and the Twins, C., 400..... 15816
The Lucky Rube, C., 600.....
MELIES. Circumstantial Evidence, C., 1000..... 15817
PATHE. Rapids and Falls of Trondhjen, T., 300..... 15812
Picturesque France, Lower Brittany, T., 350.....
From Havre to Buc by Hydroaeroplane, T., 350.....
SELIG. The Sealed Oasis, D., 1000..... 15813
VITAGRAPH. Rainy, the Lion-Killer, C., 2000..... 15814

WEDNESDAY, AUG. 26TH, 1914.

EDISON. The South African Mines, S., 450..... 15819
Buster and His Goat, C., 450.
ESSANAY. The Fable of "The Difference Between Learning and Learning How," C., 1000. 15822
KALEM. The Cave of Death, D., 2000..... 15820
LUBIN. The Attorney's Decision, D., 2000..... 15826
PATHE. Pathé Daily News No. 54, N., 1000..... 15823
SELIG. The Decision of Jim O'Farrell, D., 1000..... 15825
VITAGRAPH. Josie's Declaration of Independence, C., 1000 15824

THURSDAY, AUG. 27TH, 1914.

BIOGRAPH. The Terrible Lesson, D., 999..... 15828
ESSANAY. Slippery Slim and the Fortune Teller, C., 1000... 15829
LUBIN. The Aggressor, D., 2000..... 15830
MELIES. The Elopement of Eliza, C., 1000..... 15832
SELIG. Hearst-Selig News Pictorial No. 52, N., 1000..... 15834
VITAGRAPH. The Mysterious Lodger, D., 1000..... 15833

FRIDAY, AUG. 28TH, 1914.

EDISON. The Birth of the Star Spangled Banner, D., 2000.... 15835
ESSANAY. Seven Sealed Orders, D., 2000..... 15837
KALEM. When Men Wear Skirts, Bur., 1000..... 15839
LUBIN. The Better Man, D., 1000..... 15842
SELIG. A Low Financier, C., 500..... 15840
Breaking Into Jail, C., 500....
VITAGRAPH. Such a Hunter, C., 1000..... 15841

SATURDAY, AUG. 29TH, 1914.

BIOGRAPH. Spending It Quick, C., 462..... 15849
Baseball, a Grand Old Game, C., 536.....
EDISON. Treasure Trove, D., 1000..... 15843
ESSANAY. Broncho Billy's Indian Romance, D., 1000..... 15844
KALEM. The Car of Death, D., 1000..... 15848
LUBIN. The Kid's Nap, C., 1000..... 15845
MELIES. The Man Who Smiled, C., 2000..... 15852
SELIG. The Harbor of Love, D., 1000..... 15850
VITAGRAPH. Josie's Coney Island Nightmare, C., 2000.... 15846

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 31ST, 1914.

BIOGRAPH. The Counterfeiter's Daughter, D., 998..... 15853
EDISON. The Buxom Country Lass, C., 1000..... 15860
ESSANAY. Love and Soda, C., 1000..... 15862
KALEM. The Brand, D., 1000.. 15854
PATHE. Not Reported..... 15856
Pathé's Daily News, No. 55, N., 1000..... 15863
SELIG. Who Killed George Graves? D., 2000..... 15857
Hearst-Selig News Pictorial No. 53, N., 1000..... 15861
VITAGRAPH. The Wrong Flat, C., 1000..... 15859

TUESDAY, SEPT. 1ST, 1914.

EDISON. The New York Police Department Carnival, Des., 1000..... 15864
ESSANAY. No. 29 Diplomat, D., 1000..... 15865
KLEINE. The Voice of Innocence, D., 2000..... 15866
KALEM. The Hand of Fate, D., 1000..... 15874
LUBIN. Never Too Old, C., 400..... 15872
The Green Alarm, C., 600....
MELIES. Flee, You're Discovered, C., 1000..... 15873
PATHE. Not Reported..... 15868
SELIG. Life's Crucible, D., 1000..... 15869
VITAGRAPH. The Hidden Letters, D., 200..... 15870

WEDNESDAY, SEPT. 2ND, 1914.

EDISON. A Village Scandal, C., 1000..... 15875
ESSANAY. The Fable of "The Regular Beanery and the Peachy Newcomer," C., 1000.. 15878
KALEM. The Oil Well Conspiracy, D., 2000..... 15876
LUBIN. By Whose Hand, D., 2000..... 15882
PATHE. Pathé's Daily News No. 56, N., 1000..... 15879
SELIG. To Be Called For, C., 1000..... 15881
VITAGRAPH. The Lost Cord, C., 1000..... 15880

THURSDAY, SEPT. 3RD, 1914.

BIOGRAPH. The Chief's Love Affair, C., 501..... 15884
Love and Hash, C., 499.....
ESSANAY. When Macbeth Came to Snakeville, C., 1000.. 15885
LUBIN. The Face in the Crowd, D., 2000..... 15886
MELIES. A Case of Imagination, C., 1000..... 15888
SELIG. Hearst-Selig News Pictorial No. 54, N., 1000..... 15890
VITAGRAPH. The Upper Hand, D., 1000..... 15889

FRIDAY, SEPT. 4TH, 1914.

EDISON. The Viking Queen, D., 2000..... 15891
ESSANAY. Under Royal Patronage, D., 2000..... 15893
KALEM. The Winking Zulu, C., 1000..... 15895
LUBIN. The Shell of Life, D., 1000..... 15898
SELIG. The House That Went Crazy, C., 1000..... 15896
VITAGRAPH. The Barrel Organ, C., 1000..... 15897

SATURDAY, SEPT. 5TH, 1914.

BIOGRAPH. For the Cause, D., 1000..... 15905
EDISON. Hearts of the Forest, D., 1000..... 15899
ESSANAY. Broncho Billy, the Vagabond, D., 1000..... 15900
KALEM. The Gambler's Reformation, D., 1000..... 15904
LUBIN. A Fool There Was, C., 1000..... 15901
SELIG. Pawn Ticket 913, D., 1000..... 15905
VITAGRAPH. Too Much Uncle, C., 2000..... 15902

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 24TH, 1914.

IMP. Jim Webb, Senator, D., 3000.....
STERLING. A Rural Affair, C.....
VICTOR. There Is a Destiny, D.....

TUESDAY, AUG. 25TH, 1914.

CRYSTAL. Barrelled and Bashful Ben, C.....Split reel
GOLD SEAL. The Trey o' Hearts, 4th Episode, D., 2000.
UNIVERSAL IKE. Universal Ike, Jr.'s, Fortune, C.....

WEDNESDAY, AUG. 26TH, 1914.

ECLAIR. The Character Woman, D., 2000.....
JOKER. The Little Automogobile, C.....
NESTOR. A Miner's Romance, D.....

THURSDAY, AUG. 27TH, 1914.

IMP. The Universal Boy in the Chinese Mystery, D.....
REX. For the Secret Service, D., 2000.....
STERLING. Snookee's Disguise, C.....

FRIDAY, AUG. 28TH, 1914.

NESTOR. For Love or Money, C.....
POWERS. This Is the Life, C.
VICTOR. Counterfeiters, D., 2000.....

SATURDAY, AUG. 29TH, 1914.

101 BISON. Law of the Lumberjack, D., 2000.....
JOKER. Well! Well! C.....

SUNDAY, AUG. 30TH, 1914.

ECLAIR. Mesquite Pete's Fortune, D.....
FRONTIER. The Janitor's Son, D.....
REX. Out of the Depths, D....

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 31ST, 1914.

IMP. Mr. Burglar, M. D., D.
STERLING. The Tale of a Hat, C.....
VICTOR. The Man from Nowhere, D..... 2000

TUESDAY, SEPT. 1ST, 1914.

CRYSTAL. Curing a Lazy Wife, C.....
GOLD SEAL. The Trey o' Hearts, Episode No. 5, D.....
UNIVERSAL IKE. Universal Ike, Jr.'s, Fortune, C.....

WEDNESDAY, SEPT. 2ND, 1914.

ECLAIR. The Jackpot Club, D.. 2000
JOKER. Father's Bride, C.....
NESTOR. The Foreman's Treachery, D.....

THURSDAY, SEPT. 3RD, 1914.

IMP. Tempest and Sunshine, D. 2000

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SOMETHING NEW!

The Electro Air Purifier

Purifies Perfumes Deodorizes



A simple, inexpensive device which will perfume and purify the air of your theatre or office quickly and thoroughly at trifling expense. Nothing else like it on the market. PATENT PENDING.

Satisfaction Guaranteed or Money Returned

Can be attached to any electric fan in one minute. Apparatus $1.00; combination liquid perfume, deodorizer and disinfectant $1.00 per pound. Discount on quantities of one gallon or more. Agents wanted. Write today.

Send us $2.00 for trial order consisting of apparatus and one pound of liquid. It will surprise and please you and convince you of its merits.

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Will surely make no mistake by securing rights to

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Featuring MME. K. LIPZIN

A powerful five-reel photo drama based on Teobaldo Cicconi's stirring play "Le Pecorelle Smarrite" (The Strayed Lambs).

Renowned Players Feature Film Company

220 West 42nd Street, (Candler Building) New York

Phone 6481 Bryant

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

REX. Daisies, D.....
STERLING. A Bogus Baron..
FRIDAY, SEPT. 4TH, 1914.
NESTOR. A Baby Did It, C...
POWER. The Storm Bird, D..
VICTOR. The Derelict and the Man, D..... 2000
SATURDAY, SEPT. 5TH, 1914.
101 BISON. The Return of the Twin's Double, D..... 300
JOKER. Oh, What's the Use? C.
SUNDAY, SEPT. 6TH, 1914.
ECLAIR. No Show for the Chauffeur, C.....
FRONTIER. Under Arizona Skies, D.....
REX. The Boob's Nemesis, C.

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 24TH, 1914.
AMERICAN. This Is the Life, D., 2000 .....
KEYSTONE. Not Yet Announced.
RELIANCE. Our Mutual Girl No. 32 .....
TUESDAY, AUG. 25TH, 1914.
BEAUTY. Susie's New Shoes, C. .....
MAJESTIC. Granny, D.....
THANHOUSER. Conscience, D., 2000 .....
WEDNESDAY, AUG. 26TH, 1914.
AMERICAN. Lodging for the Night, D. .....

AT MY HOUSE

BRONCHO. The Sheriff's Sister, D., 2000.....
RELIANCE. The Stolen Ore, D. .....
THURSDAY, AUG. 27TH, 1914.
DOMINO. The Village 'Neath the Sea, D., 2000.....
KEYSTONE. Not Yet Announced.
MUTUAL WEEKLY. No. 87..
FRIDAY, AUG. 28TH, 1914.
AMERICAN. The Song of the Sea Shell, D. .....
KAY-BEE. The Old Love's Best, D., 2000.....
PRINCESS. The Keeper of the Light, D. .....
SATURDAY, AUG. 29TH, 1914.
KEYSTONE. Not Yet Announced.
RELIANCE. Through the Dark, D., 2000 .....
ROYAL. A Run for His Money, C. .....
SUNDAY, AUG. 30TH, 1914.
KOMIC. Bill No. 5, C.....
MAJESTIC. Frenchy, D., 2000
THANHOUSER. Arty the Artist, C. .....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, AUG. 31ST, 1914.
AMERICAN. The Aftermath, D., 2000
KEYSTONE. Not Yet Announced

AT MY HOUSE

RELIANCE. Our Mutual Girl No. 33.....
TUESDAY, SEPT. 1ST, 1914.
BEAUTY. A modern Othello, C.
MAJESTIC. The Milk-Fed Boy, C. .....
THANHOUSER. A Mother's Choice .....
WEDNESDAY, SEPT. 2ND, 1914.
AMERICAN. The Wrong Birds, C. .....
BRONCHO. When America Was Young, D..... 2000
RELIANCE. The Miner's Baby, D. .....
THURSDAY, SEPT. 3RD, 1914.
DOMINO. The Silver Bell, D. 2000
KEYSTONE. Not Yet Announced
MUTUAL WEEKLY. No. 88..
FRIDAY, SEPT. 4TH, 1914.
KAY-BEE. Stacked Cards, D.. 2000
PRINCESS. His Winning Way, C. .....
RELIANCE. Turned Back, D.
SATURDAY, SEPT. 5TH, 1914.
KEYSTONE. Not Yet Announced
RELIANCE. In the Nick of Time, D..... 2000
ROYAL. O'Flanagan's Luck, C.
SUNDAY, SEPT. 6TH, 1914.
KOMIC. The Mascot, C.....
MAJESTIC. For Those Unborn, D..... 2000
THANHOUSER. Little Mischief, C. .....

RIGHT OFF THE REEL

A huge table, seating twenty-seven people, has recently been installed in the mess room at the Lasky studios. The table is made of one piece from a California redwood tree.

In the Edison multiple "The Long Way," adapted from the novel by Mary Imlay Taylor, Robert Brower was designated to march at the head of a procession of colored soldiers.

At the click of the camera the soldiers refused to be photographed and attempted to turn back. But, Brower, from his experience with the colored folk in the South, applied his soft and humorous treatment with the result that the men marched with the skill of a well-trained regiment.

William Wadsworth, the funmaker in the Edison Wood B. Wedd comedies, is giving free advice to the people on how to gain weight. After consuming three quarts of milk at one sitting his anatomical expansion was so great that he cannot understand why people should remain thin.

While Jessie Stevens, the Edison stout lady, was riding in a hansom cab for the comedy film "Love by the Pound," her great weight went drashing through the floor of the cab and Jessie was forced to hobble along between the wheels until the frightened steed could be brought to a halt.

Since Carlton King, of Edison, has declared his intention of purchasing an automobile he has received an abundance of literature and sample parts of a machine, from rubber tire to carbureter. As Carlton feels that some company might send him a sample automobile, he is in no particular hurry to purchase one at present.

B. C. Neat, Jr., has succeeded D. L. Martin, of Louisville, as manager of the Arcade Theatre, Paducah, Ky.

Motion picture photographers have been busy for several days at the Old Taylor distillery, Paducah, Ky., making a complete film record of all the processes connected with the distillation of whisky.

The film will follow the progress of the malt, barley and corn from the elevator through all the processes of distillation until the finished product, a bottle of bond bourbon of the sort that has made Kentucky famous is reached. The Old Taylor Distillery Company will supply these films for exhibition all over the United States.

Swimming as a sport has long been popular among the young women of Maysville, Ky., but it remained for Anna Belle Ward, manager of the Pastime picture theatre to break all previous records made by local swimmers. Swimming upstream and across the current Miss Ward landed three miles from the point of starting.

She was in no distress at the finish and declared that she could have gone on without difficulty. The river is about one and a quarter miles wide at the point she made her swim and the current ranges between three and four miles an hour.

The People's Church, Omaha, of which the Rev. Charles W. Savidge is pastor, has started presenting religious motion pictures in which various phases of Christ's life are portrayed on the screen. The Rev. Mr. Savidge has invited the general public to attend. The attendance at his church has doubled several times, as the exhibitions are free.

Representatives of the Queen and Crescent Railroad were in Somerset, Ky., recently consulting with local business men relative to the making of motion pictures of Somerset and its surroundings. They stated that the Queen and Crescent Railroad were making a series of pictures of the different towns and cities along its lines that will be shown all over the country.

It is intended to use the film in calling attention to the agricultural and commercial opportunities existing along the lines of that company.

The "Universal Boy" (Matty Roubert) had one of the strongest experiences of his young but adventuresome career the other day when the Honorable Yong Yang Ying, Chinese Consul-General, visited him at the Universal Imp studio to pose before the camera in a scene with the little fellow in his latest series entitled "Matty Solves a Chinese Kidnapping Mystery."

The first drama, which will be produced by the Rex company, of which Joseph de Grasse is director and in which Pauline Bush is to be featured, is entitled "The Girl Who Was Afraid of Love." The story was written especially for Miss Bush by Caroline Willey and contains a character delineation of a super-bashful and sensitive girl. Others who have been cast in this drama are Lon Chaney, Joseph King and Beatrice Van.

Robert Leonard, actor and director of Rex dramas, is just completing another of his "Boob" comedies. It is entitled "The Boob's Nemesis." Ella Hall plays the principal female role.

Clay Pumphrey, an expert operator, formerly with the Colonial and Moose Theatres, Danville, Ky., now is making a tour of the State with the tuberculosis demonstration car sent out by the Kentucky board of health.

McConnell and Pennell, of McCook, Neb., recently arranged to get a 6-A Power machine from Fred Van Husan, manager of the Laemmle Service, Omaha. Manager Van Husan sold seven 6-A Power machines within three days last week and told about it as an indication of the promising business in this territory.

Schulkin and Miller, of Sioux City, Ia., bought of Manager Van Husan the chairs, machines and other equipment for a 650 capacity theatre to be opened on Fourth street, Sioux City, Ia., soon. The theatre will probably be called the Frolic.

Charter of incorporation of the Harlequin, a new motion-picture theatre, has just been announced in Charleston, Miss. The incorporators are all prominent Charleston men. Among the stockholders are: C. R. Cooper, H. H. Womble, Jake Weinstein, H. L. Gary, C. W. Leggett, Dr. Thompson Anderson, M. H. Tripp, J. R. Oakes, W. F. Lambert, W. O. McMullen. The picture show is now in operation.

Work of remodeling the Gaiety Theatre, at Springfield, Ill., has begun and $20,000 will be spent in improving this popular playhouse. The work is to be completed by fall, when the theatre will open with motion pictures and vaudeville.

The management of the Casino Theatre, Spokane, has been granted a building permit for remodeling to cost $1,000. The operating rooms are to be moved and enlarged and the offices will be made more roomy.

The largest steel trusses ever used in construction work in Spokane have been delivered on the site of the new Lincoln Theatre, Sprague and Lincoln, and are being put in place.

The new picture house requires three of the trusses, each sixty feet in length and weighing twenty-five tons. They are thirteen feet wide.

Director Joseph de Grasse is engaged in the production of a one-reel drama by Rupert Julian, leading man in the Rex company. It is entitled "The Hole in the Garden Wall." The leading female role is played by Elsie Jane Wilson.

Manager Jack Breslin, of the Crescent Theatre, Syracuse, N. Y., has booked the Essanay masterpiece, "One Wonderful Night," for three days' showing and has ordered 3,000 post cards of Francis Bushman, which will be distributed at matinee performances for a week in advance.

Two thousand dollars has been appropriated by the City Council of St. Louis for free motion pictures in the down-town parks and playgrounds.

The Titles of Your Films

may attract the passer-by, but the week-in and week-out patron is the result of perfectly projected pictures.

Bausch and Lomb Projection Lenses

insure the best pictures, clear, sharp, and accurate—the kind that keep the crowds coming your way.

Exacting operators all over the country make Bausch & Lomb objectives and condensers their choice. Equip your machine with these lenses and be repaid by increased profits.

The Edison and Nicholas Power Machines are regularly equipped with our lenses.

Write for our free booklet. It is of interest and value to owners and operators.

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560 ST. PAUL STREET ROCHESTER, N.Y.



Our 32-page catalogue No. 3, illustrated in colors, contains a large variety of artificial flowers, vines, garlands, shrubbery, palms, etc. Mailed free for the asking.

FRANK NETSCHERT COMPANY
Manufacturer and Importer of Artificial Flowers, Natural Prepared Plants, etc.
61 Barclay Street NEW YORK
No Branch Office

LUBIN

Four Big Lubin Masterpieces : : To Be Released Soon : :

EVELYN NESBIT THAW and her son RUSSELL WILLIAM THAW in **"Threads of Destiny"**
Five Reels *By WILLIAM CLIFFORD*

CAST OF CHARACTERS

Marian Grunstein.....Evelyn Nesbit Thaw
Isaac Grunstein (Marian's father).....Bernard Siegel
Rachel Shapiro (Marian's friend).....Marguerite Risser
Abraham Solman (Rug Merchant and Leader of Jewish Colony).....Joseph Standish
The Nun.....Marguerite Marsh
Fedor Tomsky.....Jack Clifford

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Produced by GEORGE TERWILLIGER

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By WINCHELL SMITH *Produced by BARRY O'NEIL*

FIVE REGULAR RELEASES EACH WEEK

"Never Too Old"—Split Reel Comedy	Tuesday,	September 1st
"The Green Alarm"		
"By Whose Hand"—Two Reel Drama	Wednesday,	September 2nd
"The Face in the Crowd"—Two Reel Drama	Thursday,	September 3rd
"The Shell of Life"—Drama	Friday,	September 4th
"A Fool There Was"—Comedy	Saturday,	September 5th

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Chicago Office: 154 West Lake Street

RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

8—17. False Gods 2000
8—19. Their Worldly Goods.....
8—24. Converting Dad 2000
8—26. Lodging for a Night.....
8—28. The Shepherd's Dream.....
8—31. The Aftermath, D.....2000
9— 2. The Wrong Birds.....
9— 7. Lola 2000
9— 9. Break, Break, Break.....

BEAUTY

8— 4. A Suspended Ceremony, C.....1000
8—11. Suzanna's New Suit, C.....1000
8—18. The Silence of John Gordon.....
8—25. Susie's New Shoes.....
9— 1. A Modern Othello.....

BIOGRAPH

8—13. The Mix-up at Murphy's, C..... 616
Curing Mr. Goodheart, C..... 382
8—15. The District Attorney's Burglar, D. 1001
8—17. Tim, the Terror, C..... 564
8—20. The Smuggler's Wife, D..... 999
8—22. The Gipsy Talisman, D..... 997
8—24. The Man From the Past, D..... 995
8—27. The Terrible Lesson, D..... 999
8—29. Spending It Quick, C..... 462
Basehall, a Grand Old Game, C... 536
8—31. The Counterfeiter's Daughter, D.. 998
9— 3. The Chief's Love Affair, C..... 501
9— 5. For the Cause, D.....1000

101 BISON

7—18. A Mexican Spy in America, D....2000
8— 1. Tribal War in the South Seas, D..2000
8— 8. Rescued By Wireless, D.....2000
8—15. The Oubliette, D.....
8—22. The Lure of the Geisha, D.....2000
8—29. Law of the Lumberjack, D.....2000
9— 5. The Return of the Twin's Double, D. 3000

BRONCHO

8—12. Shorty and the Fortune Teller....2000
8—19. The Rohbery at Pine River.....
8—26. The Sheriff's Sister 2000
9— 2. When America Was Young.....2000
9— 9. The Cruise of The Molly Anne....2000

CRYSTAL

7—14. Vivian's Four Beaux and What What Pearl's Pearls Did, C. Split Reel .....
7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....
8— 4. Some Cop, C.....
8—11. Some Crooks and Willie's Disguise, C. .....
8—18. Vivian's First Fellow, C.....
8—25. Barrelled and Bashful Ben, C.Split reel
9— 1. Curing a Lazy Wife, C.....

DOMINO

7—30. The Curse of Caste.....2000
8— 6. The Thunderbolt 2000
8—13. A Romance of the Sawdust Ring..2000
8—20. The Defaulter 2000
8—27. The Village 'Neath the Sea.....2000
9— 3. The Silver Bell.....2000
9—10. Mildred's Doll 2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

7—29. Something to a Door, C.....1000
8— 1. Farmer Rodney's Daughter, D.....1000
8— 5. Firelight, D. 2000
8— 8. Moonlight, D. .....
8—12. The Price Paid, D.....
8—16. A Pearl of Great Price, D.....
8—26. The Character Woman, D.....2000
8—30. Mesquit Pete's Son, D.....
9— 2. The Jackpot Club, D.....2000
9— 6. No Show for the Chauffeur, C....

EDISON

8— 4. The Living Dead, D.....1000
8— 5. A Change of Business, C..... 450
Faint Heart Ne'er Won Fair Lady, C. 550
8— 7. The President's Special, D.....2000
8— 8. One Touch of Nature, C.....1000
8—10. All for a Tooth, C.....1000
8—11. A Tale of Old Tucson, D.....1000
8—12. Andy Learns to Swim, C.....1000
8—14. The One Who Loved Him Best, D. 2000
8—15. While the Tide Was Rising, D....1000
8—17. The Adventures of the Pickpocket, C. 1000
8—18. By the Aid of a Film, D.....1000
8—19. The Old Fire Horse, C.....1000
8—21. The Gilded Kidd, C.....2000
8—22. In Lieu of Damages, D.....1000
8—24. Nearly a Widow, C.....1000
8—25. The Mystery of the Octagonal Room, D. 1000
8—26. The South African Mines, S..... 450
Buster and His Goat, C..... 550
8—28. The Birth of the Star Spangled Banner, D. 2000
8—29. Treasure Trove, D.....1000
8—31. The Buxom Country Lass, C.....1000
9— 1. The New York Police Department Carnival, Descript. 1000
9— 2. A Village Scandal, C.....1000
9— 4. The Viking Queen, D.....2000
9— 5. Hearts of the Forest, D.....1000

ESSANAY

8—25. Two Men Who Waited, D.....1000
8—26. The Fable of "The Difference Between Learning and Learning How," C. 1000
8—27. Slippery Slim and the Fortune Teller, C. 1000
8—28. Seven Sealed Orders, D.....2000
8—29. Broncho Billy's Indian Romance, D. 1000
8—31. Love and Soda, C.....1000
9— 1. No. 28 Diplomat, D.....1000
9— 2. The Fable of "The Regular Beanery and the Peachy Newcomer, C..1000
9— 3. When Macketh Came to Snakeville, C. 1000
9— 4. Under Royal Patronage, D.....2000
9— 5. Broncho Billy, the Vagabond, D...1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

7—12. The Fight in Lonely Gulch, D.....
7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening, D.....
8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....
8—30. The Janitor's Son, D.....
9— 6. Under Arizona Skies, D.....

GOLD SEAL

8—11. The Trey o' Hearts' Story No. 2, White Water, D.....
8—18. The Trey o' Hearts' Story No. 3, The Sea Venture.....
8—25. The Trey o' Hearts, 4th Episode, D. 2000
9— 1. "The Trey o' Hearts, Episode No. 5. D.....

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac.....3000

IMP

7—13. When the World Was Silent, D...2000
7—16. Universal Boy Series No. 1, C...
7—20. In the Sultans Garden, D.....
7—23. The Gateway to Regret, D.....
7—27. When Romance Came to Anne, D..2000
7—30. Universal Boy, Series No. 2.....
8— 3. A Normandy Romance, D.....
8—31. Mr. Burglar, M. D., D.....
9— 3. Tempest and Sunshine, E.....2000
8— 6. When the Heart Calls, D.....2000
8—10. In All Things Moderation, D.....
8—13. Universal Boy Series No. 3, C...
8—17. Love's Refrain, D.....
8—20. On the High Sea, D.....2000
8—24. Jim Webb, Senator, D.....3000
8—27. The Universal Boy in the Chinese Mystery, D. .....

JOKER

8— 8. That's Fair Enough, C.....
8—12. Her Twin Brother, C.....
8—15. What Happened to Schultz, C.....
8—19. Pass Key No. 2, C.....
8—22. The Diamond Nippers, C.....
8—26. The Little Automogobile, C.....
8—29. Well! Well! C.....
9— 2. Father's Bride, C.....

KALEM

8— 5. The Operator at Black Rock, D..2000
8— 7. Don't Monkey with the Buzz Saw, C. 1000
8— 8. Grey Eagle's Revenge, D.....1000
8—10. The Rajah's Vow, D.....2000
8—11. Old Man Higgenbotham's Daughter, D. 1000
8—12. At the End of the Rope, D.....2000
8—14. A Substitute for Pants, C..... 500
8—15. Near Death's Door, D.....1000
8—17. The Old Army Coat, D.....2000
8—18. The Storm at Sea, D.....1000
8—19. The Bond Eternal, D.....2000
8—21. Sherlock Bonehead, C.....1000
8—22. Kidnapped by Indians, D.....1000
8—24. The Primitive Instinct, D.....2000
8—25. The Counterfeiter's Plot, D.....1000
8—26. The Cave of Death, D.....2000
8—28. When Men Wear Skirts, Bur.....1000
8—29. The Car of Death, D.....1000
8—31. The Brand, D. 2000
9— 1. The Hand of Fate, D.....1000
9— 2. The Oil Well Conspiracy, D.....2000
9— 4. The Winking Zulu, C.....1000
9— 5. The Gamhler's Reformation, D.....1000

KAY-BEE

8— 7. The Gangsters and the Girl.....2000
8—14. The Stigma 2000
8—21. The Winning of Denise.....2000
8—28. The Old Love's Best!.....2000
9— 4. Stacked Cards 2000

KEYSTONE

6—18. A Missing Bride.....
6—20. Mabel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish .....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance .....
7—11. Love and Salt Water, Split reel World's Oldest Living Thing.....

KLEINE

7—21. The Stronger Tie, D.....2000
7—28. In Temptation's Toils, D.....2000
8— 4. When War Threatens, D.....2000
8—11. The Forbidden Trail, D.....2000
8—18. When the Beacon Failed, D.....2000
8—25. "To Forgive, Divine," D.....2000
9— 1. The Voice of Innocence, D.....2000

KOMIC

8— 2. Bill Takes a Lady to Lunch—Never Again! .....
8— 9. Ethel's Aunt.....
8—16. Bill No. 4.....
8—23. A Physical Culture Romance.....
8—30. Bill Organizes a Union (No. 5)..
9— 6. The Mascot .....
9—13. Bill No. 6.....

LUBIN

8—12. The Downward Path, D.....2000
8—13. The Heart Rebellious, D.....2000
8—14. Latin Blood, D.....1000
8—15. They Bought a Boat, C..... 400
The Puncture Proof Sock Man, C. 600
8—18. Back to the Farm, C.....1000
8—19. The Dreamer, D.....2000
8—20. His Brother's Blood, D.....2000
8—21. The Love of Oro San, D.....1000
8—22. Sometimes It Works, C..... 400
Making Auntie Welcome, C..... 600
8—25. The Widow and the Twins, C..... 400
The Lucky Rube, C..... 600
8—26. The Attorney's Decision, D.....2000
8—27. The Aggressor, D.....2000
8—28. The Better Man, D.....1000
8—29. The Kids' Nap, C.....1000
9— 1. Never Too Old, C..... 400
The Green Alarm, C..... 600
9— 2. By Whose Hand, D.....2000
9— 3. The Face in the Crowd, D.....2000
9— 4. The Shell of Life, D.....1000
9— 5. A Fool There Was, C.....1000

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Next Week —— "The Motherless Kids" It's a Humdinger

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AMERICAN FILM MANUFACTURING CO.
CHICAGO

RELEASE DATES FOR READY REFERENCE—Continued

MAJESTIC

8— 3. The Election in Nuttyville.....
8— 4. The Idiot .....
8— 9. The Tavern of Tragedy.....2000
8—11. The Saving Flame.....
8—16. Her Mother's Necklace.....2000
8—18. The Inner Conscience.....
8—21. A Lesson in Mechanics.....
8—23. The Second Mrs. Roebuck.....2000
8—25. Granny 2000
8—30. Franchy 2000
9— 1. The Milk-Fed Boy.....
9— 6. For Those Unborn.....
9— 8. Sierra Jim's Reformation.....
9—13. Women of the Early West.....2000

MELIES

7—30. 210 vs. 213, D.....2000
8— 1. Honor Redeemed, D.....2000
8— 4. The Family Outing, C..... 500
Easy Come, Easy Go, C..... 500
8— 5. A Mother's Error, D.....1000
8— 6. A Matrimonial Advertisement, C..1000
8— 8. Gratitude, D. 2000
8—11. Burglar Alarm, C.....1000
8—12. Sinews of the Dead, D.....1000
8—13. A King by Force, C.....1000
8—13. The Biltmore Diamond, D.....2000
8—15. Voice of the Bells, D.....2000
8—18. A Slight Mistake, C.....1000
8—19. False Ruhies, D.....1000
8—20. The Bull Trainer's Revenge, D...2000
8—22. The Telltale Photograph, D.....2000
8—25. Circumstantial Evidence, C.....1000
8—27. The Elopement of Eliza, C.....1000
8—29. The Man Who Smiled, C.....2000
9— 1. Flee, You're Discovered, C.....1000
9— 3. A Case of Imagination, C.....1000

NESTOR

7—29. An Indian Eclipse, D.....
7—31. Maggie's Honest Lover, C.....
8— 5. For Friendship's Sake.....
8— 7. Detective Dan Cupid, C.....
8—12. 38 Calibre Friendship, D.....
8—14. On Rugged Shores.....
8—19. The Creeping Flame, D.....
8—21. A Lucky Deception, C.....
8—26. A Miner's Romance, D.....
8—28. For Love or Money, C.....
9— 2. The Foreman's Treachery, D.....
9— 4. A Baby Did It, C.....

PASQUALI AMERICAN

7—29. Lupin, the Gentleman Burglar....3000
8—10. The Oath of a Viking.....3000
8—19. The Next in Command.....4000
8—26. The Film Detective.....4000
9— 5. The Poison Pool.....5000

PATHE

7—29. Pathé's Weekly No. 47, 1914, N...1000
8— 3. Picturesque Gagry, T..... 500
Russian Zoo, Oskania-Nova, Zool.. 500
8— 4. Training Army Dogs, Sweden, E.. 500
A Basque Wedding, Customs..... 500
8— 5. Pathé's Weekly, No. 48, 1914, N..1000
8—10. From Grenoble to Aix-les-Bains, T. 250
A Rousing Reception, C..... 500
Typical Russian Dances 250
8—11. The Art of a Furrier, E..... 500
Iron and Steel Industry, Bombay, Ind. 500
8—12. Pathé's Weekly No. 49, 1914, N..1000
8—17. Dakar, the Principal Port of Senegal, French West Africa, T..... 500
Military Trained Dogs, Belgium, Mil. 500
8—18. Cairo, the Capital of Egypt, T..... 500
Uriage and Vicinity, Scenic..... 500
8—19. Pathé's Weekly No. 50, 1914, N..1000
8—24. Edible Fishes of the English Channel, E. 550
Picturesque Normandy, France, T. 500
8—25. Rapids and Falls at Trondhjen, T.. 300
Picturesque France, Lower Brittany, T. 350
From Havre to Buc by Hydro-aeroplane, T. 350
8—26. Pathé Daily News No. 54, N.....1000
8—31. Pathé's Daily News, No. 55, N....1000
9— 2. Pathé's Daily News, No. 56, N....1000

POWERS

7— 3. Pearl of the Sea, D.....
7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000
7—24. Kate Waters of the Secret Service, D. 2000
7—31. The Tangle, C.....
8— 7. The Man of Her Choice.....
8—14. The Barnstormers, C.....
8—21. The Divorcee, D.....
8—28. This Is the Life, C.....
9— 4. The Storm Bird, C.....

PRINCESS

7—24. Scenic .....
7—31. The Target of Destiny.....
8— 7. Her Duty .....
8—14. A Rural Romance.....
8—21. The Belle of the School.....
8—28. The Keeper of the Light.....
9— 4. His Winning Way.....
9—11. Sis .....

REX

7—30. Circle 17, D.....2000
8— 2. Behind the Veil, D.....
8— 6. The Symphony of Souls, D.....
8— 8. A Midnight Visitor, D.....
8—13. Through the Flames, D.....
8—16. The Hedge Between, D.....
8—20. A Bowl of Roses, D.....
8—23. The Hole in the Garden Wall, D..
8—27. A Law Unto Herself, D.....2000
8—30. Out of the Depths, D.....
9— 3. Daisies, D.....
9— 6. The Boob's Nemesis, C.....

RELIANCE

8— 8. The Bank Burglar's Fate.....2000
8—10. Our Mutual Girl, No. 30.....
8—12. So Shines a Good Deed.....
8—15. The Wagon of Death.....
8—17. Our Mutual Girl No. 31.....
8—19. Izzy Gets the Wrong Bottle.....
8—22. For the Last Edition.....
8—24. Our Mutual Girl No. 32.....
8—25. The Stolen Ore.....
8—29. Through the Dark.....2000
8—31. Our Mutual Girl No. 33.....
9— 2. The Miner's Baby.....
9— 4. Turned Back .....
9— 5. In the Nick of Time.....2000
9— 7. Our Mutual Girl, 34.....
9— 9. The Sheriff's Choice.....

ROYAL

8— 1. The Baker Street Mystery.....
8— 8. Ringing the Changes and Miss Gladys' Vacation, C., split reel..
8—15. Cupid Dances a Tango.....
8—22. His Long-Lost Friend.....
8—29. A Run for His Money.....
9— 5. O'Flanagan's Luck.....

SELIG

7—31. When the Cook Fell Ill, C.....1000
8— 1. Love vs. Pride, D.....1000
8— 3. Etinne of the Glad Heart, D....2000
8— 4. The Ordeal, D.....1000
8— 5. The Reporter on the Case, D.....1000
8— 6. Hearst-Selig News Pictorial, No. 46, N. 1000
8— 7. The Skull and the Crown, C.....1000
8— 8. Carmelita's Revenge, D.....1000
8—10. Willie, C. 2000
8—10. Hearst-Selig News Pictorial No. 47, N. 1000
8—11. The Jungle Samaritan, D.....1000
8—12. The Family Record, D.....1000
8—13. Hearst-Selig News Pictorial No. 48, N. 1000
8—14. Meller Drammer, C..... 500
The Day of the Dog, C..... 500
8—15. Man's Victory, D.....1000
8—17. The Speck on the Wall, D.....2000
8—17. Hearst-Selig News Pictorial No. 49, N. 1000
8—18. If at First You Don't Succeed, C.1000
8—19. When a Woman's 40, D.....2000
8—20. Hearst-Selig News Pictorial No. 50, N. 1000
8—21. The Reveler, C.....1000
8—22. What Became of Jane? D. 1000
8—24. The White House, D.....2000
8—25. The Sealed Oasis, D.....1000
8—26. The Decision of Jim O'Farrell, D.1000
8—27. Hearst-Selig News Pictorial No. 52, N. 1000
8—28. A Low Financier, C..... 500
Breaking Into Jail, C..... 500
8—29. The Harbor of Love, D.....1000
8—31. Who Killed George Graves? D...2000
8—31. Hearst-Selig News Pictorial No. 53, N. 1000
9— 1. Life's Crucible, D.....1000
9— 2. To Be Called For, C.....1000
9— 3. Hearst-Selig News Pictorial No. 54, N. 1000
9— 4. The House That Went Crazy, C..1000
9— 5. Pawn Ticket 913, D.....1000

STERLING

8—17. His Wife's Flirtation, C.....
8—20. Lost in the Studio, C.....
8—24. A Rural Affair, C.....
8—27. Snookee's Disguise, C.....
8—31. The Tale of a Hat, C.....
9— 3. A Bogus Baron, C.....

THANHOUSER

7— 5. The Cooked Goose.....
7— 7. Deborah .....
7—17. The Leaven of Good.....
7—19. Harry's Waterloo.....
7—21. The Pendulum of Fate.....2000
7—26. From Wash to Washington.....
7—28. The Messenger of Death.....2000
8— 2. The Butterfly Bug.....
8— 4. The Guiding Hand.....2000
8— 9. Little Mischief.....
8—11. In Peril's Path.....
8—16. Her Big Brother.....
8—18. McCarn Plays Fate.....2000
8—25. A Dog's Good Deed.....
8—30. Art the Artist.....
9— 1. A Mother's Choice.....2000
9— 6. Little Mischief .....
9— 8. Jean of the Wilderness.....2000

UNIVERSAL IKE

8— 4. Universal Ike, Jr.'s, Legacy, C..
8—18. Universal Ike, Jr., On His Honeymoon, C. .....
8—24. Universal Ike, Jr.'s, Fortune, C...
9— 1. Universal Ike, Jr., Fortune, C.....

VICTOR

7—24. Irene's Busy Week, C.....
7—27. Out of the Valley, D.....
7—31. The Mad Man's Ward, D.....2000
8— 3. Man and His Brother, D.....2000
8— 7. The Coastguard's Bride, D.....2000
8—10. Simple Faith .....
8—14. Honor of the Humble, D.....
8—17. Weights and Measures, D.....2000
8—21. The Slavey's Romance, D.....
8—24. There Is a Destiny, D.....2000
8—28. Counterfeiters, D. 2000
8—31. The Man from Nowhere, D.....2000
9— 4. The Derelict and the Man, D....2000

VITAGRAPH

7—23. The Apple, D.....1000
7—24. The Winning Trick, C.....1000
7—25. Romantic Josie, C.....2000
7—27. His Kid Sister, C.....1000
7—28. John Rance, Gentleman, D.....2000
7—29. Officer Kate, C.....1000
7—30. The Greater Motive, D.....1000
7—31. Private Bunny, D.....1000
8—1. The Violin of M'sieur, D.....2000
8— 3. Detective and Matchmaker, C.....1000
8— 4. Warfare in the Skies, D.....2000
8— 5. Second Sight, C.....1000
8— 6. Memories in Men's Souls, D.....1000
8— 7. The Locked House, C.....1000
8— 8. The House on the Hill, D.....2000
8—10. Through Life's Window, D.....1000
8—11. David Garrick, C.....2000
8—12. The New Stenographer, C.....1000
8—13. The Horse Thief, D.....1000
8—14. Polishing Up, C.....1000
8—15. The Wheat and the Tares, D.....2000
8—17. Private Dennis Hogan, D.....1000
8—18. An Innocent Delilah, D.....2000
8—19. Taken by Storm, C.....1000
8—20. The Woes of a Waitress, D.....1000
8—21. The Honeymooners, C.....1000
8—22. Lily of the Valley, D.....2000
8—24. Ward's Claim, D.....1000
8—25. Rainy, the Lion-Killer, C.....2000
8—26. Josie's Declaration of Independence, C. 1000
8—27. The Mysterious Lodger, D.....1000
8—28. Such a Hunter, C.....1000
8—29. Josie's Coney Island Nightmare, C.2000
8—31. The Wrong Flat, C.....1000
9— 1. The Hidden Letters, D.....2000
9— 2. The Lost Cord, C.....1000
9— 3. The Upper Hand, D.....1000
9— 4. The Barrel Organ, C.....1000
9— 5. Too Much Uncle, C.....2000

ANIMATED SONGS

Imperial Motion Picture Co., New York Releases for June and July:

Two Floral Wreaths.
Rebecca of Sunnybrook Farm.
Peg O' My Heart.
When I Carved Your Name On The Tree.
A Real Moving Picture From Life.
Down On The Farm In Harvest Time.
The Marriage Game.
In The Town Where I Was Born.
You Can Tango, You Can Trot, Dear, But Be Sure And Hesitate.
When It's Apple Blossom Time In Normandy.
A Fool There Was.
Take Me Back To Frisco Town.
Shadows.
Father Came Home With The Milkman In The Morning.
Dear Old Girl.
What A Wonderful Love That Would Be.

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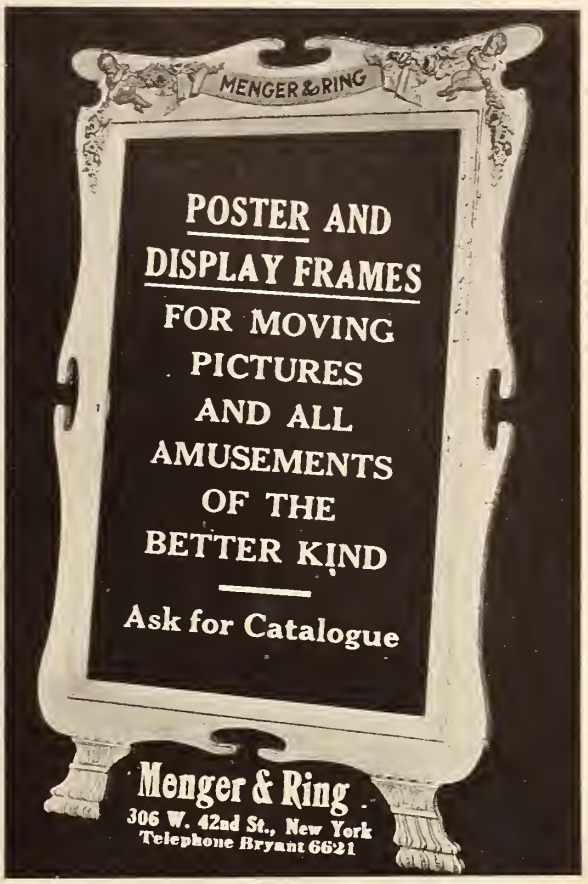
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Now ready for booking

The Greyhound

By Paul Armstrong and Wilson Mizner

Shown at America's largest and most beautiful picture Theatre,

The Strand Theatre, N.Y.,

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The most popular play ever written

COMING

Captain Swift

YES

We are now booking the following Peerless features:

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and many others that are equally as good

LET US BOOK YOU ONE BIG FEATURE A WEEK

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Room 201
36 W. Randolph St., Chicago, Ill.
Room 402, Observatory Bldg., Des Moines, Iowa

$250,000 PARAMOUNT PROGRAM FOR STANLEY THEATRE

Special to THE MOTION PICTURE NEWS

Philadelphia, Aug. 27.

When it was announced a few weeks ago that the Paramount Pictures Corporation had been formed, Stanley Mastbaum, managing director of the Stanley Company, this city, lost no time in closing a contract for the Philadelphia representation of the Paramount corporation, the aforesaid contract involving an estimated expenditure of approximately $250,000.

All of the Paramount program leases will first be shown in Philadelphia at the Stanley Theatre. The first on Monday, August 31, will introduce H. B. Warner, who starred in "Jimmy Valentine" and "The Ghost Breaker" in the powerful drama, "The Lost Paradise," written by Henry C. DeMille. Following this a week later will appear Dustin Farnum in "The Virginian," a dramatization of Owen Wister's story of Western life.

MAKE PLAYGROUND FILM

Special to THE MOTION PICTURE NEWS

Birmingham, Ala., Aug. 25.

At the recent Greater Birmingham Playground Day held at the Alabama State Fair grounds, near Birmingham, motion picture films were made of something over 2,000 children of the city playground association engaged in games and contests at one time.

The playground association plans to book the film in all parts of the state and place parts of it with one of the "weeklies," so that it will be shown in all parts of the country.

NEXT PICTURE PLAYHOUSE RELEASE

The Picture Playhouse Film Company, Inc., has selected as its next release "The Mystery of the Poison Pool," in five reels, in which is featured James Gordon.

The play is from the pen of James Dawley. Betty Harte, who has taken the leading roles with the Famous Players, and who for years was a star for the Selig and other prominent companies, takes the leading woman's part.

LUBIN STAGES RAILROAD WRECK

The Lubin Film Company has arranged to take a photograph of a railroad "collision" on the Pittsburgh and Susquehanna railroad at a point between Moshannon and Sterling, two towns near Phillipsburgh, Pa., during a celebration in the latter place on Labor Day.

Two locomotives will be arranged in such a manner that the camera will convey a vivid picture of the crash resulting from the contact of huge engines in a railway wreck.

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AT THE FRONT

Our famous Improved No. 2 Camera on the firing line at "Vera Cruz."

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Wyanoak Publishing Company
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NEW YORK CITY



What's the Matter Here?

What does this picture mean? Some one is in very serious trouble. But who, and why? This picture is a scene in

The Plum Tree

the big three-reel photo-play, featuring FRANCIS X. BUSHMAN, which will be released on September 18th, as the first in the great

LADIES' WORLD—ESSANAY

series. The five million readers of THE LADIES' WORLD, will be clamoring to see this picture, because big money prizes are offered for the best description of the scene.

Get your order in early for the biggest money maker yet offered. Your audiences will be crazy to see it. Get the first of this big series now and watch carefully each month for the others.

This series is the most unique and remarkable that has been offered in story and motion picture. Don't forget that it was THE LADIES' WORLD that originated "What Happened To Mary," and only recently the great contest, "One Wonderful Night." LADIES' WORLD motion picture features make exhibitors happy.

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A Company of competent players are at present absorbed in a number of feature multiple reel photoplays that will be handled by the A. H. SAWYER COMPANY who have exchanges in all the principal cities of the United States.

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KELCEY AND SHANNON IN AFTER THE BALL

THE CHRISTIAN

THE LITTLEST REBEL

HARRY CAREY IN THE MASTER CRACKSMAN

LOOK FOR THE SHIELD

What the United Booking Office is to Vaudeville This Service is to Motion Picture Exhibitors

The Value of Portrait Posters

We are spending millions every year to familiarize the picture fan with the players on our staff.

We pay salaries to the highest class artists in the world. We get the best screen stars that money can buy to act in pictures for you.

But how many of you up-to-date exhibitors really take advantage of this?

How many real, live, up-to-the-minute exhibitors use special portrait posters of the greatest collection of picture stars in the universe?

We want to see special portrait posters in front of every Universal theatre in the country.

We want you to take advantage of the greatest publicity in the world and to familiarize your patrons with the players on our program.

Go to your exchange NOW and DEMAND PORTRAIT POSTERS, if they cannot supply you, write or wire

MORGAN LITHOGRAPH CO., Cleveland, Ohio

Or

Service Dept.

Universal Film Manufacturing Co.

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(IN SIX ACTS)

¶ "The Littlest Rebel" has been lauded to the skies by both press and public.

¶ "The Littlest Rebel" contains more heart-interest and real war-time action than any other feature on the market.

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"The proof of the celluloid is in the seeing"

¶ If you are of the "SHOW ME" type send us a list of your open dates—come to the office, let us convince you by projecting this feature on the screen. We are willing to "SHOW YOU."

¶ Exhibitors who are now playing this picture are meeting with unprecedented success. They have something that absolutely stands back of the advertising.

¶ You, as an exhibitor, professing to show your clientele the best there is in motion pictures, cannot afford to overlook this one. They will thank you for it—you will thank us.

¶ If you cannot come to the office pay a visit to your competitor's theatre. HE WILL "SHOW YOU!"

¶ A full line of "Ticket Selling" posters and advertising matter (convincing and necessary arguments for an exhibitor) has been prepared and waiting for you.

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VOLUME X NUMBER 10


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THE TREY O'HEARTS
BY LOUIS JOSEPH VANCE
THE MASTER PROBLEM PLAY
IN FIFTEEN STORIES
FEATURING
CLEO MADISON & GEO LARKIN
PRODUCED BY WILFRED LUCAS
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2-REEL SPECIAL FEATURE

Ready Week of September 28th

You'll marvel when you see *King Baggot* in three costumes, doing three totally different bits of acting in one scene.

HERE'S THE CAST:

A Rich Merchant - King Baggot
His Sister - - King Baggot
A Wayward Son - King Baggot
A Chinese Servant - King Baggot
The Crook - King Baggot
A Woman of the World
King Baggot
The Detective
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A story with a punch to it—a masterpiece of photographic art—a wonderful artistic creation. King Baggot interprets ten different characters—he is the only person in the play.

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WHILE FIRE RAGED	A 5-part drama of love, sacrifice, and panic. The captain of a trans-Atlantic liner forbids his son, the mate, to marry a celebrated dancing girl who has taken passage on the ship. Fire breaks out in mid-ocean and the girl gives a wonderful exhibition of bravery. 1-3-6 sheet posters.
THE MONEY LENDER	In 4 reels. A story with a sure-fire human appeal, which, at the same time, gives under-the-surface views of the life and customs of orthodox Jews in Austrian Poland. The money lender himself is a character marvelously acted and sympathetic. Remarkable synagogue scenes. 1-3-6 sheet posters.
THE PERILS OF PAULINE	Has your attendance been falling off of late? Pauline falls off too, but it's the kind of falling off that will put you on your feet. Now she falls off a cliff into a river and that's only one of her near-to-death adventures. She sets a new pace in motion picture daring and in box-office receipts. **PAULINE PLEASES ON BOTH SIDES OF THE TICKET-WINDOW**
THE OTHER KID'S SISTER	An American 1 reel child life comedy, made by Mayo, and played by children. This diverting film lands sunny-side up.
EXTRA RELEASE	PICTURESQUE ZUERCY, FRANCE, *and* A STUDY OF BIRDS A pleasure-giving split reel in natural colors of the get-away-from-the-ordinary sort.
5 SPECIAL WAR FILMS ASK ABOUT THEM	**ECLECTIC FEATURE FILM EXCHANGES FOR YOUR USE** ATLANTA 61 Walton St. · NEW YORK 115 E. 23rd St. · BOSTON 3 Tremont Row · PITTSBURGH 715 Liberty Ave. CHICAGO 5 So. Wabash Ave. · SAN FRANCISCO 67 Turk St. · DALLAS Andrews Bldg. · ST. LOUIS 3210 Locust St. LOS ANGELES 114 E. 7th St. · SYRACUSE 214 E. Fayette St. · MINNEAPOLIS 4th & Hennepin Sts. · CINCINNATI 217 E. 5th St. CLEVELAND 622 Prospect Av.,S.E. · PORTLAND 392 Burnside Ave. · PHILADELPHIA 1235 Vine St. · WASHINGTON 7th & E Sts., N.W. NEW ORLEANS 910 Gravier St. · SEATTLE 810 Third Ave. · OMAHA 1312 Farnam St. · DENVER Nassau Bldg. KANSAS CITY 928 Main St. · SALT LAKE CITY 68 South Main St. THE ECLECTIC FILM COMPANY 110 West 40th Street · New York City *"The Cream of American and European Studios"*

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When We Were Young

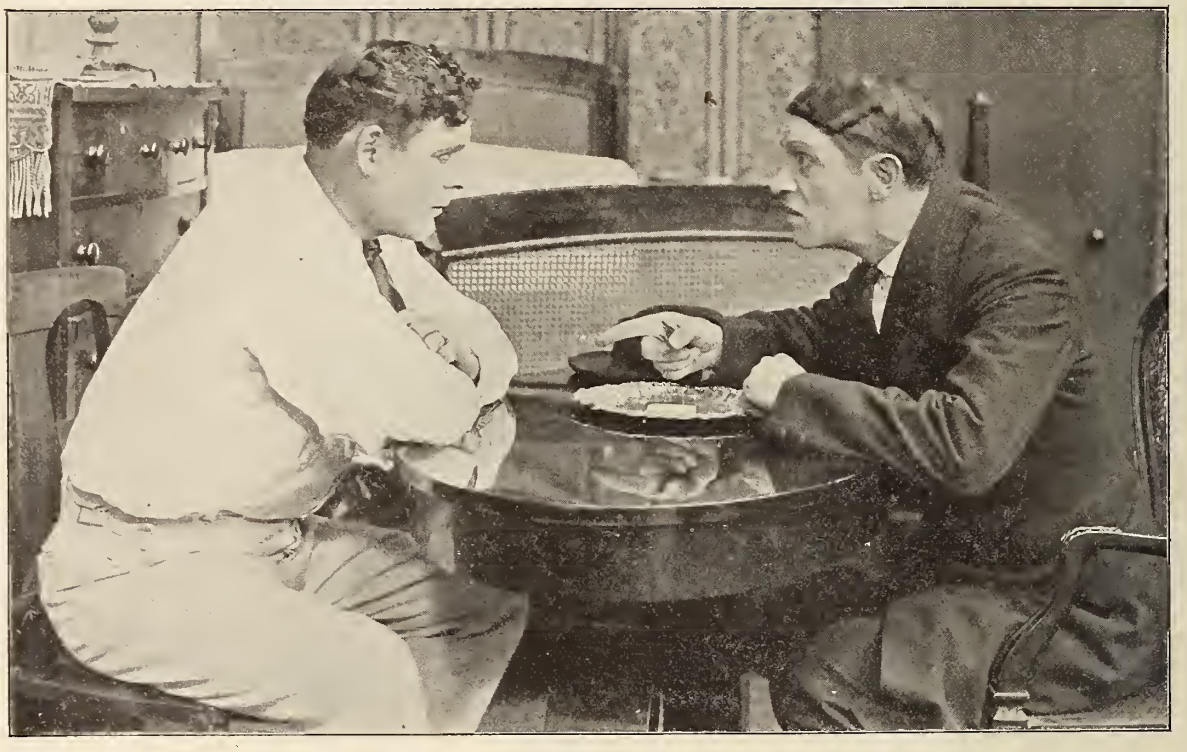
Something entirely out-of-the-ordinary in Western pictures—memories of two aged sweethearts who met and loved and dared death together in the days when painted redskins spread desolation over the plains. The picture shows the memories, and does it in the wonderfully realistic fashion that is characteristic of the famous 101 Ranch pictures. The rides and the fights—the savagery of the Indians and heroism of the plainsmen- all are so close to the real thing that you hold your breath during many a thrilling moment.

The Arrow's Tongue

Another absolutely unique story of the old West. Picture this: A dying half-breed boy with an arrow in his breast dashing across the plains on a white horse. He rushes past a wagon train—the plains-men heed the arrow's warning and prepare to fight. He darts by a squad of troopers—they gallop madly in the direction whence he came. Everywhere the dying half-breed boy and the white horse and the bloody arrow spread the message of coming redskin hordes. And in the scenes that ensue you can almost hear the warwhoops.

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By W. B. M. FERGUSON **IN TWO PARTS**

An absorbingly interesting drama which unfolds the various phases of its plot in a delightfully original manner. Attempting to impersonate Silas Wilding's nephew and so becoming heir to a fortune, Kelly married a girl on "face value" and thereupon gets so deeply entangled in a plot that his fortune and happiness seem highly improbable. The story ends auspiciously.

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Monday,	September 21—The Adventure of the Hasty Elopement	1,000 ft.	Comedy.
Tuesday,	September 22—The Blue Coyote Cherry Crop	1,000 ft.	Drama.
Wednesday,	September 23—Post No Bills	1,000 ft.	Comedy.
Friday,	September 25—Grand Opera in Rubeville	2,000 ft.	Comedy.
Saturday,	September 26—Twins and Trouble	1,000 ft.	Comedy.
Monday,	September 28—Love by the Pound	1,000 ft.	Comedy.

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By BANNISTER MERWIN **Produced by HAROLD SHAW**

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Where it has been shown to enthusiastic Audiences all the past week.



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"One of the most dramatic and timely pictures I have ever shown—A BIG SUCCESS."
—S. L. Rothapfel, Manager Strand Theatre, New York.

"One of the most wonderful pictures ever shown in the Strand Theatre, Newark, meeting with great success both from dramatic and financial standpoint."
—Ed. Spiegel, Manager Strand Theatre, Newark.

Press Comments

"Obtaining such a worth-while film from a market already overstocked with trashy, alleged 'War Features' was a triumph for the 'STRAND' Theatre."—New York Sun.

"'ENGLAND'S MENACE'—(3 parts)—is a powerful plea not only to England but to this country, not for war and bloodshed but for preparedness to prevent both. It comes now in the nature of a prophecy—it stirred all England and will undoubtedly cause a sensation among thinking Americans. It is of peculiar interest to the citizens of a country which has so small a standing army as the United States."—Morning Telegraph, New York, 8, 30, 14.

"It seems as if the London Film Company had been gifted with clairvoyant powers in producing this subject at this time. 'ENGLAND'S MENACE' is a tribute to the powers of both the author, Bannister Merwin, and the director, Harold Shaw, who carried out the details of the scenario with remarkable skill. The story implies the assistance of the British Government, which probably realized the power contained in such a picture for arousing public opinion on the vital subject of Home Defense."—The Motion Picture News, New York, 9, 5, 14.

"The theme is well carried out—the series of incidents in the action of the picture (ENGLAND'S MENACE) are concise and sustain the deepest interest. The scenes showing the battleships stripped for action and in war array are impressive to a high degree."
—Moving Picture World, New York, 9, 5, 14.

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We wish to thank the hundreds of Exhibitors in the United States who have written and wired their congratulations and best wishes for the success of the **Popular Program** and who have expressed their belief that the **Popular Program** would be one of "*quality*" throughout. We can absolutely assure all Exhibitors that every release made by the **Popular Photo Plays Corporation** will be of the highest character, containing the very best that the motion picture art can produce. The basic plan of the **Popular Program** will be quality—quality in scenario—quality in direction—quality in cast—quality in photography—and quality in distribution.

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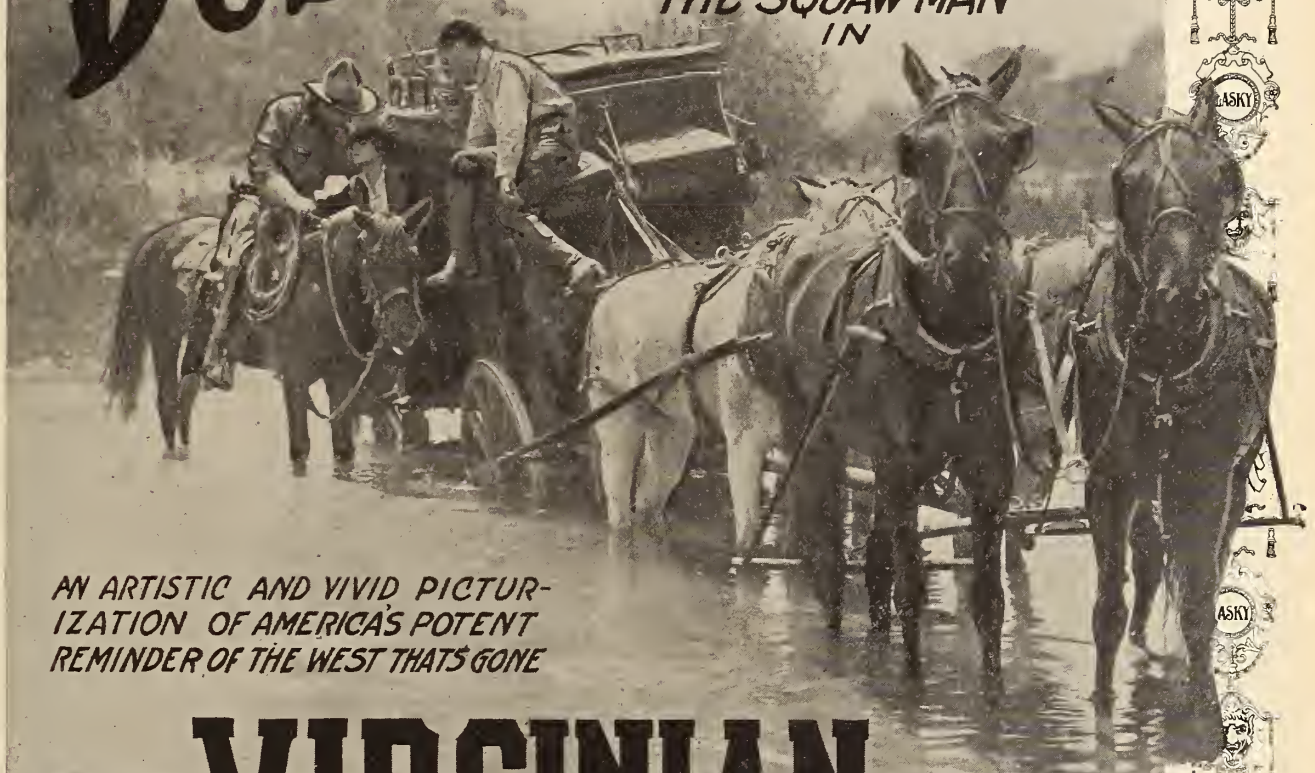
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"THE SQUAW MAN"

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THE VIRGINIAN

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The Para —

Endorsed by the Management of the

WHEN men whose signatures you see on these two pages—and many others equally as well known—endorse the Paramount Plan in as strong Uncle-Sam language as in the letters reproduced on these two pages, it is proof conclusive that the Paramount Plan meets with the approval of the most discriminating Exhibitors.

Strand Theatre
BROADWAY AT 47TH STREET
NEW YORK

MITCHEL H. MARK REALTY CORP
OWNERS AND LESSEES

August twenty-eighth,
Nineteen-fourteen.

Paramount Picture Corporation,
126 West 46th St.,
New York City.

Attention of Mr. W. W. Hodkinson

My dear Mr. Hodkinson:

Now that the Strand has contracted for the Paramount program I am looking forward with great [illegible]ions to the coming releases.

To say the least, I am delighted with what I have already seen that is ready to be released and it leads me to expect results hitherto undreamed of.

Of course, you know I am very well acquainted with what you have done on the coast and I know that you are absolutely sincere in working for the uplift of the Motion Pictures and mutual benefit of all concerned.

Your plan has been most successful on the coast and I see no reason why it should not be successful here I personally know of the splendid enthusiasm of all of the manufacturers in reference to the Paramount program and there is no question at all but what such effort must prove successful. You may rely upon my heartiest co-operation in every way. Any first class exhibitor should consider himself lucky indeed to have obtained the francnise for Paramount service.

Wishing you and yours every success in the new undertaking, believe me to be

Most sincerely yours,

Managing Director.

R/S

Paramount Pictures
PARAMOUNT-TRADE-MARK

Paramount Pictures
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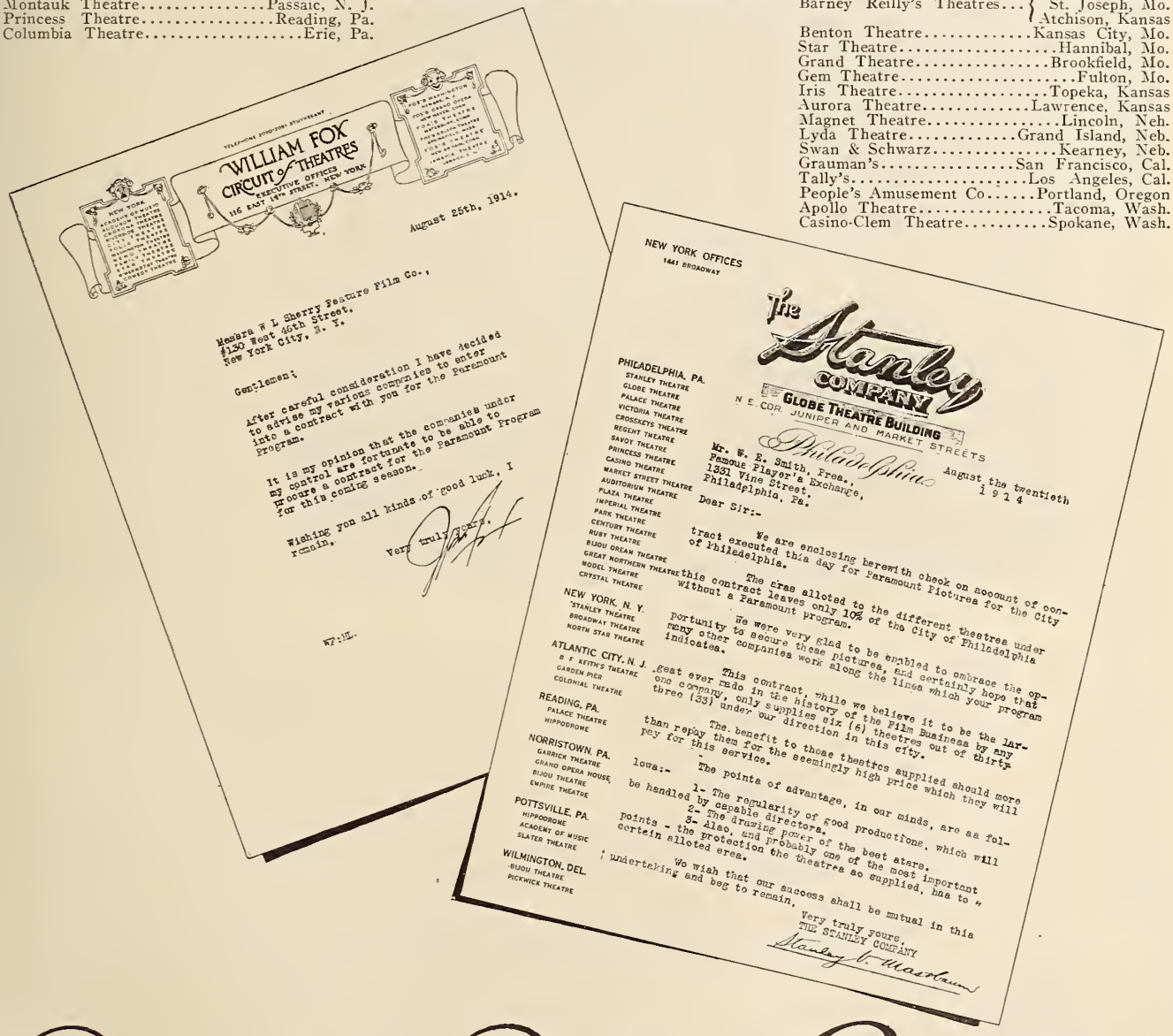
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Casino Theatre.....Providence, R. I.
Broadway Theatre.....Springfield, Mass.
United Booking Offices of America Circuit, Buffalo, N. Y.
Regent Theatre.....Rochester, N. Y.
Leo's Empire and Park Theatres, Port Richmond, Staten Island
Paramount Theatre.....Newark, N. J.
Regent Theatre.....Paterson, N. J.
Colonial Theatre.....Orange, N. J.
Montauk Theatre.....Passaic, N. J.
Princess Theatre.....Reading, Pa.
Columbia Theatre.....Erie, Pa.
Lyric Theatre.....Uniontown, Pa.
Luhin Theatre.....Cincinnati, Ohio
Orpheum Theatre.....Cincinnati, Ohio
Nordland Theatre.....Cincinnati, Ohio
Majestic Theatre.....Columhus, Ohio
Dome Theatre.....Youngstown, Ohio
Majestic Theatre.....Dayton, Ohio
Rex Theatre.....Stuhenville, Ohio
Alhamhra Theatre.....Springfield, Ohio
Majestic Theatre.....Louisville, Ky.
Lyric Theatre.....Covington, Ky.
Temple Theatre.....Newport, Ky.
Montgomery Amusement Co. Jacksonville, Fla.
Palace Theatre.....Minneapolis, Minn.
Majestic Theatre.....St. Paul, Minn.
Saxe Bros. Amusement Enterprises, Milwaukee, Wis.
Grand Theatre.....Grand Forks, No. Dakota
Garden Theatre.....Des Moines, Iowa
Orpheum Theatre Co.....Fairfield, Iowa
Casino Amusement Co.....Davenport, Iowa
Family Theatre.....Davenport, Iowa
Nemo Theatre.....Burlington, Iowa
Bijou Theatre.....Mason City, Iowa
Majestic Theatre.....Council Bluffs, Iowa
Barney Reilly's Theatres... Sioux City, Iowa; St. Joseph, Mo.; Atchison, Kansas
Benton Theatre.....Kansas City, Mo.
Star Theatre.....Hannibal, Mo.
Grand Theatre.....Brookfield, Mo.
Gem Theatre.....Fulton, Mo.
Iris Theatre.....Topeka, Kansas
Aurora Theatre.....Lawrence, Kansas
Magnet Theatre.....Lincoln, Neh.
Lyda Theatre.....Grand Island, Neb.
Swan & Schwarz.....Kearney, Neb.
Grauman's.....San Francisco, Cal.
Tally's.....Los Angeles, Cal.
People's Amusement Co.....Portland, Oregon
Apollo Theatre.....Tacoma, Wash.
Casino-Clem Theatre.....Spokane, Wash.



WILLIAM FOX CIRCUIT of THEATRES
EXECUTIVE OFFICES 116 EAST 14TH STREET, NEW YORK

August 25th, 1914.

Messrs W L Sherry Feature Film Co.,
1130 West 46th Street,
New York City, N. Y.

Gentlemen:

After careful consideration I have decided to advise my various companies to enter into a contract with you for the Paramount program.

It is my opinion that the companies under my control are fortunate to be able to procure a contract for the Paramount Program for this coming season.

Wishing you all kinds of good luck, I remain,

Very truly yours,

WFOX.

NEW YORK OFFICES
1441 BROADWAY

The Stanley COMPANY
GLOBE THEATRE BUILDING
N. E. COR. JUNIPER AND MARKET STREETS
Philadelphia

August the twentieth
1914

Mr. W. E. Smith, Pres.,
Famous Player's Exchange,
1321 Vine Street,
Philadelphia, Pa.

Dear Sir:-

We are enclosing herewith check on account of contract executed this day for Paramount Pictures for the City of Philadelphia.

The eras alloted to the different theatres under this contract leaves only 10% of the City of Philadelphia without a Paramount program.

We were very glad to be enabled to embrace the opportunity to secure these pictures, and certainly hope that many other companies work along the lines which your program indicates.

This contract, while we believe it to be the largest ever made in the history of the Film Business by any one company, only supplies six (6) theatres out of thirty three (33) under our direction in this city.

The benefit to those theatres supplied should more than repay them for the seemingly high price which they will pay for this service.

The points of advantage, in our minds, are as follows:-

1- The regularity of good productions, which will be handled by capable directors.
2- The drawing power of the best stars.
3- Also, and probably one of the most important points - the protection the theatres so supplied, has to certain alloted eras.

We wish that our success shall be mutual in this undertaking and beg to remain,

Very truly yours,
THE STANLEY COMPANY
Stanley V. Mastbaum

PHILADELPHIA, PA.
STANLEY THEATRE
GLOBE THEATRE
PALACE THEATRE
VICTORIA THEATRE
CROSKEYS THEATRE
REGENT THEATRE
SAVOY THEATRE
PRINCESS THEATRE
CASINO THEATRE
MARKET STREET THEATRE
AUDITORIUM THEATRE
PLAZA THEATRE
IMPERIAL THEATRE
PARK THEATRE
CENTURY THEATRE
RUBY THEATRE
BIJOU OREAM THEATRE
GREAT NORTHERN THEATRE
MODEL THEATRE
CRYSTAL THEATRE

NEW YORK, N. Y.
STANLEY THEATRE
BROADWAY THEATRE
NORTH STAR THEATRE

ATLANTIC CITY, N. J.
B. F. KEITH'S THEATRE
GARDEN PIER
COLONIAL THEATRE

READING, PA.
PALACE THEATRE
HIPPODROME

NORRISTOWN, PA.
GARRICK THEATRE
GRAND OPERA HOUSE
BIJOU THEATRE
EMPIRE THEATRE

POTTSVILLE, PA.
HIPPODROME
ACADEMY OF MUSIC
SLATER THEATRE

WILMINGTON, DEL.
BIJOU THEATRE
PICKWICK THEATRE

Paramount Pictures Corporation

ONE HUNDRED *and* TEN WEST FORTIETH STREET

NEW YORK, N.Y.

THE SENSATION OF THE HOUR !!!

LAY DOWN

A STUPENDOUS FILM DRAMATIZATION OF LATE BARONESS BERTHA VON SUTTNER,



Entraining For the Seat of War

4 PARTS

A POWERFUL PLEA FOR PEACE

By portraying the terrible horrors of the battlefield and the disastrous effects of war upon the families of combatants, this photo-play is the most powerful argument for universal peace ever advanced.

It Is Here and It Is Great

THE MOST STIRRING PHOTOPLAY EVER SEEN

All Who Have Seen The Marvelous Production Are Enthusiastic in Their Praise

ITS TERRIFIC REALISM IS STARTLING!

The most gigantic and sensational battle scenes ever shown—with vast armies of soldiers, struggling for victory, then fleeing in defeat from the jaws of death; troops of charging cavalry; artillery in action, shell exploding, causing terrible destruction. All the gruesome aspects of war vividly depicted—battlefields strewn with wounded and dead; churches and barns filled with the wounded, etc.

WISE STATE RIGHT MEN WILL SECURE THIS GREAT ATTRACTION AT ONCE
THOSE WHO MISS IT WILL HAVE MUCH TO REGRET

This production is fully protected by Copyright,

GREAT NORTHERN FILM CO. COPENHAGEN

GREAT NORTHERN

DEPICTING THE HORRORS OF WAR!!!

YOUR ARMS

THE WORLD FAMOUS WAR NOVEL BY THE WINNER OF A NOBEL PEACE PRIZE

4 PARTS

TIMELY NOW TIMELY ALWAYS

Dealing with war, the picture is extraordinarily timely, now that all interest is centered upon war, but it will always be timely, because of its great argument for universal peace.

Book This Feature *Now!*



A Barn Filled With Wounded Soldiers

Wonderful Newspaper Comment:

The New York Herald, The New York Sun, The Boston Post, and The New York Times have printed articles about the picture, The New York Herald having devoted an entire page in its magazine section.

"We need such a picture. It'll do us good."—Moving Picture World.

"War is pictured—terrible, overwhelming reality of battles and mangled bodies of horses and men, distress in business and disease that follows in war's wake. The production must have required enormous outlay to present with so much vividness these battles."—Motion Picture News.

"The many battle scenes are most realistic—many thrilling portrayals of the horrors of war, almost indistinguishable from actuality."—New York Telegraph.

"Makes one feel like crying out loud for peace."—The Billboard.

ENTERPRISING EXHIBITORS WILL BE QUICK TO REALIZE THE WONDERFUL POSSIBILITIES OF THIS EXCEPTIONAL OFFERING

Infringers will be vigorously prosecuted !

FILM COMPANY

110 W. 40th St.
NEW YORK

GREAT NORTHERN FILM CO. COPENHAGEN

THE BOX OFFICE ATTRACTION CO. 130 W. 46th ST. NEW YORK
Presenting William Fox Features

ST. ELMO
Smashes Box Office Records at the Strand

THIS superb visualization of Augusta Evans' world famous American novel turned the people away in crowds from the largest motion picture theatre in the United States.

St. Elmo A Great Feature

Mr. S. L. Rothapfel, manager of The Strand, enthusiastically endorsed St. Elmo. It is an attraction that met with the hearty approval of his highly discriminating audiences.

St. Elmo Captures Broadway

St. Elmo will be seen and enjoyed by New Yorkers in five other Broadway houses, including The Riverside, 2000 seats; The Audubon, 2700 seats; The Nemo, 1200 seats; The Schuyler, 1500 seats; The Riviera, 2400 seats and the famous Academy of Music, Fourteenth Street and Irving Place, which seats 3100 people.

St. Elmo Ready for Booking

St. Elmo will be ready for booking in every state in the Union, Canada and South America. Write today for our magnificently illustrated St. Elmo brochure de luxe, twelve pages and cover, size 11 x 14, giving the cast and a graphic story of the play. Make arrangements now to have St. Elmo, direct from The Strand, appear in your theatre.

BRANCH OFFICES

CHICAGO—MALLER'S BUILDING
CLEVELAND—COLUMBIA BUILDING
SYRACUSE—ECKEL THEATRE BUILDING
PITTSBURGH—121 FOURTH AVENUE
PHILADELPHIA—1333 VINE STREET
BOSTON—10 and 12 PIEDMONT STREET

THE BOX OFFICE ATTRACTION CO.

WILLIAM FOX, President
130 WEST 46TH STREET, NEW YORK

The Greyhound

By Paul Armstrong & Wilson Mizner

A Deep Sea Drama——(*5 parts*)

First Played at Strand Theatre, New York

Northern Lights

By Barbour & Harkins

Western Psychological Drama——(*5 parts*)

First Played at Academy of Music, New York

Captain Swift

By C. Haddon Chambers

A Problem Drama——(*5 parts*)

First Played at Hammerstein's New Lexington Opera House, New York

A trinity of masterpieces adapted from stage successes

Conceded by critics to be without equal and packing feature houses wherever shown.

STATE RIGHTS NOW SELLING

Wire your territory and we will quote you our terms and forward advertising matter.

Exhibitors, New York State, New Jersey and the New England States: For bookings on **NORTHERN LIGHTS** and **CAPT. SWIFT** communicate direct with us. We will fill all bookings in the order received.

Unique and artistic lithographs, heralds and other advertising matter. Superb acting, entrancing scenic effects and photography without a peer.

LIFE PHOTO FILM CORPORATION

Executive Offices - - 220 W. 42nd St., New York City

Studio and Laboratory - - - - Grantwood, N. J.



Florence LaBadie as Florence Gray

Margaret Snow as the Countess Olga

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath ***Scenario by Lloyd Lonergan***

Thanhouser's Million Dollar Motion Picture Production

Each new episode of this thrilling serial production is more interesting—more fascinating. Twelve episodes are now appearing. Audiences are held spellbound by the powerful acting—the exceptional thrills. The crowds on "Million Dollar Mystery Night" are becoming greater and greater. The publi knows a good thing.

Remember this clincher: $10,000 will be paid for the best 100 word solution of the mystery. Exhibitors, if you want to line up with the biggest attraction ever presented, get in touch ***at once*** with the Syndicate Film Corporation. The Million Dollar Mystery is an independent release and may he obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION, Room 411, 5 S. Wabash Ave., Chicago
71 West 23rd Street, New York
Or Syndicate Film Corporation Representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Tuesday, Sept. 8. "Jean of the Wilderness." (2 reels). A drama throbbing with human interest. Featuring Morris Foster, Edward Hoyt, Mignon Anderson and John Lehnberg.

Friday, Sept. 11. "In Danger's Hour." (1 reel). Featuring the Thanhouser Twins (Marion and Madeline Fairbanks), Arthur Bauer and Carey L. Hastings.

Sunday, Sept. 13. "The Emperor's Spy." A one reel drama featuring Morris Foster.

THANHOUSER FILM CORPORATION, NEW ROCHELLE, NEW YORK

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Thonhouser Releoses Will Continue to be Feotures of the Mutuol Progrom

When You See It In "The News" It's NEWS

The MOTION PICTURE NEWS

The Fastest Growing Picture Journal

Tel. 7650 Bryant — No. 220 West Forty-Second Street — New York City

"The Exhibitor's Medium of Communication with His Fellow Showman"

Volume X — September 12, 1914 — Number 10

System in Advertising

THE "Paramount Pictures" advertisement, a two-page spread in the last issue of THE MOTION PICTURE NEWS, is a most interesting piece of publicity.

It brings to the writer's mind a discussion that arose nearly a year ago, when this publication made the editorial prophecy that in 1914 several big advertising campaigns would be launched introducing trade-marked pictures directly to the public.

* * *

"WHAT, then, will your publication do?" was the question asked by several.

"In reaching the public, mediums of wide and popular circulation will be used. Won't this eliminate the picture trade journal, then, as an advertising medium?"

* * *

"ON the contrary," was the reply. "Advertising to the public will increase the usefulness of the trade paper; for the latter will be employed *to tell the exhibitor how the public is being reached* through general mediums and why he should book those pictures for which a public demand is being created.

* * *

"THE closer such a journal is to the *exhibitor,* and the wider its *exhibitor circulation* the more necessary and valuable will be its function in such a comprehensive campaign.

"It will be one of the cogs in a complete chain of advertising machinery, systematically designed to market pictures *to* the public and *through* the exhibitor."

* * *

THE "Paramount Picture" advertisement is just such an advertising cog. It is a necessary part of a well-planned, completely arranged selling system —one that cannot help be successful. It gives to a trade paper an opportunity to use its fullest power.

* * *

THE advertisement in itself is well worthy of close study.

It illustrates, first, the opening gun of the compaign, —an imposing spread in the "Saturday Evening Post." Even this reproduction can be read.

The two other illustrations are equally important. One is the "Paramount Pictures" trademark, the symbol which this advertising will make familiar to the public eye, so that people will know what it means when they see it at the theatre front.

The other is the Paramount poster to appear on the billboards in five hundred cities.

* * *

IT will be noted that these two important illustrations *also* appear in the "Post" advertisement. Again, it will be noted that the six portraits which head the "Post" spread also head the big poster.

In this way the whole campaign is "tied up," connected, made doubly strong in effect.

* * *

FIRST, you will *read* the whole story of Paramount Pictures in the "Post," at your leisure, your interest being particularly excited by the human note introduced through the personalities who produced the pictures.

Then, later, you will *see,* as you travel, the Paramount posters, recognizing the same personalities, and remembering also that you saw an illustration of this very same poster in the advertisement.

That will bring back to your mind the story of "Paramount Pictures," just as though the advertisement were repeated.

* * *

IN this campaign, the "Post" reaches several millions of people and the posters more millions.

The trade-journal only reaches several thousand readers.

* * *

BUT where the millions spend dimes and quarters each in admissions, the trade-journal readers spend very heavily in proportion for bookings. They buy in gross lots for the public's piecemeal purchases.

So the advertising rate in the trade-journal is much higher than that of the popular mediums—because of its greater purchasing power per reader.

* * *

THE moral of which for the motion picture advertiser is: when you buy trade-journal circulation, be sure you are getting *all* and only trade circulation—not an inconsequential fraction of the millions who only spend dimes and quarters and can *only* be economically reached through general mediums.

WILLIAM A. JOHNSTON.

FAMOUS PLAYERS PRESENTS HENRIETTA CROSMAN

Henrietta Crosman makes her first appearance in motion pictures in the emotional drama of mother love and sacrifice, "The Unwelcome Mrs. Hatch," by Mrs. Burton Harrison, released by



HENRIETTA CROSMAN

the Famous Players Film Co. September 10th. Miss Crosman plays the title role, that of the wronged wife and exiled mother, who is forced to let her only child be reared without knowledge of her real mother's existence.

The production is in four reels and makes the second Famous Players release on the Paramount Program.

$85,000 FIRE WRECKS THEATRE

Special to The Motion Picture News

Louisville, Ky., Sept. 3.

The Hopkins Theatre, the place where motion pictures were first shown in Louisville a little more than a decade ago, has been almost totally destroyed by fire, and it is doubtful if the site of the building in Market street will be used again for theatricals.

The Hopkins, with a seating capacity of more than 2,500, was one of the largest theatres in this country devoted exclusively to the exhibition of motion pictures. The loss of $85,000 on the building is partly covered by insurance.

WARNER'S OPENS WINNIPEG EXCHANGE

M. Feldstein has just opened up the latest link in the trans-continental chain of Warner's Features, Inc., exchanges in Winnipeg, Manitoba.

The exchange is fully equipped to handle the territory from Fort William, Ontario, to Calgary, Alberta. As soon as the Winnipeg branch is operating smoothly, other exchanges will be established at Regina, Sask., and Calgary.

Higher Prices Hold Los Angeles Patrons

No Falling Off in Attendance, Though One Picture Is Repeated at Advance Prices After Earlier Showing—Intermission Concert a Success

Special to The Motion Picture News

Los Angeles, Aug. 31.

THAT increase in price does not affect attendance of theatres here was shown last week at both the Alhambra and Miller's Theatre. The former heretofore was a five-cent house, using first-run program of one and two-reel subjects.

A second run of the Lasky picture, "The Man on the Box," with Max Figman, was shown in connection with the first showing of the current series of "The Trey o' Hearts," for ten and twenty cents and the attendance was greater than ever before.

"The Christian," shown two weeks at Clune's Auditorium, was projected at Miller's this week for ten and twenty cents admission. The former prices were ten and fifteen cents.

The attendance was better than usual and the eight hundred seats were insufficient to accommodate the attendance at the evening performances.

Tally's Broadway introduced a pleasing novelty recently in the nature of a five-minute concert during intermission. During this period the screen and draperies were raised, giving the audience a view of the stage cozily set. The floor of the orchestra pit was then elevated to the level of the stage, while the musicians remained in their places.

The concert consisted of two numbers, and then the pit floor and players were lowered. The feature, an innovation in Los Angeles, caused much comment among the patrons of the theatre.

"Martin Eden," the six-reel picture by Bosworth, Inc., from the story by Jack London, was the attraction at Tally's.

J. C. Jessen.

Nebraska Airdomes Close After Big Season

Other Picture Houses Opening in Expectation of Record Fall Business—Outlook Bright for Iowa, Kansas, the Dakotas and Nebraska

Special to The Motion Picture News

Omaha, Neb., Sept. 2.

SIGNS of increased activity in the motion picture world mark the advent of autumn in the territory fed from Omaha. The Royal Amusement Company, LaMars, Ia., of which G. A. Topping is secretary, is completing a large motion picture house which will be opened about September 15. A new theatre is being built at Beatrice, Neb. R. R. Booth has bought the Empress Theatre, of Nebraska City, Neb., from O. G. Leidigh. E. P. Leidigh has been the manager.

The airdomes in Omaha and South Omaha are closing now, at the end of the most successful season they have ever known. Those that have been established a year or more experienced the greatest prosperity, they report, but the new airdomes brought enough returns to highly satisfy their proprietors.

The few theatres in this territory which closed during the hot months are opening again in anticipation of a record business. The increase is noted especially in the exchanges. Exhibitors are livening up to their possibilities with a greater vim than ever before, it is noted, and this winter will undoubtedly see a great advance in Nebraska, Iowa, Kansas and the Dakotas.

Guy P. Leavitt.

Cleveland Police Ban Misleading "War" Posters

Take Exception to Advertising Matter Said to Illustrate "Actual Scenes Taken on the Battlefields of Europe"

Special to The Motion Picture News

Cleveland, O., Sept. 3.

SO great has become the demand for war films here that some of the less scrupulous managers have made statements which have aroused the ire of Police Prosecutor Poulson.

Prosecutor Poulson has had brought to his attention a display poster before one of the Cleveland houses advertising war films "illustrating actual pictures taken on the battlefields of Europe."

The veracity of these films, the prosecutor says, is to be greatly doubted. Mr. Poulson is determined to stop the use of fake or misleading posters. He plans an immediate investigation and promises stern measures against offenders.

Where films dealing with foreign army life cannot be obtained, American military dramas have been shown to satisfy the public thirst for warfare.

For the reason that military subjects appear so frequently in them, the various news-weeklies are much in demand. Every manager is making a special effort to let it be known that at his theatre a film of this nature can be seen.

Orsen N. Nielsen.

COURT LIFTS "LID" FROM WAR FILMS

Grants Permanent Injunction to San Francisco Exhibitor Who Complained of Interference by Chief White—Way Now Open to All Exhibitors Similarly Situated—War Pictures at All Theatres—Stillwell Assails League's Attitude in Letter

Special to THE MOTION PICTURE NEWS

San Francisco, August 31.

THE recent efforts of Chief of Police White to stop the Silver Palace Theatre from displaying films showing war scenes has been effectually blocked, and all danger of there being a self-appointed censor to dictate the policy of San Francisco motion picture houses has been removed.

Following the recent order of the Chief of Police that no war pictures could be shown in this city, the Silver Palace Theatre showed a drama, "Faithful Unto Death," and its manager, Charles Stillwell, was arrested.

A temporary injunction was secured against that police official and the picture was shown for four days. A permanent injunction was applied for and when the case was brought before the court this was granted.

Points Way for Relief

While this injunction does not mean that the order of the Chief of Police has been swept aside, it points the way for other exhibitors in case they are interfered with.

Since this injunction was secured the activities of the authorities in attempting to suppress war pictures have been stopped and films of this character are being freely shown by all exhibitors who wish to feature them.

A member of the local board of censorship, who conducts a large house on Market street, recently featured "War Is Hell," and was visited by the Chief of Police. However, it was not the film that was objected to, but the immense sign that was displayed, and this was removed rather than cause trouble.

Police Modified their Order

The original order of the police included films dealing with the wars of any nation, America included. After the protest by the League, referred to in last week's issue of THE MOTION PICTURE NEWS, the order was modified to permit American war pictures to be shown. To the modified order the League, apparently, gave approval.

That Mr. Stilwell resented the exercise of the police authority over war films to any degree was plain. The action of the League in silently, at any rate, acquiescing in the revised ruling of the police has disappointed and irritated Mr. Stilwell, as will appear from the letter printed below.

This letter was sent to the San Francisco League, and their action upon it is now awaited. The letter is given here in full:

San Francisco, Cal., Aug. 18, 1914.

"Motion Picture Exhibitors League of San Francisco,

"San Francisco, Cal.

"Gentlemen:—Having been informed by the secretary, Mr. R. L. Marks, that if my dues were paid to date I might have the floor at any meeting to express myself in reference to the actions of two officers of this League in appearing before Chief of Police White on the subject of censuring war pictures, and, realizing the truth in the statement of the secretary regarding the dues, I am taking this manner of laying the matter before you, earnestly hoping that you will give due consideration to same.

"During the conversation referred to, Mr. Marks confirmed reports and statements as published in the San Francisco 'Examiner' of August 11 (clipping enclosed) to the effect that the president and himself as secretary of the M. P. E. L. of San Francisco, acting for the League, had appeared before Chief of Police White and put the League on record as favoring the action of the police in censuring all war pictures other than American.

"Sunday night Mr. Marks and the writer discussed briefly the then impending ban on war pictures. He was informed that the Silver Palace, having a war picture booked, intended showing it and were expecting trouble if censors enforced the order. While Mr. Marks stated that he was to a certain extent in favor of Chief White's order, he gave me no reason to believe any immediate action by the League was contemplated, saying he had no idea of the course they would pursue.



LOBBY OF SAN FRANCISCO THEATRE WHILE A FORBIDDEN WAR FILM WAS ON EXHIBITION

"Monday, as expected, the picture entitled 'Faithful Unto Death' was condemned by Corporal Peschon of the Censor Board, film confiscated and the writer arrested. Case was dismissed; restraining order against police department secured, and picture shown again.

Protests League's Action

"As an exhibitor of San Francisco, for the good of the business, I protested against the unauthorized action of the president and secretary of the M. P. E. L. of San Francisco and beg leave to call your attention to the following facts, fully convinced that in so doing it may help to bring about a condition entirely lacking in the League at the present.

"The utter lack of any help or support, moral or otherwise, to be expected is aptly illustrated in past experiences of the Silver Palace Theatre.

"The Silver Palace, as you are aware,

has had considerable trouble with the Board of Censors in the past, and has incurred great expense as a result. In almost every case it has called upon the League for the help and moral support to which their membership entitled them. Has it, with the exception of one case, ever had this assistance rendered? No! Why?

"For the past year and a half has this League had the unanimous support of its members in any crisis or action taken for general uplift of the business? No! Why?

"Has there been any attempted co-operation with exchanges for mutual advantage that has not caused a series of dissentions and ended in a fiasco? No! Why?

"Has the League for the past year and a half been slowly losing attendance of members until it is a rare occasion indeed when there are more than a bare quorum present at any regular meeting? Yes! Why?

"Has the control of the members slowly slipped from the grasp of the League to such an extent that some houses in almost every district and every house in some districts are running an unlimited number of reels for five cents; in some cases as many as nine or ten reels? Yes! Why?

Some Criticisms

"Has the dignity of this League been upheld by both officers and members to such an extent that they are in a position to demand and receive the respect that should be accorded to an organization of this kind? No! Why? Is it not a fact that some actual members, exchanges and non-member exhibitors consider the League as a joke and have no hesitancy in so stating? Yes! Why?

"Has the M. P. E. L. of San Francisco, known nationally as one of the strongest locals, affiliated with the National League, slowly retrograded and wasted away through internal strife and petty bickering to merely a name and a memory? Yes! Why?

"As a possible reason for the necessity of some of the above mentioned questions, I refer you to the second paragraph of this communication, which furnishes one instance of the high-handed usurpation of authority by the few and the violation of the rights of other members of this League who have a right to an opportunity to voice their opinion before any action in any manner is taken. The facts in this particular instance follow:

"Two officers of the M. P. E. L. of San Francisco, the president and secretary, without authority or sanction of the League, or knowledge of its members, appeared before Chief of Police White and put the League on record, intentionally or otherwise, as favoring the action of the police department in censoring films depicting war of any



TYPE OF LOBBY WHICH POLICE OF SAN FRANCISCO OBJECT TO AS "BLOCKADED"

European nation, either as fiction or fact, and this at a time when an exhibitor of San Francisco was then in the courts contesting the legality of the police censorship in a matter that directly affected every exhibitor and exchange of San Francisco and the cities and towns of northern California whose local censor boards are influenced to some extent by the ruling of the San Francisco censors.

"Has this League ever advocated or fought for any form of local censorship? That it should now stand in the false light of acquiescence to, or what is far worse, as favoring stringent and unwarranted censorship imposed at this time by the police is due solely to the fact that the policy of this League has been in the past and is now turned, twisted and juggled by a few for reasons that are sufficient only unto themselves?

Will Bring Stricter Censorship

"Did these gentlemen give this matter careful and thorough consideration before acting, or did they commit the League and its influence to this course governed solely by conditions existing in their own particular locality, without thought or regard to possible circumstances surrounding other exhibitors, a number of whom are so situated that the enforcement of the drastic ruling of police and censors in this matter will result in hardship and financial loss immediately, and indirectly lead to a stricter censorship of all films in the future?

"As an exhibitor who in the past has been a loyal member of the M. P. E. L. of San Francisco, believing the action of the president and secretary to be against the wishes of the majority of the exhibitors of San Francisco, I, as manager of the Silver Palace Theatre, 729 Market street, enter protest against the assumption of the authority as vested in the League as a whole by any officer or officers of this League without the knowledge and due sanction of the League, according to the constitution and by-laws.

"Therefore, I trust some member who is in good standing will make a motion that statements of the president and secretary as published August 11 be repudiated; that a committee be appointed to wait upon Chief of Police White and express the opinion of the League as ordered by a vote of the members present.

"Respectfully yours,

(Signed) "CHARLES STILLWELL,
"Manager.
"Silver Palace Theatre Company."

SPOKANE LEAGUE LAUNCHED

Special to THE MOTION PICTURE NEWS

Spokane, Wash., Aug. 31.

The Spokane Moving Picture Exhibitors League, formerly christened under that name and permanently organized, has started its career.

The membership of the league is to include managers of Spokane and its neighbor city, Hillyard. Succeeding the temporary officers, the following have been elected to handle the organization's affairs:

B. W. Copeland, of the Rex, president; C. E. Stilwell, of the Unique, vice-president; A. R. Patton, of the Lyric, secretary, and Sam W. B Cohn, of the Spokane, treasurer. A constitution and by-laws was adopted. The organization will meet for business on the first Tuesday of each month and socially on the third Tuesday.

Predict Building Boom in Pittsburgh

New Building Laws of State Make Remodeling of Old Buildings, as Heretofore Done, Too Costly To Be Practical—Two Theatres Nearly Ready to Open; Numerous Others, After Remodeling, Resume Operations—Other News of Pittsburgh and Vicinity

Special to The Motion Picture News

Pittsburgh, Sept. 3.

THIS fall will see the inauguration of a big building boom among the motion picture exhibitors in this section. Thousands of dollars will be spent by the film men in erecting costly theatres wherein to conduct photoplays in other than the poor, unhealthy buildings which have been the case in so many instances in this city.

The new building laws make it almost impossible to change storerooms into theatres now and it is hardly possible to find quarters that can be changed with little expense into motion picture playhouses, so that the building of new theatres seems to be the only solution to the problem.

A number of exhibitors who are operating theatres in the city at present state they will shortly begin the erection of new theatres that will be modern in every respect and will be ventilated in such a manner as to make them comfortable at all times of the year.

Two New Theatres Under Way

Clark & Rowland are at present erecting two theatres here. The Regent, in East Liberty, is scheduled to open on October 1, and their new theatre in Homewood, as yet unnamed, is so far completed that it is expected it will open on September 15.

The Regent is located in Penn avenue west of Highland avenue, and is in the business section of East Liberty. East Liberty is a residential section with a business center equal to any of its size in the United States. The section has a population of 150,000 to draw from and the possibilities of the motion picture business are practically unlimited.

The main auditorium of the Regent will have a seating capacity of 1,000 and will be absolutely fireproof. It will have sixteen fire exits and a new idea in ventilating the theatre is being installed which when complete will cost $4,000.

The music for the theatre will be furnished by an organ costing $12,000, and in addition to this the theatre will have a regular orchestra.

The equipment of the theatre will be of the most modern type and will be the best that can be secured. A new screen of the latest design and texture is also to be installed, together with three projection machines new to Pittsburgh theatres. Another novelty to be added to the theatre will be a monster electric sign twenty-four feet high with an electric fountain on top. This will be placed at the front of the theatre to attract attention.

The total cost of the building and equipment will be close to $65,000.

Other Improvements Planned

The Homewood house is being erected on a lot 48 by 120 feet, at the corner of Homewood avenue and Bennett street, and is also in the center of a thickly populated section. The house will be modern in every particular and will cost, when completed, $35,000.

The East Liberty Cameraphone Theatre will no doubt be closed for the next two weeks on account of the extensive improvements that are being made. At first it was thought this would not be necessary, but the management decided that it would be best as the large amount of work would necessarily cause the patrons of the theatre a great deal of annoyance.

The seating capacity of the theatre is to be increased from 600 to 1,000, and the improvements will cost the theatre $22,000. H. B. Kester is the manager, and the theatre is the oldest in East Liberty.

The improvements that have been made to the Alhambra Theatre in Penn Avenue, East Liberty, have been completed and that theatre is now listed among the finest in this section, displaying none but motion pictures. An additional 150 seats have been added to the capacity of the house, making it now seat 750.

More than $6,000 was spent on the improvements, which include new equipment and the remodeling of the interior. Nat Friedberg is the manager of the theatre.

The Gem Theatre, at 6280 Frankstown avenue, has completed its remodeling work and now has a seating capacity of 300. A large amount of equipment has been added to the theatre and an automatic ticket machine has been installed.

Manager Leo F. Levinson, of the World Film Corporation, reports the big Shubert production of "The Lure" is making good here, and he has booked it up solid for a number of weeks. He also has a number of other big features which, he states, are going some and will be in steady service for a number of weeks.

Max W. Herring, manager of the Pittsburgh branch of the Warner's Features, has tendered his resignation to the company. Mr. Herring will remain in the motion picture business in the city.

The Grand Theatre, formerly the Comique, in Kittanning, Pa., has changed hands, Kirke & Wable taking charge of the place. It was formerly under the management of Weyman & Shankel. A number of improvements are to be made to the theatre.

Ludwig, Hommel & Company furnished two 6A Power machines for the new Empire Theatre at Connellsville, and other equipment, last week. The local company has a number of big contracts for theatres now under construction.

Additional New Theatres

Henry Gauding, who recently erected a new and up-to-date theatre in Boggs avenue, Mt. Washington, has named the new house the Lincoln. It is a credit to that section of the city and has a seating capacity of 450. Modern equipment and the best of projection machines have been installed.

Buckhannon, W. Va., is to have a new theatre, which is to be opened on October 1 by W. B. Phillips. Both motion pictures and vaudeville will be used. Ludwig Hommel & Company are furnishing the entire equipment for this theatre, and nothing is being overlooked.

The Keystone Theatre at Natrona, Pa., is being remodeled by John Hafner, its proprietor. The interior is being remodeled and two new Power 6A machines are being installed.

All of the theatres in Fifth avenue, Pittsburgh, which include the Columbia, Minerva, Downtown Cameraphone and Olympic, are soon to raise their price from five to ten cents. This was decided by the fact that the rents are soon to be increased in this section, and the higher price of the shows makes it necessary to make the move.

G. L. McCoy, Jr.

GAUMONT OFFICER GOES TO WAR

Among those in this country called away to the European war was Lucien Veuve, treasurer of the Gaumont Company, who sailed August 26, on "La France." He joined the 39th Regiment of the French Infantry.

DE MILLE WINS SCREEN REPUTATION

Cecil B. De Mille who, since its organization, has been director-general of the Jesse L. Lasky Feature Play Company, was one of the first recruits from the "legitimate" to the



CECIL B. DE MILLE

screen world. Mr. De Mille began about two years ago studying the field of motography, and last December left for Hollywood, Cal., where, in co-operation with Oscar Apfel, he produced "The Squaw Man" for the Lasky Company.

Mr. De Mille progressed so rapidly that his work on "The Call of the North," the recent Lasky production, stamps him as one of the foremost motion picture directors.

Real War Pictures Will Be Rarities

Correspondent of English Paper Declares That Difficulties Confronting Camera Men are Practically Insurmountable—Might Trail After Armies Later

THE difficulties of obtaining pictures of actual scenes in the Belgian zone of hostilities, on account of suspicion of the military authorities, who are in constant fear of spies, have been set forth in a recent article in the "Bioscope."

A correspondent of that publication writes that at the outbreak of the war it was worth a man's life to carry a camera. In relating his own experiences in Belgium he said that if his credentials were passed on favorably by the Brussels' authorities, there was still danger from mobs.

In the first few days following the declaration of war, to take a picture meant risking death. A camera was looked upon as the outward and visible signs of a spy, and anyone so unfortunate as to be caught far from the protection of the guards was apt to be torn limb from limb. And this "protection consisted of arrest, which might lead later to a quick court martial and execution.

A friend of the correspondent was placed under arrest twelve times in one day, regardless of the fact that he had left his apparatus at home. After the panicky feeling of the inhabitants subsided somewhat, permits began to be issued to photographers, but they were not allowed to go beyond the city limits. This was the extent to which the most venturesome and eager cameraman was allowed to go "to the front."

The correspondent also stated that the English and French authorities were dead set against admitting photographers to the battle lines. Thus pictures of actual fighting are out of the question, but he thinks that eventually camera men might be allowed to trail in the rear of the successful armies. This, however, is only a supposition.

Even if a man could slide through the lines, he further declares, expecting to take pictures unnoticed, his bulky apparatus would make it impossible to carry out the plan. His difficulties are greater than the ordinary still-picture photographer, who with a box small enough for quick concealment, might be able to escape undetected.

FILM PATIN BON VOYAGE

Over one hundred people bid Claude Patin "bon voyage" when he sailed on the S.S. "France," which left New York Wednesday, August 26, for Havre.

A motion picture was made of Mr. Patin, bidding good-bye to his friends, which was shown at the Strand Theatre later.

The pilot who escorted the "France" safely out of the harbor was Frank T. Egan, a brother of Agnes Egan Cobb, and he stated the



S. L. ROTHAPFEL BIDDING PATIN FAREWELL

colors would be dipped for Mr. Patin in his honor.

As the "France" pulled out from her dock the crew of an English boat lying alongside cheered the vessel on its way and waved English flags until the steamship was out of sight.

Carbon Prices Advanced by War Situation

Radical Changes Following "News" Interview with Bio Importer Invalidated the Facts Published in Issue of August 22

RADICAL changes which occurred suddenly and immediately following an interview granted a representative of THE MOTION PICTURE NEWS by Charles L. Kiewert, vice-president of the Charles L. Kiewert Company, importers of the Bio brand, Milwaukee, on the carbon situation, appearing in the issue of August 22, invalidated the statements contained in the report of the correspondent, resulting in considerable regrettable misunderstanding over prices in many quarters of the trade.

It was stated that the war would not affect prices. On the other hand, the price of carbons has advanced. The conditions governing the increase in the case of the Kiewert Company are due to consignments from the other side being held up at the last minute.

The Kiewert Company states that three large shipments, which the company expected would help steady the market for some time, at the time the interview was given out, could not be delivered because two steamers were recalled to Hamburg by wireless. The third consignment was shipped on the steamer "President Lincoln," according to advices the company received from the manufacturers in Germany, but it was later learned that the steamship arrived in New York without bringing the carbons.

Disappointed in not receiving any of the large importations expected by the company, the Kiewert people distributed the supply on hand with equal impartiality, and issued a statement to their customers to the effect that further orders would be filled as soon as any delivery of the three consignments are made by the steamship companies.

The Cash Value of Good Architecture

The Exhibitor Who Builds a Beautiful Theatre Will Be Repaid in Worth-While Patronage—The Success of the Wilmette Theatre Is a Striking Proof of the Fact That "It Pays to Build Artistically"

WITH film drama established on a permanent footing there has come a realization of the importance of presenting it amid proper surroundings. In the case of the most artistic productions the theatre must be on a par with their quality.

A beautiful piece of statuary or a wonderful painting executed by an old master would hardly find its best setting in the ballyhoo tent of a circus. To be sure the exhibition would



THE WILMETTE THEATRE, WILMETTE, ILLINOIS

draw a crowd, but it is pretty safe to assume that the throng would not comprise those who appreciate the artistry of the masterpieces.

It is the same way with picture patrons. Those who see only the best films and could not be induced to enter a theatre where the highest representations of the motion picture art were not shown cannot be expected to become patrons of fourth and fifth-rate houses.

Now that people of education and critical knowledge of drama and acting have become patrons of motion pictures, the theatres catering to this class must maintain a high standard in advertising, management, interior decoration and architecture.

This question of architecture is a vital one, not so much in respect to its material side as in its exterior decorative effects. The practical part, the comfortable seating of patrons, fire exits, etc., are already understood, as evidenced on every hand.

But it's the artistic side of the subject we have to deal with now. For a house exhibiting pictures of exceptional merit the people expected to come and see them are influenced by the outside appearance of the theatre. Freakish achitecture repels them; but good architecture, pleasing to a cultivated eye, will decide at once in favor of the theatre.

Generally speaking, a theatre front designed in simple, dignified style has greater drawing power for the exclusive picture-goers of a community.

Indeed, in some cases, like that of the Village Theatre, in Wilmette, Ill., a suburb fifteen miles out of Chicago, lines of classic severity constitute the architectural magnet for this class of patronage. A glance at the accompanying illustrations will indicate what is meant.

Here is one of the most successful motion picture houses in the country, considering that the population of the town is not more than about eight thousand. It ranks with the handsomest theatres in the country, and the designer has demonstrated what can be done by a strict adherence to the principles of good taste and sound architectural lines.

The effect is most striking; there is absolutely nothing to offend the keenest artistic sensibilities. The man or woman of culture who had never seen a motion picture would feel on viewing the Village Theatre for the first time that anything shown in such a building must be worth seeing, and would straightway walk in, bent on discovery.

As they passed through the lobby to the box office the visitors would notice on the terra cotta walls to the



LOBBY OF THE WILMETTE THEATRE

right, present and coming programs announced in a manner in keeping.

The absence of flaming posters and knock-you-in-the-eye advertising features are conspicuous by their absence.

The conventional electrical sign is not in use at the Wilmette Theatre. Instead, there is a leaded glass sign five feet in diameter which gives the date of the settlement in the village by the Frenchman Ouilmette, with the date of the erection of the theatre. In the center is the portrait of a French trapper, representing the character of Ouilmette.



A CLOSER VIEW OF THE WILMETTE, WHERE THE OLD LOBBY DISPLAY IS UNKNOWN

The theatre has a seating capacity of six hundred, with four wide aisles, all of which are in cork tile, noiseless and non-slipping. The seating is in upholstered leather, both back and seat, with thirty-two inches between chairs, giving ample space. A Kimball organ and grand piano have been installed. The lighting system is unique, inasmuch as its reflector lights, the Baily-Cove, dispense with the hanging basket effect of the ordinary indirect lighting system. A Superior screen and two Simplex motor-driven machines are in use.

The theatre is a model of architectural elegance, and with its interior attractions is an ideal neighborhood house, drawing upon the cream of the best patronage.

IVAN FILM DRAWS CROWDS

The Grand Theatre, Grand and Chrystie streets, New York, with a 2,000 seating capacity, opened for the season as a high-class photoplay house, on Friday evening, August 28, with the "Sins of the Parents," for a ten days' engagement, featuring Mme. Sarah Adler with a star cast.

For this occasion the entire house was decorated. A special box was prepared in honor of Mme. Sarah Adler, who witnessed the first performance, and saw herself in the role of Laura Henderson.

The "Sins of the Parents" is the record breaker in the history of the Grand Theatre. On Sunday from 1 p. m. to 11 p. m., the management announced that they handled 11,240 people that paid admission. The film was made by Ivan Film Productions, Inc.

BIG CHANCE FOR REAL WAR FILMS

Special to THE MOTION PICTURE NEWS

Milwaukee, Sept. 2.

There is a big chance for some one to make considerable money in Milwaukee with a picture of the German Army either mobilizing or on the way to the front.

This picture, however, would have to be the genuine article, and could not be faked as there is a very big German population here, hungry for something from the Vaterland. They would resent anything not the real article, and would be quick to discover a fake as many of them are former German officers.

Just such a picture is being widely sought at present by local exhibitors, and the man that has one will have little trouble in placing it.

The interest the Germans are taking in the war is intense and as the local papers, despite protests from the various German societies and individuals, have been unable to give them much German news a picture of this nature would be sure to "pack them" for a number of weeks.

Kansas City Censors Issue Film Report

Censorship Division Passed on 539,000 Feet Between October 1, 1913, and September 1, 1914—Rejected Thirty-two Entire Reels

Special to THE MOTION PICTURE NEWS

Kansas City, Mo., Sept. 1.

A REPORT has just been made public by the censorship division of the board of public welfare here showing that 539,000 feet of films were reviewed between the dates October 1, 1913, and September 1, 1914. Of that amount, thirty-two entire reels were rejected and 21,455 feet were ordered cut out. Of those totally rejected all were three-reel subjects, with the exception of one two-reel and one six-reel drama.

The censorship division is now working under a recently enacted ordinance by which the censor and a board of appeals—none of the members of which are exhibitors—are given absolute power. No films passed entirely by the national board are viewed by the local censor unless a complaint is lodged. However, films in which cut-outs were ordered by that board or films that were not presented before it must be viewed by the local workers. No films passed by the national body have been rejected here.

The members of the appeal board serve without pay and are three in number. The chairman is Judge H. C. McDougal, former city counselor; Battle McArdle, an attorney, and Trigg A. Long, an insurance man. They are given the power to revoke a theatre's licence in case the censor's orders are violated several times.

Film Firm At Odds With Chicago Censors

"Chimney Sweeps," Picture Playhouse Feature, Disapproved by Them, Though National Board and Other Censors Passed It

"THE Chimney Sweeps," a Pasquali feature, controlled by the Picture Playhouse Film Company in this country, has struck a snag in the Chicago Municipal Censorship Board, after having passed the National Board and various other state boards, including Pennsylvania, favorably.

As the entire production is based on the illegitimacy of a child, the Chicago board claims that it is not suitable to be seen by the public of that city, and they have declined to deliver a permit to the Picture Playhouse Company unless nine of the subtitles are obliterated which, however, will alter the entire plot of the production.

The Picture Playhouse Company have declined to make these changes, claiming that it will literally cut the "meat" from the film, but the censors contend that in its present state it is not suitable to show, for they claim the moral effect will prove bad, especially upon the minds of the younger class of the motion picture goers.

However, the company propose to bide their time and then demand a special permit, to be allowed to show the picture to all those over twenty-one years of age. Only those titles pertaining to the illegitimacy of the child are the ones over which there is a dispute.

Pictures and Opera Put On at the Academy

One of New York's Oldest Theatres, Now a William Fox House, Under the Management of F. M. McClintic, Extensively Remodeled

THE latest addition to the fast-growing class of motion picture houses which run the highly popular combination of feature pictures and extracts from operas, is the Academy of Music, at Fourteenth street and Irving place, New York City, which opened Monday, August 31, with that variety of entertainment.

Under the able direction of Mr. McClintic, the manager, the theatre has been extensively altered to suit the requirements of a motion picture house. It seats approximately 2,700. A twenty-piece orchestra, led by George F. Briegel, and a Moeller pipe organ, played by H. Leslie Goss, will furnish the music for the house. Two Simplex machines have been installed.

The program of the first week featured the De Luxe six-reel picture, "Sealed Orders," and was followed by two comedies and two operatic recitals by the National Grand Opera Company.

William Fox is the financier of the proposition and F. M. McClintic the manager of the house, which is equipped with all the latest motion picture theatre accessories. The lighting effects of the stage are very ingeniously devised.

The Academy of Music is one of New York's oldest theatres, having been opened over half a century ago. Its entrance into the circle of motion picture theatres is only another sign of the rapid growth of this industry.

COOL WEATHER REVIVES CINCINNATI THEATRES

Optimism Now Discernible in Exchanges and Theatres and Increased Business is Once More the Rule—McMahan and Jackson Win Decision Which Union Operators Claim as Their Victory Young Woman Exhibitor Takes Unique Method of Advertising Her Theatre

Special to The Motion Picture News

Cincinnati, Sept. 3.

SINCE the evening temperature has fallen to a normal degree of coolness the motion picture business in and about Cincinnati has shown a corresponding stimulation.

This activity has been reflected as well in the local film exchanges and a decided optimistic spirit, as the result, has replaced the sourness and complaints of a month ago.

Many theatres in the outlying districts which depended upon small neighborhoods for patronage and were forced to close down during the heated term, have been newly clothed at the hands of painters and decorators internally and externally, and now present smiling and attractive fronts, ready, with open arms, to again receive the prodigal "movie" fan.

Increased business during the past several weeks has been the rule in the downtown districts.

A number of the legitimate houses which, for a time during the summer, were showing motion pictures, are now actively engaged in presenting their regular programs. This fact only serves to reduce competition, but the real reason for the boom in business is the weather.

"Neptune's Daughter" Remains

The Annette Kellermann photoplay "Neptune's Daughter" has been playing to capacity houses at Keith's during the past week, so that it will play another week's engagement. The Lyric will close its motion picture season this week with Lyman H. Howe's motion pictures of the Panama Canal.

W. R. Sheehan, of New York, representing the William Fox motion picture interests was in Cincinnati recently. He made tentative arrangements to open a branch of the Box Office Attraction Company here to cover southern Ohio, Indiana and Kentucky with its film exchange.

Mr. Sheehan while here gave out an interesting interview regarding European war films. Expectations of exhibitors and patrons of motion picture theatres that animated pictures of the war scenes may soon be seen in this country will probably not be realized for some time, he said.

Owing to the strict censorship which has covered all news of activities in the war zone, he says, motion pictures, if any are obtained, will probably not be shown in America until after peace has been established. The military censors are blocking the camera men at every step and where the educational advantages of actual scenes from the front cannot be overestimated, such films will be held, if only for their educational and historical value, but will not be shown to the public until the censors put their O. K. on them.

The Paramount Pictures program will be seen in Cincinnati shortly at the Lubin and the Nordland Plaza theatres.

Ask for New Warner Program

Many inquiries have been received by A. Muller, manager of the Warner's Features Company, regarding the new weekly program of twenty-one reels.

The business of this company in West Virginia has increased to such an extent during the past several weeks that the establishment of a branch exchange office at Charleston is being considered. If this office is opened, H. S. Peed, of the local office, will be placed in charge.

The firm of McMahan & Jackson, operators of the Independent Features Company, of this city, was awarded a judgment of $99 in the Municipal Court, Friday, against A. Niedenthal, of Evanston. The firm claimed to have had a contract with Niedenthal calling for 15 cents a foot for feature films and that while a three-real feature was being run off the first reel caught fire and damaged all three reels.

It was claimed that Niedenthal's operator was a non-union man and that he had been refused a license several days before the fire occurred. McMahan and Jackson sued for $300, but this amount was halved by the Court.

The case was decided on the basis that two of the reels which were in the booth should not have been there. The Court awarded $45 for each of the two films. Only $9 was allowed on the first film, which was slightly damaged, and, in a measure, caused the fire.

Union Operators Jubilant

Union operators in Cincinnati consider the winning of the case by McMahan & Jackson a vindication of the union cause. Exhibitors in the future, they declare, will be more careful about employing non-union operators.

The Pastime Theatre, a motion picture house of Maysville, Ky., was given an unusual amount of free advertising the past week, when the fair proprietress, Miss Anna Belle Ward, a miss of eighteen summers, appeared here, following a woman's championship swimming race of three miles on the Ohio River and challenged the winner to race her any distance between three and five miles.

Miss Ward was an entrant in the race, but a sudden attack of illness prevented her from being a contestant. As soon as the winner completed the course the young Maysville exhibitor was ready, and from her skiff in which she had followed the progress of the race, she issued her challenge.

More publicity for Miss Ward and her theatre will follow this new championship race, which is now being arranged. Immediately after the challenge was issued, Miss Ward's pictures were taken, and she was interviewed by the reporters. The young exhibitor then returned home to look after the evening performance at the Pastime.

A Believer in Publicity

"I believe in publicity," she said. "I found out very early in my career that it does not do for one to hide one's light under a bushel, even if she does happen to be a woman and as such is constitutionally shy. My swimming is one of the very best advertising assets I have."

"LIVE-WIRING" THE WAR

Special to The Motion Picture News

Milwaukee, Sept. 2.

The European war and the public's thirst for war news has been put to good use by Manager Harry Graham, of the Butterfly Theatre. Finding that his patrons were flocking to the bulletin boards for the latest flashes from the front, Mr. Graham made arrangements with one of the local papers to keep him supplied with bulletins, in return for which he ran a slide announcing that he was getting his bulletins from this paper and to watch for their extras for the latest war news. As it is impossible to buy the privilege of running advertising slides at the Butterfly, the paper was very glad for the exchange of courtesies.

The bulletins Mr. Graham posted in a conspicuous place in his lobby with the result that the war fans were attracted away from the bulletins where they had been congregating and a great majority of them went into the Butterfly to see the pictures.

The Pass Disease and Its Victims

By Charles B. Taylor

The "Deadhead" Is as Prevalent and Perennial a Pest to the Exhibitor as of Old to the Theatre Manager—Those Who Ask Most Deserve Least—And the Victims of the Disease Are the Exhibitors

"PASSES" is quite an unusual subject, but nevertheless a most important one to countless managers who are daily being "pestered" to death for a pass to their motion picture show.

The telephone bell rings in the manager's office.

"Hello, this is Mr. Blank, advertising solicitor of the Blade. I would like to have six box seats for to-night. Will you leave them in the box-office for me in my name?"

"I am sorry, Mr. Blank, but to-night being Thursday, I expect to have a big house and I cannot turn my patrons who occupy box seats away. I will be glad to let you have seats in any other part of the house, however.

"Oh, never mind, then, we will go somewhere else," is the reply.

Such a thing is getting to be a common occurrence in Buffalo.

THE other day a local advertising man on one of the big local dailies stopped one of the managers and asked him for a book of tickets to his theatre. The book contained 50 tickets, and just because it was a "book," he thought he had better tackle the manager for the whole thing. This man had never done anything for the theatre in the way of publicity except perhaps knocking the theatre, which is a boost from some people, we have been told.

Upon being refused, he threatened to see what he could do about having the write-up on the following Sunday for this theatre cut down, and carrying out his threat, went to the managing editor and told him to run about five lines on the Blenheim Theatre, as the business office was not getting any passes.

The managing editor, being a "prince of a good fellow," who gives everybody a square deal and who is in turn always "taken care of" with all the passes he wants, and could have the whole theatre if he wanted it, told Mr. Advertising Man what his position was and that he was not running the dramatic page, etc., and then some.

BOOKING and passes are two things that are keeping the Buffalo managers busy. Everybody who is anybody seems to think that they have the privilege of free admission to their theatre. The result is that the managers are being pressed more and more for passes. What the ultimate result will be is only conjectural.

Copy boys, elevator boys, make-up men, advertising solicitors, advertising-window men, in fact, every position on the newspaper, policemen, city officials, exchange men, open market bookers, sign painters, "Men Higher Up" and so on and so forth, down through a long list of so-called and would be dignitaries.

The "pass disease" is a terrible thing once it has got the hold on anyone. After you receive the first, you want the second and then the third, and before long you hate to pay for admission. If you have to go down in your jeans for a dime, you have bad dreams all night.

There are some people who are entitled to passes and these are the newspaper men who handle the copy such as city editor, dramatic editor, managing editor, in fact, anyone who helps the publicity in any way in their editorial position for, be it known that an editor is not interested especially in your theatre.

Your ad brings no money to his pocket, but when you present him with a hand full of passes—you notice the result in the write-up you get the next day.

THEN again some managers do not like to be liberal with their passes, even to these men. This is a bad mistake and makes it hard for the press representative to get his copy "across." When a press agent enters the editorial sanctum, the first thing that passes through an editor's mind is "well, how many do I get." Goodnight, and also farewell.

With the growing popularity of motion pictures and the consequent construction of large theatres for exclusive showing of the new art, managers are having just as much trouble as legitimate house managers have.

If there is anybody that a manager of a theatre hates it is a newspaper man, for as a rule the first thing that the latter says is, "May I have two for to-night?"

Nothing but box seats for the entire family will go for some advertising solicitors and they are usually the ones who do not deserve the courtesy. When Buffalo managers are literally "held up" with the threat that if a box of passes is not forthcoming their write-up is going to suffer, in spite of the fact that they are entitled to it, it looks as though some strict rules are going to be laid down in the near future with regard to passes and who shall receive them.

Latest New York Uptown Film House Opens

Adelphi, Owned by A. J. Wolf, J. W. Springer and L. Hamburger, and Costing $100,000, Will Use All Programs

UNDER the management of the Trio Amusement Company, Inc., of which A. J. Wolf, J. W. Springer and L. Hamburger are the stockholders, the Adelphi Theatre, situated at Broadway and Eighty-ninth street, New York City, was opened to the public on Tuesday evening, August 25.

The interior of the theatre is decorated in pearl gray, creating a pretty effect in combination with rose-colored carpets. The theatre has one small balcony comprised of loges, where smoking is permitted. The balcony and orchestra together seat 1,200. The house was built at a cost of approximately $100,000.

The service which the management will use is a selection from all programs. The features will be changed on Monday, Wednesday and Friday, and the balance of the program each day. The first program that the house offered consisted of an Essanay drama entitled "Two Men Who Waited," and was followed by "A Fair Rebel," the latest Klaw & Erlanger release.

After a short intermission "The Character Woman," an Eclair subject, was shown, and the World Film Corporation's latest release, "Jess of the Mountain Country," a comedy-drama acted by child players, put an end to the highly successful first night.

The price of admission to the house is ten, fifteen and twenty-five cents in the afternoon, and fifteen, twenty-five and thirty-five in the evenings.

NOT WITH RAMO NOW

C. A. Maddox, of Kansas City, Mo., and William Conn, of Minneapolis, Minn., are no longer in the employ of Ramo Films, Inc., and have no connection whatsoever with that company.

FILM NEWS FROM FOREIGN PARTS

Prince of Wales Makes Appeal for Funds Through Motion Picture Slides—Scheme Broached for Raising Money for Families of Cinema Men Killed in the War—Conditions in Scotland Holding Firm—Channel Islands Feel Scare Without Reason

SLIDES have been sent to all exhibitors in England for the purpose of appealing to the public for contributions to a national relief fund. A letter as follows accompanied the slides:

"H.R.H. Prince of Wales having approached the three branches of the trade with the suggestion that an appeal for funds should be made on the screens of all the cinema theatres in the kingdom, it was agreed at a joint conference of the trade to raise a fund to provide the necessary slides.

"The exhibitors' contribution will be the exhibition of the slides sent herewith, which it is hoped you will show continuously while the fund is in existence."

The slide contains this appeal from the Prince of Wales:

"At such a moment we all stand together and it is to the heart of the British people that I confidently make this most urgent appeal."

Directions then follow for forwarding the money, which is to be sent to Buckingham Palace. The letters do not have to be stamped, as the government decided to frank all such communications without any question.

This action of the Prince of Wales suggested to the "Bioscope" a plan for helping the families of those in the industry whom hostilities may have thrown out of employment.

The idea is not to make a direct appeal to the trade for money. On the other hand, exhibitors are asked to organize special entertainments at which films are loaned for the occasion by manufacturers and exchange men. The proceeds will be devoted to a fund distributed under the supervision of the organizing committee.

With the exception of one motion picture house, all the film theatres in Brussels are closed, according to a dispatch in a London daily.

Eclair Making Deliveries

It is announced by the Eclair Company, Limited, that releases ordered up to and including September 24 will be delivered. The British house organ of the company, the "Eclair Journal," will not be discontinued, but on the other hand, will contain a number of interesting views of the seat of war from special correspondents sent out by the concern. In addition to this special films interesting the British public in particular will be released from time to time.

So far, the film trade in Scotland has not been materially affected by the war. The public still attends the theatres, drawn by pictures of timely interest, such as the regular troops and territorials in mobilization, and numerous navy subjects. The pictures were instrumental in arousing the most enthusiastic patriotism of the people.

Scotland Conditions Not Bad

In some of the districts far removed from the industrial centers, where exhibitors could not obtain timely films readily, the theatres were not able to benefit by the enthusiasm generated by war subjects.

Then, again, in places like Stirling, Wick, Dunfermline and Arbroath, the military authorities commandeered the motion picture houses for the quartering of the mobilized territorial troops. However, this action of expediency will not result in the permanent closing of the halls, and the proprietors look forward to their being released for business purposes when the authorities locate the soldiers in regular camps.

The same calm prevails in other Scottish cities. Business in Glasgow and its environs, Edinburgh, Dundee, Aberdeen and Inverness are now at normal, following the first excitement of the declaration of hostilities. The demand for topical subjects of a war nature has been filled in practically every instance.

Appeal for Public Patronage

The "Bioscope," one of the foremost British trade journals, whose opinions carry weight with the English exhibitor, has issued a one-page supplement appealing to the general public for support of the motion picture industry during the grave crisis abroad.

The sheet, neatly printed in blue with a red border and containing a British flag in the middle, has been printed with the idea of giving the theatre manager something effective to catch the attention of pedestrians. The placard is designed for pasting on poster frames on the sidewalks or in the lobbies.

The appeal points out the hardships from unemployment confronting the 150,000 men and women engaged in the industry throughout the British Isles, if there is any degree of falling off in patronage.

The "Bioscope" hopes that the public will, whenever possible, support motion picture theatres during the critical period of the nation.

A British trade paper has begun the publication of an honor list, consisting of men connected with the film industry who have enlisted for the war in either the British, French or Russian armies.

Unnecessary Scare in Channel Islands

Because of the mobilization of the militia in the islands of Guernsey and Jersey and the falling off of holiday visitors, the motion picture theatres have experienced considerable lack of attendance. The war scare in the channel islands is entirely unnecessary, it is reported, as communication with the mainland has not been interrupted, the mailboats arriving daily from Southampton.

It was feared, too, that the local authorities in Jersey might refuse to renew the license of the theatres as they expired, but the newspapers in the island have pointed out the injustice of such a proceeding, as it would result in adding just so many more to the army of unemployed. The men who are now patronizing the innocent amusements afforded by the motion picture theatres would also probably haunt the saloons and cafes.

The authorities saw at once the reasonableness of the request made by the newspapers, and naturally wanted to take action for the best interests of the community. So far, there has been no interference.

TAKING ADVANTAGE OF THE WAR

Special to The Motion Picture News

Rochester, N. Y., Sept. 3.

The management of the Colonial Theatre of this city is displaying considerable enterprise in connection with the European war. Even though films of the war are not available as yet for this theatre, the manager, knowing that the public is "eating up" everything in connection with the war, has set aside part of the space on his billboards in front of his theatre, on which he pastes the telegraph pages of the newspapers as fast as they appear on the streets, giving the latest details of the war.

Folks stop to look over these dispatches, attracted by the scare heads evolved by the editors, and, incidentally, they notice the announcements of the films being shown inside.

The Colonial is on Main street, so that the lobby display is seen by thousands, and the device is catching many patrons.

STAR BLACKWELL IN DAVIS DRAMA

For their second release, the Favorite Players Film Company have secured the rights to make a photo dramatization of Richard Harding Davis' famous story, "The Man Who Could Not Lose," featuring Carlyle



CARLYLE BLACKWELL

Blackwell in the leading role, scenario by Robert A. Dillon.

This is in keeping with the policy of the above-mentioned company to produce only the works of well-known authors for their productions.

DAVID H. THOMPSON BACK IN FILMS

Announcement is made by the Thanhouser Film Corporation that David H. Thompson is to appear in pictures again. A year ago, the Thanhouser Company decided that it needed some one to handle its extra people and cast, so Dave was selected.

The call of the motion picture was too great for Dave, so he tutored Frank Grimmer, an assistant director, and when the time was ripe, Frank "stepped in" and Dave "stepped out."

Dave will be remembered for his work in "Aurora Floyd," "Kathleen, the Irish Rose," "Their Golden Wedding," "The Musician's Daughter," and other Thanhouser productions.

TERRY WILL OPEN SOON

Special to THE MOTION PICTURE NEWS

Buffalo, N. Y., Sept. 3.

The Ellen Terry Theatre will open in a few weeks. John R. Oshei, manager of the Teck Theatre, and a large stockholder in the Ellen Terry, announces that an outside man will managed this theatre, but has not disclosed the new manager's name.

National Board Makes Neutrality Move

Asks Exhibitors to Run Captions Before War Films, Requesting Spectators to Refrain from Making Any Sympathetic Demonstration

THE importance of the sentiment expressed in the proclamation of President Wilson to the effect that the people of this country should refrain from taking sides in the European war, for the purpose of avoiding any unnecessary expression of feeling likely to be engendered by the sympathies of our diversified population, was recognized by the film industry.

The National Board of Censorship saw in the appeal an opportunity for exhibitors throughout the country to perform a service in the interest of local peace and national dignity. The organization has issued a request to exhibitors to run a caption before war films asking audiences to refrain from uttering any partisan expressions.

The letter from the board follows:

"Gentlemen: August 27.

"The preservation of a spirit of absolute neutrality on the part of the American people, as suggested by President Wilson in his recent proclamation, is a matter so vitally important that the National Board of Censorship makes the following suggestion:

"When you are producing pictures containing war scenes, please precede the actual pictures with about five feet of caption asking the audience kindly to refrain from any expressions of partisanship as the pictures are shown. You will strengthen such an announcement very materially by adding that this request is directly in line with the policy of President Wilson.

"We further suggest that scenes which tend to arouse race hatred because of their realism and horrible detail be treated in a restrained manner.

"Thank you.

"Very truly yours,

"NATIONAL BOARD OF CENSORSHIP OF MOTION PICTURES"

Mr. Binder sent a copy of the letter to President Wilson and received this reply:

THE WHITE HOUSE
WASHINGTON

Aug. 28th, 1914.

My Dear Mr. Binder: I have your letter of August 27th, and thank you very much for your courtesy in calling my attention to the enclosures. I shall be glad to bring it to the President's attention as you suggest.

Sincerely yours,
(Signed) J. P. TUMULTY,
Secretary to the President.

Los Angeles Houses Pledge to Raise Prices

Theatres Showing First and Second Runs of Paramount Service Must Charge Ten Cents for Front Seats

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 24.

TWO very important film contracts have been made in the past week by Thomas L. Tally, owner of the Tally Broadway, who recently secured Los Angeles rights for the entire program of the Paramount Pictures Corporation. The Paramount pictures will form the program for three of the principal film houses for the next year.

Mr. Tally is to have choice of the service for his house, and will run each picture one week. The other first-run program will be shown at Miller's Theatre, which has heretofore been using seven reels of General and Eclectic pictures.

Frank Hawkins, of the Alhambra, where the Universal program has been used since the opening of the house more than a year ago, has contracted for the first choice of pictures for second-week projection.

The contracts became effective for the Alhambra, August 24, when "The Man On the Box," with Max Figman and Lolita Robertson, will be shown, following a week's run at the Tally, and at Miller's, August 31.

The three theatre managers will co-operate in advertising the pictures, and will receive material help from the Paramount people. It is planned to use 150 24-sheet stands, 50 of which are paid for by the manufacturer.

The names of the houses and date lithos will be changed daily from the first to the second-run houses. United newspaper advertising will be used and the managers are planning to furnish matter for page and half-page copy.

One feature of the contracts is the stipulation regarding admission prices. Each theatre, whether first or second-week run, must charge ten cents for seats in the front section of the theatres, twenty cents for rear seats, and if the theatre has loges, the prices for these has been stipulated to be thirty cents.

The Alhambra has been a five-cent house and the prices here will be raised to ten and twenty cents. Miller's Theatre has heretofore charged ten and fifteen cents, which will hereafter charge ten and twenty. Later Mr. Miller anticipates loges will be added. The Miller's Theatre will add an orchestra in addition to pipe-organ concerts.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

WAR NEWS DRAWS PATRONS

IF a crowd is seen gathered in front of a Cleveland downtown building these days, it's a safe bet that they are gathered about one of the motion picture houses where a pictorial news service similar to that furnished by the Elliot company, of New York, is used

The psychological effect of the European war has been to create a demand for actual battle scenes and for pictures illustrating foreign army life. Several Cleveland managers, especially in the downtown district, have been quick to observe the business-getting possibilities latent in this exhibition of human weakness.

The Dreamland and the Bijou are good examples of theatres which are showing increased box-office receipts at a small expense. On either side of the lobby of these theatres are poster boards bearing prints from a pictorial bureau.

Prominently displayed, they attract the eye of a passer-by, eager for some authentic, tangible information of the war. He stops and looks.

From the war photos, his observing eye strays to the posters announcing the day's attraction at the theatre. If the posters appear attractive, and especially if they deal with a military plot (leave that to the manager) there is every chance that he will enter.

Result—one more perfectly good admission price. And this is repeated many times.

AN OASIS IN THE THEATRE

MANAGER AL SARDINO, of the Savoy Theatre, South Warren street, Syracuse, N. Y., always scheming how to make things more comfortable, pleasing and inviting to his patrons, has hit upon something popular and practical, especially for the hot weather.

As you enter the theatre your attention is attracted immediately to the sound of bubbling water which you find spouting from a marble fountain located just midway between the two aisles and directly behind the last row of seats.

The fountain being of the continuous flow type and not requiring cups, makes it at once sanitary and inviting. To see the number of people who use it both upon entering and leaving the theatre is sufficient indication that its installation is thoroughly appreciated.

HIS PRICES DIDN'T MELT

Moore's Garden Theatre, which is and has always been the highest priced motion picture house in Washington, ten to twenty-five cents, has not found it necessary to drop its prices during the summer months and the attendance has not dropped either.

"I never have done such business in my career before at this time," said Mr. Moore. "I lay it to the high-class pictures that I am showing, through which I have been able to appeal to educational, professional, and official circles. The fact that I have been in a position to give private and special performances of films of national, international or of historic significance before President Wilson, congressional men, cabinet members and other officers has served to introduce the motion picture theatre to many who had shunned it heretofore.

"Another cause of the exceptional popularity of the Garden at this particular time has been the announcement of a Mary Pickford picture every day. I have made arrangements whereby all re-issues of Miss Pickford's early photoplays will come to the Garden first. Most important of all, the masterpieces of this charming little actress from the Famous Players studio will make their initial appearance in Washington at this theatre. The latest one of these is 'The Eagle's Mate,' which will be an attraction shortly."

Tom Moore is about the most progressive man in the business. He is into the future before the future comes. He was the first to venture into the big theatre proposition with big features and high prices. He is an indefatigable worker, who counts not time, labor, nor expense to accomplish his aim.

NO "ICED AIR" FOR HIM

H. M. NEWSOME, owner and operator of the Trianon, the Amuse-u and the Princess Theatres in Birmingham, Ala., does not believe in the merits of the new ventilation and cooling scheme known as iced air.

With the advent of the hot weather Mr. Newsome has paid particular attention to the cooling and refreshing of the air in his theatres and he states that the best thing in his estimation is enough draw-fans to completely change the air in the theatre every ten or fifteen minutes. Mr. Newsome has just installed a new draw-fan in the rear of his big theatre, the Trianon, near the stage, which throws the air out into the alley behind the house. He has already several big fans working in the ceiling of this big theatre, but the room was so big that these fans did not draw the foul air directly off the audience fast enough.

With these large draw fans in operation, there is a complete change of new and fresh air in the Trianon every ten or fifteen minutes and while this air is just pulled in from the outside and is not cooled in any way before it strikes the audience, it is fresh enough to keep the audience cool and comfortable. "It is foul and bad air that makes an audience hot," he states.

AN ECLIPSE OF THE SUN

THE Angelich Brothers, who operate the Sun Theatre at 13 North Broadway, St. Louis, and the Rainbow Theatre at 107 North Broadway, have hit upon a good scheme for the summer months. It has always been their custom to close one of the theatres for the hot season, and this year they closed the Sun, and by an ingenious front which has been made to fit the lobby, the theatre is turned into a candy shop, which is also operated by the same firm, and to stimulate business at the Rainbow, an admission ticket is given with each purchase of sweetmeats. As soon as the weather gets cooler the false front will be taken from the lobby.

COURTESY AN ASSET

THAT the personal equation plays a large part in the success of the motion picture house is the belief of Frank J. Chadwick, manager of the Olympia Theatre at 953-55 Elizabeth avenue, Elizabeth, N. J. Mr. Chadwick believes that a pleasant "Howdy" or "Good Afternoon" is worth dollars and cents to the motion picture man, and he says his experience has proved it.

During performances Mr. Chadwick is always to be found in the foyer of his theatre where he extends a cheery greeting to every one who comes in. He talks politics with the men, chats neighborhood gossip with the women, and "kids" the youngsters. As a result his audiences know him and he knows his audiences, and mutual benefit is derived. He has played to good business all summer.

On warm nights everyone who enters the Olympia Theatre is presented with a fan. These fans were shipped to Mr. Chadwick by a baby food concern free of cost, so the plan costs him nothing, but has been very favorably received.

Every Tuesday copies of "Movies," the official publication of the General Film Company, are distributed in the theatre and Mr. Chadwick says they draw just as many people to his place as a feature picture would. And they are far less expensive.

On the front cover of "Movies" generally appears the photograph of one of the General Film stars, and Mr. Chadwick always tries to book a photoplay in which this star appears.

HIS CHILD IN FILMS

CHARLEY FRANKE, proprietor of the Airdome, Twenty-eighth and Farnam streets, Omaha, has started a fad that is likely to become popular. He has had films 200 feet long taken of his little daughter for the last three years and intends to have a film taken of her once every year. "While it costs more than an ordinary photograph, just think how valuable it will be to her when she is grown up," he said.

The local newspapers have been giving his innovation wide publicity and several of the wealthier class have engaged the services of local motion picture machine men to take short films of their children. Franke showed the picture of his little girl on the screen at his theatre and it made a decided hit.

"I have a 65-ampier machine that insures the distinctness of the pictures, and I choose the pictures that will suit my patrons—pretty dramas, good comedies, educational and scenic pictures. I take plenty of time to pick out my pictures," said Mr. Franke.

LAYS STRESS ON VENTILATION

"THE importance of proper ventilation in the conduct of a successful motion picture theatre is something too many managers overlook," says David Levinson, secretary and general director of the Novelty Amusement Company in a large American city.

"When I started in the business I first used a disinfectant which was then being tried out in a number of houses as a substitute for natural ventilation. Artificial means, however, were soon discarded. After making a few changes in the house and by opening the theatre every morning and keeping it open to within a short time of the beginning of the day's program the problem was successfully solved. Any disagreeable odor in a house will certainly prove harmful and more effectively than probably any other cause drive away the very class of patron most desired by a first-class theatre."

To combat rowdyism of the mischievous, and often pernicious small boy, and the admission of persons who are under the influence of liquor are frequently the source of much annoyance to the picture theatre manager. Mr. Levinson early in his career had his share of trouble along this line and the rules which he has evolved through experience have proven highly gratifying and, he claims, have played no small part in bringing success to the Novelty.

"I reserve the right to refuse admission to any person whom I think might prove objectionable to other patrons of the house. I will not sell admission to anyone who has been drinking, for such a person, if allowed inside, might fall asleep or become ill.

"Not so very long ago," he says in recounting an experience he recently had with an intoxicated person, "a man whom I knew by sight as a frequent visitor to the theatre came up to the window and asked for a ticket. I explained to him that I could not admit him to the theatre while he was in his present condition. At first he was insistent and inclined to be angry, but finally I prevailed upon him to go away. The next day he sought me out and thanked me for my action in refusing him admission. Of course, I might have made an enemy of this man, but he was a sensible sort of fellow and, instead, became a friend.

"I have been threatened with a lawsuit because some boys were ejected from the theatre for rowdyism. The price of admission was returned to the boys at the time they were ejected and the threatened suit is causing me no concern. At all hazards I intend to maintain a respectable theatre."

MAKING A "WHITE ELEPHANT" PROFITABLE

T. M. RENNE, manager of the Opera House at Ypsilanti, Mich., has turned into a successful motion picture theatre a house which was an elephant on the hands of the original owners. He has done it all with a pleasant smile and an intelligent catering to the particular patronage which he draws.

The Opera House cost him $9,000. It seats 840. To fill it up nightly at ten cents a seat meant a tidy income. To have it nearly empty meant a loss.

Ypsilanti is a college town. Mr. Renne arranged to get a program of features that would appeal to intellectual people. Once or twice a week he runs a six-reel feature of a high order, no blood and thunder stuff. When he wanted to open up on Sundays he got a classic—"Joan of Arc," to name the picture. He gave a free matinee for school children. He invited the city officials in. He petitioned the council. The city fathers said if he would run religious, historical or educational pictures on Sundays he might operate the house on Sunday. They were mighty pleased.

Mr. Renne depends on his lobby display and word of mouth of his patrons to fill the house. He has a 60-foot lobby and he is liberal with the pictures and the posters. He has tried the local papers for advertising purposes, but says he does not see results. If he could get satisfactory rates with Detroit papers which circulate largely in Ypsilanti he would use them, but their rates are high.

Mr. Renne has the color question to meet in Ypsilanti. He insists that negroes, of whom there are a large number in Ypsilanti, take seats in the gallery of his house. Recently suit was brought by Alfred Sanderson, of the Cleary Business College, to force Renne to give him access to the lower floor of the theatre. Prosecuting Attorney John Burke conducted the case for the negro in justice court. General John P. Kirk represented Renne. It was really hoped that a verdict might be given for the negro, that an appeal might be taken to the circuit court and a more authoritative ruling secured, but on two trials the jury disagreed, the first, one for conviction, four for acquittal; the second, two for conviction, four for acquittal. On a third trial the jury acquitted Renne, holding that a theatre manager has a right to say where patrons of his theatre shall sit. Trial was then brought by a second negro, a companion of Sanderson, and a similar verdict secured.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

KANSAS CITY WILL HAVE THEATRE DE LUXE

THE Middle West has commenced the erection of the motion picture de luxe—the film-drama house that will compete in equipment and interior decoration with the best of the "legitimate" houses.

The remodeling of the Willis Wood Theatre, Kansas City, for films, commencing several weeks ago, will not be completed until the end of September and will cost in all more than $50,000.

The Willis Wood Theatre was built about ten years ago as Kansas City's finest theatre, in which were to be shown the best theatre productions. It was large, commodious, and handsomely equipped.

Two months ago H. B. Lappe, owner of a string of motion picture houses here, and Hugh Tighe, a wealthy coal and lumber dealer here, entered into a ten-year lease on the theatre with Colonel Willis Wood, its owner. The yearly rental was not made public, but it is understood that the amount is at least $20,000 a year.

Mr. Lappe and Mr. Tighe employed Jackson & McIlvane, architects, to draw up comprehensive remodeling plans, and to co-operate with Mrs. Marie V. Rothermel, who will be the manager, in working them out. Mrs. Rothermel went to Europe and visited Berlin, Paris, and London in her search for new ideas. She already knew the best that New York afforded. Then the remodeling began.

The house is being completely overhauled. A pipe organ that is almost a duplicate of that in the Hotel Astor, in New York, is being installed at a cost of $30,000. Fifteen hundred new seats—the widest and most comfortable that could be obtained—are taking the place of the former seats. They will cost, it is said, $5,000 alone. A comprehensive decorating scheme by which the interior will become ivory, tan and gold, is being worked out by the painters. The terra cotta work in the lobby is being reglazed and the exterior of the house is being gone over with soap and brush to restore the natural color to the brick.

But perhaps the most novel feature of the new theatre will be the stage. It is very deep and wide. The projecting screen will be placed at the extreme back and in front an Italian garden effect will be arranged. Flowering plants, a fountain that will play while the lights are up, all opening on a conservatory stage set on the left—that will be the stage as seen from the pit of the house. In front of the stage, the orchestra pit with the organ keyboard will remain and it is planned to have an orchestra of between fifteen and twenty men.

The boxes, loges and two balconies will remain. An elevator is being installed in the lobby to carry persons to the balcony entrances. In addition, a new lighting, heating and cooling system is being put in throughout.

"In Europe, the little picture house is being driven to the wall," Mrs. Rothermel says. "In Paris, London, and Berlin only the house de luxe is drawing. And they are packed. I was there, of course, before the war scare came up.

"In both this country and abroad, the motion picture house is becoming a theatre. It is a misnomer to call it other than a theatre—its greatest possibilities will never be realized until it has reached the standard of the legitimate playhouse in every respect."

The admission prices have not been announced. But reserved seats will be sold and it is possible that as high as seventy-five, or at least fifty cents, will be charged for certain parts of the house.

The remodeling and reconstruction of the Willis Wood—now in its first stages—is only one manifestation of the wave for better theatre houses that is sweeping over the Middle West. It is true, as exchange men point out, that somewhat more than half of the houses in the Middle West are remodeled store buildings. But, as the exchange men also point out, this percentage gradually is decreasing and better constructed buildings are being used for the exhibition of the film drama.

REGENT, BUFFALO, NEAR COMPLETION

Decorators are putting the finishing touches on the Regent Theatre at the corner of Main and Utica Streets, Buffalo, N. Y., which will open the middle of September, under the supervision of Harold Edel.

ILLINOIS THEATRE PLANNED

BLOOMINGTON, Ill., probably will have a new motion picture theatre within a short time. Plans for the building contemplate a house that will seat 1,000 or 1,500 persons, and to cost between $30,000 and $40,000. The proposition is being boosted by local men who have had experience in the business and who believe Bloomington to be an ideal location for a large picture theatre.

The name of the promoters are withheld for the present, but the Bloomington "Pantagraph," a newspaper, says they can be obtained by communicating with the "Pantagraph."

THEATRE BUILDING HUMS ON THE COAST

THE Turner & Dahnken circuit, which is now the greatest on the Coast, will shortly be strengthened by the addition of several very large houses. The new house at Berkeley, Cal., is rapidly approaching completion and will undoubtedly be ready for occupancy in October.

No effort will be made to put it into commission, however, until it is in perfect shape as a large theatre is already being conducted there. The new house will be one of the finest on the circuit of this firm and will seat almost two thousand persons.

Work is just being commenced on a new theatre for this concern at Watsonville, and another will be erected within the next year at Oakland. Plans are also under consideration for the erection of new houses at both Richmond and Sacramento, where theatres are now maintained.

SCRANTON FIRM LEASES WILKES-BARRE SITE

THE Treon Company, of Scranton, has announced that it has acquired the lease of a valuable site located at the corner of Public Square and South Main street, this city. The site is the most desirable in Wilkes-Barre and a big department store will have to vacate to make room for the new house. Manager Fred W. Hermann, of the Savoy Theatre, will have charge of the erection of the new playhouse. The plans for the new house will be announced in THE MOTION PICTURE NEWS at a later date.

$50,000 THEATRE FOR WILKES-BARRE

THERE has been decided activity in motion picture circles in the Wyoming Valley, Pa., during the last week. Wilkes-Barre is to have a brand new theatre in the central section of the city; another legitimate house goes into the hands of a motion picture amusement company, and several new houses are to be built in nearby towns.

The most important announcement of the week was that of Jacob Theis, an insurance man of this city. Mr. Theis has never been connected with the motion picture industry, other than owning buildings which he rented to exhibitors. He owns the building formerly occupied by the Uno Theatre, South Main street. He has announced that he will erect a $50,000 structure on the site. The new building will be up-to-date in every respect and will be devoted to films.

When interviewed by a MOTION PICTURE NEWS correspondent, Mr. Theis said that architect Henry Maier had completed plans for the theatre. The seating capacity will be one thousand. The building will be sixty feet in depth and thirty-four in width.

One of the features of the structure is that there will not be one step in the entire arrangement. The curtain will be 20x16 feet. The service to be used has not been agreed upon as yet. Joseph Stiles, formerly manager of a local film exchange, will probably be named as manager.

1,400-SEAT HOUSE PROMISED IN ILLINOIS CITY

THE Finn & Heiman Amusement Company, of Chicago, will erect a $150,000 vaudeville and motion picture theatre in Decatur, Ill., during 1915, according to announcement just made. The theatre will seat between 1,200 and 1,400 persons and will be the largest motion picture theatre in Illinois outside Chicago. The decision to erect the new playhouse was made at a meeting in Decatur which was attended by Marcus Heiman, general manager of the F. & H. circuit; Sam Kahl, general booking manager; Sam Harris, special representative of the F. & H. company, and James J. Moran, of Decatur.

BUILDS SECOND THEATRE IN LOS ANGELES

S. STERN, owner of Victoria Theatre at 2570 Pico street, and Starland, 2700 North Broadway, Los Angeles, is now building an eight hundred-seat house at Twentieth street and Central avenue, which will be ready for use about October 1. While he has not fully decided upon the policy of this new theatre, he is of the opinion pictures and one or two acts of vaudeville will be shown for a ten cents admission fee. The new theatre will cost about $25,000.

Alterations and Improvements

The Theatre Fresno, Fresno, Cal., is being remodeled, and will be opened as a motion picture house in September under the management of Fred Voight.

The Royal Theatre, 1715 Carson street, South Side, Pittsburgh, is closed to permit the laying of a new concrete floor. Twelve men were kept constantly at work. The setting of the chairs on the concrete floor was no easy task, but under the direction of Manager J. A. Bonheyr the work was completed in fast time.

The Homewood Theatre, 820 Homewood avenue, Pittsburgh, is being enlarged and improved. The rear part of the building has been torn out and the structure extended back forty feet, which will permit of the installation of sixty additional seats.

The big pipe-organ being installed at the Olympic Theatre in Fifth avenue, Pittsburgh, is being rushed to completion as fast as possible, and three shifts of workmen are being used so as to have the organ ready for work in the shortest possible time. The organ that is now working in the theatre will be shipped to the Olympic Theatre at Monessen, Pa.

The Pier Theatre, at Venice, Cal., owned and managed by J. O. Keiser, has just been re-decorated and refurnished throughout, which included the installation of a new motor-driven Simplex projecting machine by D. S. Markowitz, of the Los Angeles agency.

The Varsity Theatre, on San Pablo avenue, Berkeley, Cal., has been enlarged by adding to the rear of the house, and space has been provided for about two hundred and seventy additional seats, making the total seating capacity about seven hundred and fifty. This theatre is conducted by C. L. Mehrten, treasurer of the California Motion Picture Exhibitors' League, and enjoys a good patronage.

The Dixon Theatre, in Tarentum, Pa., which was closed for some time in order that repairs and improvements of a wide character could be made, has been opened again. It is a model motion picture house in every respect, and has a number of features not found in some of the larger theatres in Pittsburgh.

Messrs. Stubbs & Paddock, of the Savoy Theatre, San Barnardino, Cal., are having extensive repairs made on their theatre. A new lobby is now being built, and new seats and decorations will be added. When the house is reopened a five-piece orchestra will be used. The prices will be five and ten cents for the regular program, with fifteen and twenty cents admission when features are shown.

The Euclid Theatre, at Ontario, Cal., owned and managed by H. E. Milling, is now in the new building, recently completed. Here there is a seating capacity of 450 seats, all new, new Powers 6-A machines, and an excellent ventilating system. Big feature pictures will be shown two nights each week, the music will be furnished by a four-piece orchestra, and the prices of admission have been permanently fixed at ten and twenty cents.

The Broadway Theatre, on East Main street, Waterbury, Conn., has been closed in order that it may be remodeled. The long lobby has been shortened in order to increase the seating capacity. The interior is also being given a "housecleaning," and the latest improvements are being installed. The Broadway was one of the first picture houses to be opened in Waterbury, and it is as popular to-day as it was the opening week. This is because the management has kept abreast of the time and traveled on the car of progress. The theatre is a feature house. It uses posters exclusively.

Sales and Leases

K. H. Grantham has sold the Academy Theatre at Forty-eighth street and Normandy avenue, Los Angeles, to B. Haun, who recently disposed of his theatre in Montana and went to that city. Mr. Grantham is owner of the Olympus at 2014 East First street.

George K. Robinson, a showman of thirty years' experience, has leased the Lyric motion picture theatre, Fitchburg, Mass., from Cornelius Quinlan, and intends to open with a matinee performance Labor Day.

The Pitt Theatre, Pittsburgh, was sold by the receiver appointed by Judge Thomas J. Ford at public sale on August 31. The sale was requested by J. Frank McHenery, who was named receiver. After taking the theatre over and conducting it for two weeks he stated to the court he deemed it unadvisable to continue it longer, and stated it should be sold. He operated the theatre with feature films and was unable to make any money.

This is one of the best theatres for motion pictures in Pittsburgh, and should make money.

The Imperial Theatre, in Beaver avenue, North Side, Pittsburgh, has changed hands, the new lessee being A. R. Robinson, of the Robinson Realty Company. The old manager, T. R. Eichholtz, continues in his position. Vaudeville will be added to the motion picture program at the theatre when the fall season opens.

Mr. Barton, formerly of the Rex Theatre at Washington, Pa., has sold that theatre and has purchased the Opera House at Monessen, Pa. His new house is a well-equipped theatre of 650 capacity, and will be run as a vaudeville and motion picture house during the coming fall and winter.

The Acropolis Theatre, at 4829 Second avenue, Pittsburgh, has changed hands, Mr. Sexauer having sold the house to Max Steinberger, a business man of Hazelwood, Pa. The new proprietor took charge of the house and will shortly make a number of improvements in the place.

The Lyric Theatre, at Sentinel, Okla., has been purchased by F. C. Rogers and will be rechristened the Nusho.

S. J. Richards, formerly of Albia, Ia., will open a new house in Ottumwa, Kan., soon. It will be known as the Starlight.

C. E. Hoover has leased a building at 112 East Ohio street, North Side, Pittsburgh, and will shortly begin turning the first floor of the building into a motion picture theatre.

Two large lights are to be erected in front of the theatre he owns at New Castle, Pa. He has been given permission by the city fathers and Mr. Ray states he will have the most brilliantly lighted spot in New Castle.

Walter Pruyn and his son, Ferrel, have purchased from Clarence Nuckles the motion picture house which he owned at Marshall, Ill. Mr. Ferrel Pruyn will manage the picture show and plans, besides a number of improvements, to show a first-class run of films.

The Melbourne Theatre, Seattle, Wash., formerly owned by The Melbourne Amusement Company, of which Eugene Levy is the main stockholder, has just been sold to J. S. Shortley, who has been operating theatres in Oregon and Idaho. Mr. Shortley has closed the house for two weeks in order to thoroughly remodel and refit it, changing the ventilating plant and installing a very fine and ornamental marquis and electric sign in the front. The Melbourne has a seating capacity of 650, a large mirror screen, a $5,000 organ, and is located in the busiest district in the city. The alterations completed, the Melbourne will be operated as a ten-cent house with a first-run program, using one big feature every two weeks.

C. W. Joehrendt, of Thomas, Okla., has purchased the Globe motion picture theatre at Monticello, Ill., from Frank F. Miner, and has assumed management of it. Mr. Joehrendt is an experienced motion picture exhibitor and plans a number of improvements in the Monticello house.

I. Bernstein has purchased the Alhambra Theatre on North Main street, Waterbury, Conn. Mr. Bernstein is young in years, but not in moving picture experience, and plans "big things" for his house. He uses the Mutual program and has contracted to exhibit "The Trey o' Hearts," the opening reels of which will be shown the first week of September.

The Alhambra seats about 600 in orchestra and gallery. It has a "fibre" screen and a Powers projecting machine. The lobby is one of the finest in the city, and the advertising display second to none hereabouts.

Harry G. Houghton, who for twelve years has been connected with the Amsterdam, N. Y., office of the New York Telephone Company, in the capacity of salesman, has leased the Star Theatre, in Mechanicsburg, Pa., and will embark in the moving picture business.

The Lyric Theatre, at 134 Main street, Rahway, N. J., which has been under the management of the Messrs. Beers for some time past, has been bought by L. E. Van Dorn, Jr., of New Brunswick, who has a theatre in that city and also one in Hackensack, N. J. It is the intention of the new management to give the public some of the finest things in the way of moving pictures.

Plans are being made for the opening of a new motion picture theatre at Jackson, Ky. It is said that the management of the old Lyric Theatre at Winchester is back of the project. If the new theatre is opened at Jackson it will be the second house devoted to motion pictures in that town.

The Bijou Theatre on North Main street, Kewance, Ill., which has been closed for some time, has been re-opened by N. M. and W. A. McLaughlin who came to Kewanee from Rio. The new proprietors are showing Mutual films.

The Orpheum Theatre of Omaha has started again this season to follow the plan of giving a news picture at the close of its daily vaudeville program.

Cultivating the Newspapers

By Roe S. Eastman

This Manager Did It With a Newspapermen's Matinee, and the Results in Notices in the Editions of the Day More Than Justified His Outlay of Time, Money and Hospitality

FEW motion picture exhibitors in Cincinnati use the newspapers to advertise their pictures. Probably many of them do not believe in publicity, or do not think it is worth the expense.

This by way of foreword to a little story about John F. Royal, who recognizes the efficacy of newspaper advertising.

John F. Royal is the manager of Keith's Theatre, devoted to motion picture and vaudeville. He secured recently the big feature film, "Neptune's Daughter," in which Annette Kellermann appears as the star, through the McMahan & Jackson agency, which has the state rights to the film.

Securing the picture a week in advance of the time at which he was to show it, he conceived the idea that to get advance criticisms published in the Cincinnati newspapers would be the biggest kind of publicity for him. Accordingly he laid his plans.

AN invitation was sent to every newspaper man in the city to attend a special performance at the theatre on a certain afternoon, at a time when Royal knew both morning and afternoon newspaper men would have the opportunity to be his guests.

A little mystery was thrown about the performance when the manager passed the word along to several of the scribes that this was to be an "unexpurgated" performance, especially arranged to allow the newspaper men of Cincinnati an opportunity to get the first peep at the beautiful Annette Kellermann in an absolutely new and bewitching role. This message had its desired effect.

When the time for the performance came around every newspaperman in the city was on hand, ready to be entertained. Royal had dispensed with the regular afternoon performance, the full orchestra was retained to play entrancing operatic airs in the darkened theatre, and Mr. Royal was at the door himself passing out fat cigars to the men as they entered.

Smoking ordinarily is taboo at Keith's, but Royal made it plain that the scribes were his guests, and for this occasion the house was theirs and smoking his Perfectos was the rule. Thus hospitably received, the guests settled themselves comfortably to the enjoyment of a really wonderful picture.

THE success of the manager's plan was strikingly apparent in the papers the next day. Each of the morning papers carried detailed descriptions of the picture, with favorable criticisms and pictures of Miss Kellermann taken from the photoplay.

The afternoon papers were equally generous, and comments on the attraction at Keith's for the following week were made from every standpoint calculated to attract the public.

Among the interesting accounts of the special performance was the following, which appeared in the "Times-Star":

"Had Kaiser Wilhelm, Emperor Nicholas, King Albert, King George and President Poincare strolled into Cincinnati unannounced and held a peace conference there hardly could have been more local newspaper talent on hand than gathered late Tuesday afternoon to see a "movie" show.

"Any lay citizen, acquainted in newspaper circles, who stood near Keith's Theatre at 4:30 p. m., would surely have thought a news happening of international significance was "breaking." First came a "special feature writer," then a city editor, an assistant city editor, a squad of reporters, a managing editor or two, several dramatic editors, a few editorial writers, a special photographer, and an artist, a telegraph 'war' editor, and even a few fleet-footed (?) office boys.

"But not a war cloud broke. The 'towering intellects' were present as the guests of Manager Royal of Keith's, who had arraigned a private performance of 'Neptune's Daughter,' in which Annette Kellermann is shown to advantage.

"The newspaper men were there to give their opinions as to whether she was shown to too much advantage, as some censors have said. After weighing the question expertly, taking into consideration all lines of Annette's art, the scribes decided that not even those prudish censors of war news could object to the picture as it will be shown at the local theatre."

ROYAL has shown himself to be a live wire on many other occasions. He is a former newspaper man of Boston, and measures his success by the publicity he has obtained through similar advertising stunts. During the summer when the regular vaudeville season was over, he converted his lobby into a cool and inviting bower.

Everything was painted white, and trellis work was placed along the entrance with trailing green vines creeping over the arbor. A cooling system had been installed and one of the big pipes was placed alongside the ticket-selling booth, in the center of the improvised arbor, so that patrons might feel the cool blasts of air as they approached the window.

Neat signs announced that the temperature inside the house was 20 degrees cooler than on the street. A big clock above the booth indicated the time for the beginning of each performance.

Attendants and ushers were garbed in white and the whole atmosphere was one of inviting coolness and comfort. Even outside the lobby, hanging from the edges of the canopied entrance, were great baskets of green ferns. The theatre actually seemed an oasis of mountain coolness in the midst of the sizzling heat of the city streets.

FOUR- AND SIX-REELERS TAKE IN TRENTON

Special to The Motion Picture News

Trenton, N. J., Sept. 2.

State Street Theatre, the largest motion picture house in the city, has been most fortunate this season in making its selections of four- and six-reel subjects. "The Line-Up at Police Headquarters" and "Through Dante's Flames" proved big drawing cards. The Jack London picture, "John Barleycorn," and "The Little Gray Lady" were the attraction this week and scored well.

The State Street Theatre will enter the market for the best four-, five- or six-reel subjects for three-day runs. The booking of the pictures will be made direct by Milton Hirschfeld, of the Amalgamated Vaudeville Company Agency, Columbia Theatre Building, New York City.

PAWLEYS FORM NEW FIRM

Special to The Motion Picture News

Asbury Park, N. J., Sept. 3.

Three Asbury Park men, Francis A. Pawley, Bernard S. Pawley and Raymond Pawley, are the incorporators of a new $125,000 corporation which was granted a certificate recently at the office of Secretary of State David S. Creater in Trenton.

The new company, the Paramount Finance Company, is organized to build and operate theatres. It is at present interested in the operation of the Paramount Theatre, Newark, described as the most beautiful motion picture playhouse in the state.

WAR FILMS DOUBLE PITTSBURGH RECEIPTS

Special to The Motion Picture News

Pittsburgh, Sept. 3.

Mayer Silverman, of the Liberty Film Renting Company, has just received a war film said to be authentic views of the present great war in Europe. Good paper has been prepared for it and it should coin money in this section.

The Columbia Theatre, in Fifth avenue, ran a war picture last week and filled their house to the doors all day long. It was not a picture of the present war, but it made a hit in this city and a record-breaking day in the receipts was reported.

The Downtown Cameraphone Theatre, in Fifth avenue, also had a war picture of last week, and it made the receipts of the house almost double for the day's business. These two theatres are wide awake to the demands of their patrons and are trying to secure other pictures of wars regardless of where they have been taken.

$100,000 ST. LOUIS THEATRE OPENS

Special to The Motion Picture News

St. Louis, Sept. 2.

The new $100,000 Lindell Theatre, Grand avenue and Hebert street, opened recently for motion picture performances. Fifty Boy Scouts from Bryan Hill School paraded before the opening and Mayor Henry W. Kiel spoke.

The theatre has a seating capacity of 2,000 persons. It has a modern cooling system for summer and a heating and ventilating plant. It is a few blocks from the old Lindell Park and adjoins the old Lindell tract.

It is owned by the Great Northern Amusement Company. Officers of the company are: J. M. Eberling, president; F. W. Linn, vice-president; Herman Hannibal, secretary, and Dr. D. A. Thompson, treasurer. The officers with Gustav Hartkopf and Walter A. Ehrler constitute the Board of Directors. The theatre is under the management of Arthur W. Smith.

WILL SCREEN ORIGINAL LOCALE

A feature of the realism which the California Motion Picture Corporation has incorporated in its film dramatization of Bret Harte's "Salomy Jane" will be a rejuvenation of Hang Town, a typical early mining camp of the Far West.

The settlement in the '40s and the '50s teemed with all the outlawry, that called the celebrated vigilantes into existence. Under more modern nomenclature Hang Town has become Placerville.

Bosworth Ready With New London Film

"AN Odyssey of the North," a six-reel feature production by Bosworth, Inc., taken from Jack London's story, is to be released September 3. This is one of a collection of stories written by Mr. London called "The Son of the Wolf."

"Naass" and "Unga"—the last of the descendants of two white men, shipwrecked at an Eskimo village—on the day of their wedding are rudely separated. Unga is stolen by Axel Gunderson, a sea captain.

Remembering only the appeal in the eyes of his sweetheart, Naass starts out in search of her, follows the pair as best he can from city to city until a clue leads to the sealing grounds. Here he is captured by Russians in waters forbidden to sealers and sent to Siberia.

Undaunted, he escapes from the salt mines, traces his bride after innumerable hardships through Alaska to San Francisco. There he learns that Axel and Unga left the day before for the Klondike.

With a bait with which to trap Axel in the shape of a map leading to a wonderful mine in the unknown mountains of the interior of that country given him by a dying prospector; he starts out.

At Dawson the long search is ended. He overtakes the pair but they do not remember him and he easily persuades them to go with him in search of the mine. Then he destroys the caches for the return trip, kills the dogs, and watches with the exultation of the just avenger Axel's death from starvation and frost. Then when death is very near himself and Unga, he reveals his identity.



HOBART BOSWORTH AS NAASS IN "AN ODYSSEY OF THE NORTH" (BOSWORTH, INC., FEATURE)

Studios of Favorite Players Inspected

Fifteen Motor from Los Angeles to Edendale, Guests of Carlyle Blackwell, Designer of the Company's Plant

Special to The Motion Picture News

Los Angeles, Aug. 31.

A PARTY of fifteen guests inspected the studios of the Favorite Players Film Company, which were designed by Carlyle Blackwell and constructed under his personal supervision.

The new studios at Edendale consist of a spacious building that will contain every known device for turning out the best pictures possible. The factory building is one hundred feet wide by sixty feet deep, two stories high, and the entire construction is of brick and concrete, making it absolutely fireproof.

One million feet of reel a week is the capacity of this factory.

The interior of the studios are forty feet high and are almost enclosed by plain plate glass. The dressing rooms, etc., are along the side of the studio. A tank twenty-five feet wide is constructed in the floor for water and trap scenes. The very latest electrical devices for electric lighting have been installed.

The studios met with the highest praise from Mr. Blackwell's guests, and after completing their inspection, the party motored back to Los Angeles, where a tasteful luncheon was served.

How Exhibitors Advertise

NEWSPAPER ADVERTISING: WHAT IT CAN DO

THE Alhambra Theatre, Seattle, is about three blocks out of the regular trend of travel. It is a "legitimate" house that has been a photoplay house for two years, has a seating capacity of about 1,350. The theatre is not up to date in appointments, and has no organ, only a piano to accompany the pictures. It is a ten-cent house running Universal program and changing twice a week, running five reels at each change. There are six other big photoplay houses in the downtown district, five of which are much nicer than the Alhambra.

Now, all of this explanation is given in order to show what the managers are up against. They decided to run the serial, "The Trey o' Hearts," and immediately made plans for extensive advertising. They figured it out this way:

"We want the greatest possible number of people to see the first instalment, we will put on a good comedy, another drama, and 'The Animated Weekly,' along with it. That, with a musical number by a male instrumental trio will make a 'bang up' show and they will come back. We will get them 'going' on the serial, and the subsequent numbers will be eagerly awaited."

They picked out the Seattle "Daily and Sunday Times," the evening paper with the largest circulation, which carries most of the local photoplay as well as mercantile space, and concentrated all their space in it.

Thursday night they ran five four-inch single-column ads, scattered through the paper. These ads consisted of a "cut" of a trey of hearts with such copy as, "What am I?" "Good to eat—no," over each cut.

Friday this was repeated with different copy over the cuts. Saturday the same, with "I'll tell you to-morrow, look at this paper then," over the cuts. Sunday they ran a six-reel ad on the film page, saying, "The Trey o' Hearts," a new serial, would have its Seattle showing Monday. Monday night the big ad came out, a full page or seven columns by twenty-two inches, 154 inches.

Now, this campaign cost about $260.00. Monday night at 7:10 o'clock the theatre was full and people were beginning to stand in the foyer. By 8 o'clock there was a big crowd waiting to gain admission.

Many people were turned away, but with the intention of returning Tuesday. Tuesday's matinee business was just double the regular Tuesday average and Tuesday night's business was capacity and ran ahead of Monday night. About 4,000 people were handled Monday night and about 6,500 Tuesday.

Did it pay? All the regular patrons were there and about 4,500 more and all day Wednesday yet to go.

Local exhibitors watched the result closely and classed it as a great big howling success.

The "Trey o' Hearts" is certainly being talked of all over this city, and it is a safe bet that the business of the last four days of the week (that is, after the next change of bill) will be far ahead of the average four days' business, showing that a great many new patrons were gained by the house that did not wait for the second instalment, but came back on the next change of program. The "Times" gave them a two-column story Sunday on the strength of the full page of Monday.

AFTER ADVERTISING—WHAT ?

GETTING people into a motion picture theatre through advertising in any of its forms—newspaper or lobby display—is one thing, and, according to many, it is the big thing.

But, after all, it is the impression created by the appearance of the theatre inside, by the pictures, the courtesy of the attaches, the air, the seats and their arrangement, that keeps folks coming, that makes them feel that, when they have a few minutes to spare again, they will drop in at the same place.

In other words, the follow-up work of the management must be watched as closely as the initial advertising that starts folks coming.

For a patron to receive such treatment, or to see such pictures or hear such music that he determines not to come again, is money wasted.

All the time and effort that have been spent in getting that patron into the theatre are not only wasted, *but the patron, going away in that frame of mind, is a distinct drawback to the house.*

He may take occasion to say something discrediting the house, and do much damage to business, so it is up to the managers, after they have fixed up their lobbies, to see that things inside are such that no one can go away feeling that the promise given by newspaper or other advertising has not been carried out.

In other words, managers who spend much time and money in arranging lobby displays *should see that everything about the theatre is carried out on the same scale*—that there is no let-down in the effort to please once the patron has purchased a ticket and gone inside.

If a patron sees brass-mounted frames, with handsome cards and pictures in the lobby, with plants, uniformed attaches and handsome decorations, and goes inside to find slovenly ushers, mediocre pictures, bad music, poor air and uncomfortable seats, he has a right to feel aggrieved, or at least disillusioned. Things have not been carried out on the same scale that the lobby promised.

On the other hand, if a patron, attracted by the outward appearance of a theatre, finds things on the inside just as bright and attractive as in the lobby, he is in a fair way to come again.

Then the exhibitor has a fine opportunity, by announcing coming attractions, to give the patron something to think of in the way of an extra inducement to come again.

The advance announcements must be brief and clear, and must not occupy too much time in the showing. Just a minute or two while the audience is changed at the close of a picture is plenty, or between shows.

The value of the screen for making announcements is far and away ahead of the lobby, for the screen catches the attention of the people who are already patrons, and who are likely to come again if something can be promised to interest them.

Building up a steady patronage by keeping people coming who once venture into a theatre is the real secret of the success of the picture business.

ADVERTISING METHODS IN WASHINGTON

THERE was a time when the screen formed a medium for local advertising, and it was most effective. In Washington this has been reduced to a minimum, but there is a form of advertisement that is in use at some of the picture parks that is both neat and attractive. This is the illuminated electric signs, which are employed at both Central and Savoy Parks. These are given a place not far from the screen, neatly constructed, and not gaudy in coloring.

Speaking to the managers about these, they both voiced the same opinion.

"We were somewhat dubious about

using these advertisements, believing they might cheapen the park, but a trial proved them to be ornamental and satisfying to our patrons. They furnished a subdued light in that portion of the park and from a restful diversion during the change of reels, similar to the advertisements in a theatre program. Of course we mean to be very particular in the material advertised, which will always be strictly high class. We have heard no complaints from patrons, which is gratifying—and the financial return is also gratifying."

A SCREEN advertisement that has become very popular, even quite essential, in the National Capital, is the announcement of coming attractions. These are slides which give the films to be seen at that particular theatre for a week or ten days in advance, with the particular actor or actress being features and a comment on the theme of the play.

Such advertisement of a program is very helpful to patrons, so much so that the photoplay fans of Washington have come to expect them. Usually these are very attractive displays, but occasionally they will be hand-written—very badly at that after the magnification of the projection machine—and in such cases they had best be omitted. They only cause unfavorable comment from the spectators.

The Moore chain of theatres go a little further. In addition to making the advance announcements by slides, they will also run a slide inviting the public to read the advertisements in the daily newspapers. In this way Mr. Moore does the local press a good turn.

The refined screen advertisement as mentioned above accentuate how quickly the motion picture amusement has passed out of the mediocre and even beyond the vaudeville. For even now the curtains and back "drops" of vaudeville theatres still carry advertisements of beers, facial powders, chewing gums, etc. The up-to-date exhibitor will not tolerate that to-day.

GREAT NORTHERN OPENS NORTHWESTERN OFFICE

The Great Northern Film Company has opened a rental office in Minneapolis, Minn., where all the Great Northern features may be obtained in territory adjacent to that city.

The office opened on September 1, with a large number of big attractions, and is already doing business. The address of the office is 319-321 Kasota Building, at Fourth street and Hennepin avenue, and the branch manager is Mr. J. E. Moyer. The company expects, from the outlook, that it will do a large business.

Famous Players Releases Important Plays

Expects to Show in Three Months' Schedule Nine Well-Known Stars—Five Appear in Pictures for the First Time

FAMOUS Players has arranged to release through the Paramount Pictures Corporation a number of important film dramas during the next three months.

The program consists of the following stars and plays:

Henrietta Crosman in the emotional drama by Mrs. Burton Harrison, "The Unwelcome Mrs. Hatch," released September 10; Mary Pickford in "Such a Little Queen," the romantic comedy by Channing Pollock, released September 21; Mme. Bertha Kalich, in a play by the Spanish dramatist, Angel Guimera, released October 5, and David Higgins in "His Last Dollar," released October 15.

Others are: Maclyn Arbuckle in "The County Chairman," Henry W. Savage's production, by George Ade, with many of the original cast, including the star and Willis P. Sweatman, released October 26; Mary Pickford in "Behind the Scenes," a play of theatrical life by Margaret Mayo, author of "Baby Mine," released November 2; John Barrymore in H. A. Du Souchet's comedy, "The Man from Mexico," released November 9; and Marguerite Clark in a typical characterization by Mary Germaine, entitled "Wildflower."

Of the nine stars who appear on this program, H. B. Warner, Henrietta Grosman, Mme. Bertha Kalich, Maclyn Arbuckle and Marguerite Clark made their debut before the motion picture public through these subjects. John Barrymore made his first appearance in films in a former Famous Players release, "An American Citizen."

Mary Pickford is expected to surpass all her former triumphs in the two releases that represent that star on the program, "Such a Little Queen" and "Behind the Scenes."

Form Organization to Issue Warner Program

United Motion Picture Producers, Inc., Meet and Elect Officers—New Releases Ready in a Month, Say Those in Charge

THE producing companies which are responsible for providing the big complete program to be released by Warner's Features, Inc., met Saturday, August 29, and perfected their organization. The name adopted for the new company is the United Motion Picture Producers, Inc. The officers elected are Ludwig G. B. Erb, president; Gilbert P. Hamilton, vice-president; Leo C. Stern, treasurer.

This is the first time in the motion picture industry that an organization of manufacturers has been formed for the purpose of providing a program for a releasing company. The idea is that by operating under a general governing body, the individual companies will obtain better results and greater benefits are to be expected than by independent operation.

The new program will be ready for first release in about a month. The time is now ready to receive applications for bookings.

In this connection, P. A. Powers, president of Warner's Features, Inc., stated that in addition to the program the concern would handle big features of four or more reels.

"Richelieu" Scheduled for Regular Program

Universal Decides to Release Elaborate Production with No Extra Rental Price—Play Affords Insight into National Character

FOR several weeks the Universal has been advertising "Richelieu" as a special Universal feature. This involves an extra charge to the exchange but none will be made.

The decision to put "Richelieu" on the regular program without extra charge was brought about by a conference between President Laemmle and the exchanges when the present unsettled condition in the amusement field, owing to the present war in Europe, was discussed.

While at the present moment there has been no decided effect on the American market generally, there is a certain amount of retrenchment and nervousness in the industrial field, and to enable the Universal exhibitors to start the fall season off right, it is going to be released to them on the regular program without an additional rental price.

With France now in the public eye, fighting the greatest fight of her existence, the production will be favorably received by the general public. The French have done great things in the past; what their position will be no one knows after this deadly European war. In spirit and mind the people have not changed in the past two hundred years or more. In this play one is afforded an insight into the character, the passions, the ambitions, the cleverness and chief characteristics that have made the Frenchman what he is to-day.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

Getting the Right Kind of Pictures

THE question this writer asks in his communication should command the attention of exchange men and manufacturers, for the problem is one requiring a satisfactory solution in the shortest possible time, in order to remove a chaotic condition menacing the prosperity of the motion picture business. The correspondent in making the declaration that film buyers should be supplied with what they want strikes the right keynote.

He also makes an observation on the changing conditions among theatres, which might be viewed in the light of a prediction which will probably come true in a very short period. He already sees in the distinction now made in the "uptown" and "downtown" houses of his city, with the different class of films in use by the various managers, the approach of a time when all motion picture theatres will fall into well-defined classifications, according to the character of pictures shown on the screen.

Rochester, N. Y., Aug. 30.

Editor, The Motion Picture News,
New York City.

Dear Sir:—How can the manager of a motion picture theatre, who cares enough about the quality of the pictures he presents to feel a personal interest in them and in their selection, be sure that he is getting just the pictures that he wants, and that he feels his audiences will appreciate and approve?

This is one of the big questions confronting managers to-day, and one which must be solved correctly, or managers will find it impossible to build up the kind of trade they want, and hold it.

In the dramatic world it is easy for a manager to know in advance just what sort of an attraction his house is going to present. He is in a position to feel sure that his attraction will be of a certain grade.

In fact, dramatic houses themselves are classed according to the nature of the entertainment offered, falling naturally into different classes such as houses presenting only first-class attractions at top prices; second-class houses, stock company theatres, vaudeville theatres, and burlesque houses. Patrons are able to inform themselves accurately in advance as to the class of house they are going to attend, and concerning the nature of the attraction they are going to see.

THE motion picture business has not reached that stage of development yet, but is fast coming to the point where some sort of classification must be made, not only of the pictures themselves, but of the houses as well. Before very many months, if the picture business keeps growing as it has during the past twelve months, theatres will be known by the grade of films they show, and ranked as the dramatic houses are to-day.

Managers of the picture houses which use first-run films depend almost entirely on the reports and judgment of agents in booking their films. Very rarely have they seen the films themselves before they are put on, and the judgment of an agent may not be at all like that of the manager himself as to whether a film is suitable for presentation in a certain house or not.

Enterprising managers should make it their business to let the manufacturers and agents know exactly what they like and what they do not like in various films sent them for use in their houses.

The exhibitors are the wholesale buyers of films. The films must be as they want them, or the manufacturers will soon come to grief, through the falling off in business of the man who buys at wholesale, and retails to the public.

THE solution problem, then, is the interest shown in the films by the exhibitors. They should have ideas of their own concerning the films, and should not be slow in expressing them. If they have no opportunity in advance to see the pictures they are buying, they can at least express their opinions concerning them, so that the same mistakes need not be made in future releases.

It is the man who has these ideas of his own, and who lets the exchange man and the manufacturer know them, who builds up a trade in his house. It is individuality that counts, and no manager should fall into a rut and take whatever the manufacturer decides to send him, just because he is using a certain service. There are too many feature services to be had these days for any manager to feel that he must tie himself up to any one manufacturer, and take what he sends, no matter what the nature of the films.

ROCHESTER.

Sticking to a Policy

Baltimore, Sept. 2.

Editor The Motion Picture News,
New York City.

Dear Sir:—Having a well-defined policy, to be adhered to under all conditions, is perhaps one of the greatest assets and business builders a motion picture theatre can boast of. A well-thought-out campaign, and plan of procedure, with a definite aim or object in view, should be possessed by every manager of a motion picture house. If he has studied conditions sufficiently to form a correct conclusion, having a definite aim simplifies the task of any manager, and makes it possible for him to go about the job of building up a suitable clientele.

Nowadays there are so many different kinds of picture houses that the first thing a manager must do on taking charge of a house is to determine into what classification he shall put his theatre. He must determine how much he can charge at the door, how much he can give for the admission fee decided upon, and the nature of the films to be shown.

Determining upon the admission fee is one of the big problems of any manager new in a given field. The tendency of any manager is to run toward the higher figures, knowing that they will make it possible to give a better show than the five-cent admission, but there are many things to be taken into consideration before any house advances its figures above those at which the picture houses started.

In the minds of many people picture houses are always associated with five-cent pieces, and when anything more than five-cents is demanded they think they are being imposed upon, and it requires a great deal of explaining to convince them that the performance is worth more than five cents.

Seating capacity should play an important part in fixing the scale of

admission. The man with the large seating capacity can afford to stay at five cents and give a pretty good exhibition.

The extent of the performance to be given depends, in a large measure, on the admission fee. At the same time there is considerable latitude for any manager in booking films, even if he decides to take one of the services offered by the larger film companies. There is always a choice to be made of films in any service, and a manager should make up his mind early what sort of films best please his patrons.

In some locations educational films may be used to advantage on every program. In others, the Westerns are always suitable. In practically every house comedies are in demand, but some can use more than others.

When it comes to taking special features, and extra reel pictures, a manager finds himself up against a hard problem, especially if he has made up his mind to stick to the lower rate of admission. It is practically impossible to show these features at low prices, and yet people have been educated by the larger houses to expect them.

Whether to show anything but pictures is another question that always comes up, and here again only the wishes of his patrons should be consulted.

Once the wishes of his patrons have been discovered, it is plain sailing for any manager. Then it is simply a question of keeping cool in summer, warm in winter, and clean under all conditions.

Yours truly, A Live Wire.

MILWAUKEE BUSINESS IS GOOD

Special to The Motion Picture News

Milwaukee, Wis., Sept. 2.

WITH the arrival of the cool, damp evenings of early fall, Milwaukee exhibitors are experiencing the usual pre-autumn boom in their business.

Though the days are as yet a bit too warm to suit the exhibitor, the evenings are ideal, being just cool and damp enough to drive people off the streets into the theatres. The downtown houses in particular are feeling the good effects of the cool nights and the evening's business is gradually creeping up to the winter mark.

The war has had little or no effect on business as far as the exhibitor is concerned, unless it has stimulated it a bit. Up to date none of the houses have shown any war pictures, though the Majestic had a Burton Holmes war talk, which, though it got business, failed to please. Exhibitors have, on the whole, been a little shy of war pictures, either slides or films.

Police Dog Steals Necklace in Films

"Our Mutual Girl" Used a Canine Crook That Forgets Its Thief-Catching Training and Reverts to Wolfish Tendencies

THE thief catcher who trains dogs to aid him in his detection and capture of criminals is in danger of being hoisted by his own petard. The fact that a dog is intelligent enough to catch a thief proved to an expert in criminology that a dog would be successful also as a thief.

This is not an academic discussion of possibilities, but a cold statement of facts, for in Chapter 30 of "Our Mutual Girl," written by Irvin S. Cobb, a former German police dog is employed to steal a valuable cameo necklace. He does it with such skill and so defies detection after the act that what started out merely as fiction has turned into a very solemn condition.

This is the way she first was employed in the film: Mrs. Knickerbocker, Our Mutual Girl's wealthy aunt, purchases a $50,000 necklace at Tiffany's as her niece's birthday present. The aunt is seen to buy the antique cameos by the clever thief who owns Anni. He follows Mrs. Knickerbocker to her home, marks the various ways of ingress and egress and then gets his dog.



ANNI STEALS "OUR MUTUAL GIRL'S" NECKLACE

The dog's name is Anni von der Heinrichsburg. She is a German schaferhund (sheep dog), born at Hellingen, Weimar, Germany, on Dec. 10, 1909. So she is not five years old.

Anni comes from a splendid line of German police dogs, and as the Germans were first to utilize dogs for police, war and life-saving purposes, this lineage bespeaks years of inherited training. Anni's mother is Resel von Jena Paradies, the champion female dog of Germany. Her father was Siegfried von Jena Paradies, another champion.

Irvin S. Cobb, who is writing "Our Mutual Girl" scenarios, and Arthur James, editor of "Our Mutual Girl," heard of Anni, her antecedents and her combative tendencies. When they collaborated, the one as writer and the other as editor, they decided to work Anni into the film.

In the meanwhile Mrs. Knickerbocker has given Margaret, Our Mutual Girl, her present. And Our Mutual Girl, delighted with the splendid gift, rapturously shows it to all her friends. Then, girl-like, she leaves it in her dresser while she dines.

Anni hides under the bed until Margaret retires, and then gains possession of the necklace. The whole affair, shown in minute detail on the screen, proves beyond even the lawyer's reasonable doubt the possibilities of a skilled police dog as thief.

In a subsequent chapter of "Our Mutual Girl" Anni's owner is caught because he becomes arrogant and throws caution to the winds.

REGENT OPENING PUT OFF

Special to The Motion Picture News

Buffalo, N. Y., Sept. 3.

Because of delay in decorating, the Regent Theatre, at the corner of Main and Utica streets, will not open for two or three weeks. The Regent is to be one of the most attractive houses in Buffalo. Work on the other Mark house in the downtown section is progressing rapidly, and it is expected that the opening date will be some time in November.



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Getting the Best Out of the Music and the Pictures

By E. A. AHERN

DON'T try to silence a baby's cries by playing loudly. The softer you play the sooner the mother will quiet it.

A few things to take into consideration for the accompanying of pictures:

First—If convenient to the management of the house have the operator run the pictures through in advance of the regular show, so that the music can be arranged to fit the different scenes.

Second—In selecting your music try to remember the scenes that necessitate the change of music. Have your music so arranged that in changing from one piece to another you don't have to stop and look for the music for the next scene.

Some pianists can modulate from one key to another without making the break and connect each piece of music, but that requires practise.

Sometimes the changes in the picture are so sudden that this modulation is difficult, and we many times lose a point in so doing. I believe if one does this he should start the modulation a second before the change of scenes in order to have the music in the right key and tempo for the new scene.

Third—Appropriate music, of course, is the first requisite in accompanying the picture properly. This is another way I look at this "Appropriate Music" question. Select music that has the atmosphere, time and tempo; also music that has two or more different movements or themes, so you won't need to make an entire change of music to fit the scenes, but just play some of the movements in the same piece.

For illustration, take the last half of the first reel of "Notre Dame," by Pathé. In the first scene, "Leading Lady Is Waiting for Her Lover" play the "Melody of Love" from "Gypsy Love" until the archdeacon appears (villain); then the first part of same piece ("Gypsy Love") in a minor key. The tempo is moderato, but hurry it to fit the action of the picture.

You see I don't make an entire change of music, but just change from one theme to another, both in the same piece of music. I alternate the two movements according to whoever is on the screen, leading lady or heavy.

This is an old picture and probably some of you do not remember it, so we use one of Lubin's pictures, "When the Last Leaves Fall," released about three months ago, for illustration.

Here is another illustration:

Scene 1: A son leaving home after a quarrel with his father.

Scene 2: Saying farewell to her sweetheart.

Scene 3:—Far from home. For the music use "Prayer and Passion Waltz," "Lento," second strain.

In Scene 4, the man's death, play the introduction of "Prayer and Passion," written in 4-4 andante, played p.p. and "adagio." For Scene 5, one of the best storm scenes I ever saw, play the same music, third strain in D minor, both hands, bass clef. Play the melody with the left hand very loud but not "bangy." This scene was too long to keep playing the same strain all the time, so use the introduction of "Danube Waves," also in D minor, to get the storm effect.

For Scene 6, "The Following Morning," rest for a few seconds as the scene is "neutral."

These six scenes last about six minutes and require music that has three different tempos. By using "Prayer and Passion" I was able to supply these different tempos, and only change the music once, and that was to get away from the monotony of the same melody.

It gets on my nerves to keep "sawing" on one melody too long. I imagine it affects patrons of the house also.

For long scenes like this one I usually select another piece of music that has a minor strain; something like the one I am to play for the first of the picture like the above.

For an ordinary storm scene this third strain of "Prayer and Passion" would have pulled me over.

I suppose you are thinking to yourself, "He uses some old music." Yes, this piece was copyrighted in 1902, I believe. But do you know it was just the kind of music that this particular picture required. As long as the music fits the picture, play it if it was copyrighted when Columbus was a kid.

I played for a comedy some few nights ago "The Golden Hair Was Hanging Down Her Back" and "A Bicycle Built for Two." It hit the picture just right, and there were quite a few in the house that remember these old songs and it made them laugh.

The following is the music I used for Selig's "Escape of Jim Dolan," a two-reel Western: "Cowboy Capers" until jail scene, then "Autumn Bud Waltz" until "Breaking out of Jail." After that "The Bucking Broncho."

The action was very fast, showing the escape and changing of horses on the run. I played "Gray Eagle" (Indian), "Radium Dance" and "Sagawa" (Indian). I put lots of "pep" in this music and kept the tempo with the action.

In one of the scenes of "Dolan," Tom Mix, the best in his line, stops for a rest. Here I changed the music and stopped until action again picked up. Then I used "Starland" until he is captured by Indians. Then "Heap. Big Injun" until Dolan becomes loose from the horse; then right into valse lento pathetic until "On the Road to Recovery," waltz moderato.

By leaving out the tom tom effect in the left hand for "Gray Eagle" and "Sagawa," I had the Western atmosphere. In all of my Western music when I haven't enough I use an Indian and play a straight "chord" in the bass clef. This gives the right idea.

This picture required lively music nearly all the way through. If one was to let the music lag it would have a tendency to hold back the action, and thereby not hold the attention in the picture. And this is what we want to do—make the picture as lifelike as possible.

One must be alert if one intends to make a success of picture playing. When the action is fast keep up with the action, and use loud pedal, not too much.

I can tell when the patrons are interested in the picture and keep them "up in the air" as long as the action is fast. When Dolan jumped onto one of the horses from the rear, as he lit in the saddle I struck the piano an extra hard thump, and kept right on with the music.

THE PASSING OF THE SONG SLIDE

FOR the past few years exhibitors have cast about for something to go with the silent drama. With some it took the form of illustrated songs. A set of lantern slides illustrating a popular song was shown on the screen, accompanied by a singer and orchestra.

Others used a lecturer. A film was shown with someone explaining the story as it passed in review on the screen. Others, again, used a company of players who, out of sight of the audience, either in the wings or behind the curtain, supplied with voice and traps any sound called for by the picture.

This elusive "something" was proving quite a bug-bear. Probably the first "talking pictures," mechanical in the sense that a phonograph was used, was the Cameraphone, now extinct. Then lately we have the Edison and the Gaumont. The latter has had considerable vogue abroad.

According to Robert Grau, in the "Musical Observer," the Gaumont machine has seemed to find a larger public response than the American machine (Edison). Yet it is fair to state that in theatrical history there was nothing to compare with the Edison talking pictures as a theatrical attraction during its first two weeks in the vaudeville theatres.

That the public was attracted by the name of Edison alone is hardly true. The Kinetophone, as the machine is known, is yet a live proposition, with as many companies on tour now as at the outset; while it is being continually improved upon.

And now comes J. Mahan, of the Imperial Film Company, with his "Singing Pictures." If his plans should develop and create perhaps a new craze (for let us not forget the illustrated songs were once the rage), the much-sought-for "something" will have come, and present just the diversion so many now find lacking. Probably the best explanation of this latest innovation could be given in Mr. Mahan's own words:

"Our singing pictures win their way because they accompany the human voice. A man or a woman begins the song and simultaneously the picture in vivid action tells the story of the song on the screen. Song and picture move together as each verse is rendered. There is perfect harmony between the two—eye and ear are alike charmed. The films for the songs are prepared as carefully as for a photoplay. In fact, each song film is a photoplay in miniature."

The song story is visualized—not with the old-fashioned conventional slides—but with life-like motion pictures, having continuity and all the necessary conditions found in first-class film playlets. The exhibitor furnishes the singer—Mahan furnishes the song. Old and new songs have an added charm when rendered to the accompaniment of the film.

Take, for example, "Home, Sweet Home." The film for this song was staged at the home of John Howard Payne's direct descendant, Mrs. Clara Payne Boyce, Kingsbridge, New York, and at East Hampton, Long Island, showing John Howard Payne's lowly thatched cottage home. Among the old songs already released we find "Last Rose of Summer," "Silver Threads Among the Gold" and "Annie Laurie."

The latest popular songs also are being released as rapidly as possible. The latest are: "In the Heart of a City that Has No Heart," by Daly, and "In the Valley of the Moon," by Morris. The main offices are 1476 Broadway, N. Y., under the name Imperial Motion Picture Company of N. Y., Inc., and various firms in different parts of the country have territorial rights, while Hurtig & Seamon have European rights.

In the western part of the United States, W. W. Ely, of San Francisco, controls California, Oregon and Washington. The New York office will direct exhibitors to the nearest exchange.

Philadelphia "Reel" Fellows Elect Officers

Lively Quaker City Organization Admits All Persons Connected with the Industry—Eugene L. Perry Made President

Special to THE MOTION PICTURE NEWS

Philadelphia, Sept. 3.

AT a small but enthusiastic meeting last Sunday the "Reel" Fellows of Philadelphia became a permanent organization. The faithful and earnest work of a small band of film men who felt that a social club among the Quaker City film boys would be worth while, were rewarded by seeing their work bear fruit.

The title of the club is to be The "Reel" Fellows, and membership is open to all persons connected with the industry. There will be three classes of membership, regular, associate and honorary. In the first class will be those actively engaged in the film business as managers, exchangemen, manufacturers, actors, etc. Associate members will be those who are interested or indirectly connected with the business and will not have the voting power. Honorary members will be those who perform signal service to the organization.

The constitution and by-laws were adopted after a double reading and the following officers elected: President, Eugene L. Perry, general manager for the Stanley Theatres Company; first vice-president, Simon Libros, of the Photo Playhouse Film Company, Philadelphia branch; second vice-president, Ben Zerr, of Reading, Pa., exhibitor; third vice-president, Howard G. Bobb, Liberty Motion Picture Company, Philadelphia; fourth vice-president, William Fox, Box Office Attractions Company, New York and Philadelphia; fifth vice-president, "Pop" Siegmund Lubin, of the Lubin Manufacturing Company; treasurer, Jack Levy, Greater New York Film Rental Company, Philadelphia; secretary, Jay Emanuel, manager Ridge Avenue and Ideal Theatres, Philadelphia; financial secretary, Steve Talbot, Philadelphia representative of the "Billboard"; press representative, Benjamin Zeidman, Liberty Motion Picture Company. Directors: Stanley Mastbaum, Stanley Theatre Company; J. S. Hebrew, Warner's Features; Dave Sablosky, exhibitor of Wilmington, Del., and Lewis M. Swaab, dealer in supplies.

A initiation fee of $10 was placed, so as to keep the undesirables from rushing to join, the dues being but nominal, $3 per quarter. The club starts off very auspiciously with about twenty-five members now on the roll and applications from ninety others. These will be acted on as soon as a meeting can be held by the membership committee.

Plans are also under way to become incorporated as a club under the state laws and a charter will be applied for at once. The meeting Sunday was held at the Ridge Avenue Theatre, and while many were absent because of the final holiday at the shore, all the business that was needed was attended to promptly.

The films which had been taken while on the outing at Atlantic City two weeks previously were thrown on the screen and the boys had the pleasure of realizing Bobbie Burns' dream, "of seeing themselves as others saw them."

Prominent in the film were Steve Talbot and his little grip (contents not shown); Benny of Liberty, with his pennant and smile; "King" Solomon, of THE MOTION PICTURE NEWS, with his ice cream pants; Simon Libros; Smiling Jay, of the Ridge Avenue, and all the others well-known in local film circles.

A motion was made and carried to hold the next meeting on September 13, with suitable and proper entertainment, and the secretary received a committee to help him put over another good time. Prior to adjournment, Jay passed out young telegraph poles labeled "Pittsburgh." They were well received and immediately turned into smoke.

JULIAN M. SOLOMON, JR.

As One Exhibitor To Another

By a Successful Manager

He Warns Fellow Managers Not to Allow Weather, Delays and the Usual Unavoidable Annoyances Disturb His Equanimity—The Sunny Smile and Happy Disposition Will Work Wonders, and Above All, Watch Every Detail of Your Theatre

WE all like to hear the other fellow tell us how to make a success out of a run-down film theatre, and like as not he is more in need of the advice than the listener. So let us not set ourselves up as paragons, but exchange ideas, and talk about the patient (the sick motion picture theatre) and the best treatment to bring about a healthy hue, in the face of adversity.

It is the heart of the patient we must first consider and regulate, that all-important organ first. Let us call this organ of the motion picture theatre by its technical title "The Manager," be it of the "owner" kind or the plain variety.

The best treatment for this "organ" is careful and rigid self-discipline. and after a systematic rejuvenation, in which he lays out a "daily routine card" and neatly prints the duties to be performed each day; with each day's routine ending with "dress, shave, and doll-up," followed by "house open at — P. M.," we will proceed with a ramble as to a healthy atmosphere for the patient and how to create it.

Optimism Comes First

I believe the first qualification of a successful manager should be optimism, and a generous happy attitude toward the world in general. He should be one who has schooled himself to this frame of mind, who won't waste any time worrying over all the little tantalizing vicissitudes continually coming up in the show business; who will not worry over the weather; the non-appearance of the expressman when he wants to see him most with a film box; nor feel discouraged over a long run of bad business.

These are the occasions when a good manager can rob himself of his naturally "sweet disposition" and ultimately transform himself into a "grouch." I make it a rule to inwardly talk to myself on like occasions and say, "Hold up, old boy, don't go up in the air. You can't help this matter any by getting wild or discouraged; so cool down and let us see what is the right thing to do, then we'll do it and everything will straighten itself out in the end."

"Help to the Nervous System"

In this way I save my nervous system, and even when the matter doesn't come to a satisfactory culmination, I still have my appetite, and it doesn't hurt me to smile. I dwell on this psychological phase of the managerial question, as it is the most important phase of the game. Success more often knocks at our door at the time when we feel things are in a hopeless condition; so you see, the fellow who keeps a generous happy attitude toward the world will have a clear head free from doubt, and will be able to see the opportunities.

When conducting a theatre, week in and week out, for two or three years, one is very apt to get short-sighted as to the familiar surroundings. This is often the reason why houses find that business is not as good as it was a year ago. The remedy is easy to take, if you set about it right. Just use a little mental suggestion and pretend that you are a prospective buyer and are going to look over a theatre which you expect to purchase; then forget everything and give the house (your house) a thorough inspection. Take a big pad of paper with you. Take some morning when the house is closed; turn on all the lights and start from the other side of the street.

Scrutinizing the Theatre

Give the house the critical "once over" of a fussy purchaser, and speak your criticisms out loud. Then go over and scrutinize every nook and cranny of the front, and ask yourself, "Is this front neat and clean? What is the impression of those who don't come in? Are there too many posters? Are they neatly and plainly marked? What can I do to completely change the front to make the most particular patrons want to come in?"

Don't fail to record the most trifling idea that presents itself. Then give the interior a close inspection. What is the impression of an utter stranger when he or she walks into the house?

In passing, let me say I never waste time with a dissatisfied employee, especially the most important of my establishment. So my advice is, if an employee is disgruntled, pay him off, or pay him enough.

Then there is your program; I often wonder how many exhibitors make it a business of studying the motion picture trade weeklies. Very few, I fear, give the fact of "just what is the best" much study. A simple and efficient method for one who is playing a service program is to keep a large scrap book with a section for each manufacturer and to paste the reviews on the releases, with the date of release marked against each.

Weekly List of Exchange Numbers

In this way you may make up a weekly list of the exchange numbers of the most desirable subjects and send your selections in to the exchange manager every week.

If you keep this up you will find that your program will be greatly strengthened, and the exchange man will soon be able to keep you properly supplied with films.

One of the greatest factors, aside from a carefully selected program, which is likewise carefully projected, is the personnel of the house. To illustrate, the efficiency of the ushers at the Knickerbocker is the outcome of close observation and careful schooling. They have been selected from boys going to school, who are anxious to lighten the home burden.

I take for granted when hiring an applicant that he knows how to conduct himself. He must at all times have clean hands and finger nails, linen and shoes. Tuxedos are provided in winter, also grey silk gloves and vests; white flannel trousers and plain white shirts in summer. My patrons experience a new sensation in being attended by young men who speak the king's English correctly and carry themselves as though they were receiving a respected guest in their parents' homes.

Avoid Carelessness

As for myself, even more care is exerted in the way of a careful grooming before going to the theatre. Hense the personnel of the Knickerbocker is such that I do not hesitate to boast of the most select and ultra fashionable patronage.

Before closing, I want to say that undoubtedly the chief reason for the ultimate failure of a motion picture theatre is "pure carelessness," and the faint heart which often goes with it. And if some of the small exhibitors who are constantly complaining would study conditions affecting their theatres and be guided accordingly they would make successes of their undertakings.

CANADA "BEATS" AMERICA TO WAR FILM

For once Canadian film buyers have placed an order for a European subject before it received an American "O.K." The picture, to upset all precedents, is "Called to the Front," a three-reeler. H. Winik bought it for the Apex Film Company, of New York. The points that made the picture a London furore were the bona fide war views assembled with the "acted" scenes. In one section of the story, for instance, hundreds of wealthy Americans stranded in the British metropolis, were made to give color to a dramatic situation.

Land battles, battleships, armies of invasion and armies of defense, the capture of the hero and his thrilling destruction of the "wireless" and escape, were other elements of the film's success. The Apex people, from 145 West Forty-fifth street, New York, are firing prints into every part of the continent except Canada, where the native buyers "beat 'em to it."

ROSE COGHLAN TO STAR IN OLD SUCCESS

Rose Coghlan has signed a contract with the Lubin Manufacturing Company, to play the leading role in "The Sporting Duchess," which the firm will produce as a motion picture. The direction of the melodrama has been assigned to Barry O'Neil, who will select a great cast from the pick of the studio companies.

Some years ago "The Sporting Duchess" was brought direct from the Drury Lane Theatre, London, and had a phenomenal run in New York and other big cities, Miss Coghlan being the star. The production promises to surpass the original stage version.

SIGNAL LIGHTS FLASH PERFORMANCES

Special to The Motion Picture News

Louisville, Sept. 2.

The Breeze Amusement Company, of Flemingsburg, Ky., has opened a new motion picture theatre in Augusta, Ky., the Pastime.

The Colonial Theatre, at Harrodsburg, Ky., has just opened up and is claimed to be one of the most modernly equipped in Central Kentucky. Signal lights have been placed on the front of the building to flash the beginning of each performance. The idea is proving to be an effective one.

GIFT FOR THOMAS RICKETTS

Thomas Ricketts, the American director, received a pleasant surprise when he was handed a wrist watch by the secretary of Richard Bennett. The watch is a gold one and on the back is engraved the inscription, "T. R. A Good Old Soul. R. B."

Theatre of War Lacks Appeal for Actress

Gene Gauntier Returns to America, After Thrilling Struggle to Secure Passage from Sweden—Narrates Her Experiences

GENE GAUNTIER, leading lady of her own producing company, which releases through Warner's Features, was one of those among the many thousands of American citizens who experienced countless difficulties on the other side of the water when the war broke out. She returned recently on the "Olympic."

Miss Gauntier visited her sister, Mlle. Marguerite Gauntier, the famous Swedish prima donna at her summer home, situated at Lyckoma, on the west coast of Sweden, to rest before the coming season, and when the war broke out, on August 1, she found herself with only a sum equivalent to fifteen dollars in Swedish money and several unnegotiable letters of credit. Her sister and her husband had all their money tied up in German banks so they were even worse off.

With great difficulty, Miss Gauntier made her way to Stockholm and thence to Liverpool on an overcrowded boat. She wrote several times to America for money, but could receive no answer, as all the mails were tied up. After innumerable difficulties Miss Gauntier and a number of Americans managed to secure second-class passage on the steamer "Olympic," due to the kind services of an American, and after an exciting voyage arrived in America with only a small amount of Swedish money, which she was unable to have exchanged on this side.

She finally managed to borrow five cents and was able to telephone to the studio for assistance. Miss Gauntier says that the methods of transportation in Norway and Sweden are completely demoralized by the war, and that her experiences in reaching this side of the water were most trying, yet exciting.

Los Angeles Film Men Boycott "Movie"

Objectional Word to Be Eliminated from All Publicity Matter—Want Advertising to Appear on "Regular" Theatre Page

Special to The Motion Picture News

Los Angeles, Aug. 31.

OWNERS and managers of the principal Los Angeles motion picture theatres have started a boycott on the slang word "movie" and it is not to be used again in connection with publicity of any kind, if they can prevent it. This word, the exhibitors believe, tends to cheapen motion pictures, and if they can do anything to cause the people to forget it, they certainly will make the attempt.

The word, they claim, originated in the Bowery district of New York City, when motion pictures were really "movies," but now that the film portrays the best of drama, comedy, and is even breaking in on grand opera, it is the opinion of the theatre men that a more dignified name should be used.

It is very possible that prizes will be offered for a word of five letters that will take the place of this objectionable one.

Another attempt of the exhibitors to raise the plane of motion pictures is the demand being made on local newspapers that their advertising appear only in the amusement pages or sections, where the "regular" theatre advertisements are carried. They dislike the idea of the theatrical and motion picture sections being separate.

J. C. Jessen.

Strand Will Show Craft "War" Film

Scenes Attending Declaration of War in Belgium and Other Phases of Conflict to Be Shown—Reel a Week Promised

THE Strand Theatre, of New York, has lived up to its name of premier picture theatre of the United States with an announcement of actual war scenes from Europe, to show on their screen next Sunday afternoon, September 6.

The Strand Film Company, 145 West Forty-fifth street, New York, had cameras in the war zone, but it was thought that they had suffered the fate of most picture machines caught operating there. Right from start to finish, the Belgium campaign unfolds itself—from King Albert bidding good-bye to the famous Ninth Regiment of the Line, who were annihilated at Liege, to the entrance of his faithful Queen at the Royal Palace, where she is zealously nursing the wounded.

H. Winik, of 35 Little Newport street, London, cables Manager Craft that he can assure the Strand Film Company's New York offices, at 145 West Forty-fifth street, the delivery of one "war reel" a week. American picture men who want this service should wire instantly to Mr. Craft at the address printed above.

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For Releases see Pages 78, 80, 82, 84
For Buyers Guide see Page 73

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Vol. X September 12, 1914 No. 10

A Timely Check

THE exhibitors of San Francisco are to be congratulated upon living within the jurisdiction of a court that does not hesitate to check the censorial power of the police, when it becomes apparent that that power is overstepping its legitimate limits.

Decisions within the last few years from courts of every degree have made plain the judicial tendency to give the police power its own way over everything and everyone.

Judges have uniformly declined to say in any case, "here the power of the police must stop."

* * *

THE merits of the Stilwell injunction case in San Francisco are not sufficiently well known to be discussed at this time.

But it may be taken for granted that the court which awarded Mr. Stilwell a permanent injunction against Chief of Police White was fully satisfied that the exhibitor's complaint was just and should be upheld.

Had Mr. Stilwell found that war films bred riotous or lawless actions among his patrons, no police order forbidding their exhibition would have been needed. He would have acted himself.

But so long as these performances were conducted with perfect order, the police had no valid excuse for interfering.

* * *

IT would be well if the municipal authorities of every city in the United States would take to heart the lesson of this incident, and realize that *self-interest will compel the exhibitor to follow their wishes, without any mandate from them,* not only in this, but *in practically every case where censorship is alleged to be necessary.*

Foolishness and Wisdom

THERE is a regrettable "I-should-worry" attitude in some quarters of the trade over the film chemical situation at the present time. The form it takes may be summed up in these words:

"What's the use of losing sleep over this matter? The war won't last more than a month or six weeks longer. We've got a supply that will take us through the next three months (or six months, as the case may be).

"Why start manufacturing these chemicals in America, when the Germans will be upon us, competitively speaking, just as we're ready to market the stuff, and take the market away from us, as they have done in the past?"

* * *

THIS is important, **IF TRUE.**

But there is nothing in the nature or the progress of the European war to indicate that it will be of brief duration.

Every dispatch that comes from the Old World goes to prove the assumption that the nations of Europe are locked in what will be a long drawn out, stubbornly contested conflict, that the present war is, to use a sporting metaphor, *"the first round of a fight to a finish."*

* * *

IN other words, every phase of the situation invites the American manufacturer to go in and possess himself of the market that has been deserted by the warring nations.

And the situation is not only inviting; *it is compelling.*

* * *

AS a matter of self-preservation, the American manufacturer must soon begin to make for himself those necessaries of his business which he can no longer rely upon Germany to make for him.

It is practically a certainty that, even were the war to end by the first of the year, as no one anticipates it will, the German factories would be in no condition to resume at once their operations, and supply the American demand as before the war.

* * *

IF the American market finds itself "caught short" at a critical moment, with the supply on hand exhausted, the war in full blast and no relief in sight, those who depend on the American market will have only themselves—*and the wiseacre, cocksure, "I-should-worry" manufacturer*—to blame.

The situation will be inexcusable, but it will *then* be irremediable.

* * *

INSTEAD of playing the part of the foolish virgins in the parable, it behooves the American manufacturer to bestir himself and impersonate the wise.

"THE TREY O' HEARTS"

(Gold Seal-Universal—Seventh Chapter)

REVIEWED BY PETER MILNE

SINCE the first two chapters of this popular serial of the Universal Company, Edward Sloman, as Seneca Trine, the most abhorent villain that has been seen on the screen for some time, has been greatly in the background, but here, in this instalment, which bears the title of "Stalemate," he is to be seen again. Mr. Sloman is well suited to a part such as the character of Seneca Trine calls for.



THE DARING ELOPEMENT

Trine is a man that has been crippled for life through the reckless daring of his most hated enemy, and it is Alan Law, this man's son, that Trine is now attempting to put out of the way through his daughter, Judith, and whom Rose, the twin sister, loves. Trine bears a greater resemblance to the Evil One than we have ever seen in a character on the screen. But this is paying Mr. Sloman a high compliment, and Mr. Vance, in his description of the man, leads one to believe that he is just such a character.

He is seen in this chapter a number of times seated in his wheel-chair, wildly gesticulating to his servants, his face working horribly, his fingers twitching and his eyes rolling. Great credit is due Mr. Sloman for his portrayal of this part.

Another man who had quite a reputation, gained while he was with the Kalem Company, where he interpreted Indian roles, is Arthur Ortega. As he is an Indian, the parts suited him admirably, and as a gunman in this episode he is well cast. He is commissioned by Marrophat, Trine's agent, to kill Law, and follows that young man to the top of a building in course of construction, where he has climbed to get a glimpse of Rose, who is in the house across the way.

Red November, the gunman, attacks Law high in the air and a fierce tussle ensues in which Red is worsted and hurled to the ground, many feet below.

The next day Alan plans to elope with Rose and lowers himself to her window by a derrick, hoping to depart with her. But the wily Judith disguises herself as Rose and takes her place, and Law, unable to tell his sweetheart from her sister, is joyous when Judith comes out the window to meet him.

Here the picture ends and there is much to speculate upon before the next chapter will be seen. Will Law marry Judith, thinking her Rose, is the most vital and exciting question. The outcome of this case of mistaken identity will doubtless be shown in the next release of the series.

STARTS FIGHT AGAINST ONE-EXIT THEATRES

Special to THE MOTION PICTURE NEWS

Houston, Tex., Sept. 3.

MOTION picture theatres in Houston which have but one exit must go if the city council follows the recommendation of George Wead, fire marshal. In a letter to the mayor and council Mr. Wead suggests that an ordinance be passed making it unlawful for any motion picture theatre proprietor to obtain a renewal of his license unless the theatre has more than one exit.

Mr. Wead contends that such action should be taken for the protection of the public. A panic in a small theatre with but one means of escape would prove calamitous, believes the fire marshal.

Mr. Wead also states in his letter that some motion picture theatre proprietors are allowing boys under eighteen years of age to operate motion picture machines, which is against the city ordinance regulating motion picture shows.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Eleventh Episode)

REVIEWED BY PETER MILNE

"IN the Path of the Fast Express," as this caption clearly implies, revives the old melodramatic expedient for arousing excitement and creating thrills. Jim, the hero of the all-absorbing tale, is bound fast to a railroad track by the conspirators, always plotting to bring about his death, with an express train momentarily nearing him.

But of course he is saved. It would put an end to the serial if he wasn't, besides disobeying all the laws of precedent. Flo manages to reach him, just soon enough to turn the switch and to send the train on another track. This situation, though employed much in the past, is always capable of arousing excitement when well done. A serial would be very tame, indeed, if it were not for its melodramatic situations which are the mainstay of each instalment.



JACKSON THREATENS THE LOVERS WITH DEATH

Before this, the main event of the episode, occurs, another scene worthy of attention is registered. This time the interior of the train is the scene of action. Flo and Jim are seated therein, bound for home. Unknown to them, the Countess and Jackson are also in the car.

Without any warning whatsoever, the car gives a terrific lurch, the occupants are thrown to the floor, and the next instant the car turns on its side, a wreck! And when the scene shifts to an exterior, the wrecking crews are seen, who arrived upon the scene of disaster in a remarkably short time, and gives added realism to the scenes.

The kidnapping of Flo by Jackson and an investigation of her whereabouts by Jim led to the denouement already described, but not until Jim had given his captors a great amount of trouble. After the rescue of Jim a thrilling fight is staged between the police and gang employed by the conspirators. The latter are completely overwhelmed and made captives.

"THE LOST PARADISE"

(Famous Players—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

THE struggle of capital and labor offers a fertile field for dramatic interpretation. John Galsworthy has given us in "Strife" a strong play that takes sides with neither of the opponents in this great war, but he sets forth the awful waste and the appalling suffering that the conflict of workers and mill-owners causes, coldly and impartially giving the facts of the case as he sees them and leaving the reader or the spectator to draw the inevitable conclusion that there is some right and some wrong on each side, but that misunderstanding makes an unbridgeable gulf.

In "The Lost Paradise," however, the writers have taken no such judicial view. The sympathy is unmistakably with the down-trodden, over-worked and under-paid operatives, and the sole blame for the strike is laid upon the shoulders of the mill-owner. It is he that extracts a toll of suffering and hardship from the unfortunates in his employ, and in the end he has to pay for this with a penitent and broken spirit. The lofty pride that was once his vanishes, and he submits to the demands of the men and women under him, and leaves their welfare entirely in the hands of the young foreman who has stood through thick and thin as the conciliating medium between the opposing elements, in spite of the great wrong that the owner has done him in stealing his invention and turning it into profits to fill his already laden coffers. This all comes about through the daughter, who, despite being a



THE EXPLOSION KILLS THE INVENTOR

pampered child of luxury, sees things clearly, and is at last won, heart and soul, by the courage and manly self-denial of the foreman.

She places her future in his hands, and together they go out to bring to the workers comfort and joy in the place of poverty and despair, and if the dreams of youth can ever be realized on this earth, to make of "The Lost Paradise" a "Paradise Regained."

This picture play affords another instance wherein the motion picture can avail itself of its opportunities and surpass in some respects the regular stage. No such wonderful factory scenes as these can ever be reproduced on the stage, even with the most skilful and industrious stage carpenter at work and with unlimited resources at his command, simply because they are made in sure-enough iron mills while the work is going on, and, even though photographs, they are real; whereas the stage factory must necessarily be make-believe, and, as everyone knows and as David Belasco has demonstrated to his lasting fame, the illusion of the make-believe is not as telling with our public as the illusion of the actual.

When it comes to mob scenes, and there are several in this play, the supremacy of the motion picture for this kind of thing is easily apparent. No matter how well trained a mob may be, when it is put on the stage it becomes awkward and ill at ease and doesn't know exactly what to do; its boisterous and unruly behavior is obliged to seem pretended; but in the picture play the mob scenes are made in the natural surroundings, and the mob, although it may be hired for the occasion, has the freedom of mill or outdoors and acts like a mob would act, and is without the handicap of being on show before an audience. The mill scenes in "The Lost Paradise" offer a good chance to study the possibilities of the photo-play in the field of realistic drama.



"WE ARE DEPENDING ON YOUR HELP!"

H. B. Warner is the bright particular star of this production, being cast in the part of the idealizing, yet energetic foreman. He gives fine poise and balance to a difficult role. Miss Catharine Carter plays opposite him, and she invests the luxury-loving but high-minded daughter with enough plausibility to overcome this seeming contradiction in her character.

"THE CRUISE OF THE 'MOLLY ANN'"

(New York Motion-Mutual—Two Reels)

REVIEWED BY PETER MILNE

THE slogan of Thomas H. Ince, the commander-in-chief of the directors of the New York Motion Picture Corporation, is evidently "action," and action of the most entertaining and rapid sort. In "The Cruise of the 'Molly Ann'" he has presented to the lovers of rapid and exciting events, combined with a well-knit story, one that will hold the interest from the very start to the last scene—a picture that will be enjoyed to the fullest extent.

The unthinking owner of the vessel, the deepest villainy of its mate, and the undying affection of the captain for his employer's daughter, are combined to make a forceful story, supplemented by the best of photography, a common merit in these films.

An old vessel is used to excellent advantage. The scenes in which the sailors are to be seen climbing among the rigging are exceptionally realistic. The fire in the hold, laid by the mate, paves the way for a strong scene and subsequently a powerful denouement. Rhea Mitchell, Walter Belasco, Harry Keenan and Walter Edwards are the principals.

FILMS WILL AID SUFFRAGE MOVEMENT

Special to The Motion Picture News.

St. Louis, Sept. 2.

The St. Louis Motion Picture Company are producing a four-reel photoplay, written by Mrs. Alice Curtice Moyer, a local suffrage leader, with equal suffrage as the theme.

The play has a strong plot, with much dramatic action and heart interest, and it will be exhibited by the League in the furtherance of the suffrage movement.

"THE BANDIT OF PORT AVON"

(Cosmofotofilm—Four Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS is a highly sensational melodrama. Such a statement should not be misunderstoood because the word "melodrama" is often applied to express utter opprobrium of badly acted drama making no pretensions to "mellow."

The film is pure melodrama, and fairly sizzles with sensation pitched in a high key. Some audiences will not like it —those whose tastes do not run to plays depending upon swift action. But judged by its own standards and not by the criterion of dramas of a wholly different type, "The Bandit of Port Avon" is an excellent production.



TRAPPED!

Perhaps you will not care for it, but you will book the picture if your patronage prefers a subject having assassinations, murderous set-tos, plot and counter-plot developed with irresistible swiftness by a capable cast. Nobody could doze in his seat, once the reel began to run, no matter how disappointed he might be in discovering the kind of film he had stumbled upon. The whiz of high pressure incidents would keep him awake, willy nilly.

No one can complain of slow, inconsequential scenes put in for the sake of mere padding. The excitement of sitting on the safety valve of an old-time Mississippi steamboat during a race in Mark Twain's days cannot compare with "The Bandit of Port Avon" for thrills.

But it must be remembered that there is a large public wanting just this kind of mental fare, and naturally it was for them that the picture was produced.

It takes twenty years for the villain to reach the end of his rope, but poetic justice is meted out to him at last in accordance with the established rules of melodrama.

The cast is Italian, and the majority of the scenes are laid in Italy. The emotional temperament of the Latin race is obvious in the acting of the players, and lends the necessary fire expected in the numerous tense situations.

The son of a miser dissipates his inheritance, and turns bandit at the disappearance of the last penny. In one of his robberies he commits wilful murder by shooting the victim without giving him a chance for his life. In the course of time the assassin endeavors to marry a woman of title. In using the dead man's letters to bring pressure upon another woman opposing the match he overreaches himself, for they are identified as the stolen property of the bandit's victim, establishing the long hidden guilt of the unscrupulous suitor.

COOL WEATHER BRINGS ALBANY THEATRES TO LIFE

Special to THE MOTION PICTURE NEWS

Albany, N. Y., Sept. 3.

THE sorrowful days of the movie managers seem to be at an end in Albany, for last week a cold snap hit town, and as a result the picture houses were on the boom.

The weather man was certainly merciful in sending the wave of coolness, or it is believed that some of the smaller houses would have closed the doors.

"FACE VALUE"

(Edison—Two Reels)

REVIEWED BY PETER MILNE

THIS is one of the many Edison pictures that is enjoyed by the readers of the "Popular Magazine," written by W. B. M. Fergusen. The picture will surely "get across," first because it is practically new and unconventional. It has a capable cast, which enacts the picture with remarkable comprehension. Ben Wilson and Sally Crute play opposite in the leading roles; these two are the only principals. Carleton King and Edward Earle appear in the less prominent parts.

There is an atmosphere of mystery that pervades the entire picture and holds the interest well. Although the story makes an excellent picture, it is obvious that it was not made for the screen, as there are too many subtitles.

This, perhaps, is the only fault. It is almost unnoticeable, as each one is absolutely necessary and explains the story perfectly. The photography and light is up to the usual high standard set by the Edison company.

The story starts in the West, opening with a realistic gambling scene; after a few hundred feet of film, the scene shifts to the city and a neighboring suburb.



WILDING PROTECTS HIS NEW ACQUAINTANCE

Because of bearing the same name as his dead pal, Peter Wilding journeys to the city to claim the former's fortune. It develops that the other Wilding was a crook and his old associates attempt to scare Pete by threatening death unless he pays them, but he is immune to all their demands.

His experiences with the crooks form a great part of the story, and his marriage to a woman whose past he is ignorant of constitutes something new and out of the ordinary, not the incident itself but the manner in which it is executed. The tale ends well for both husband and wife, the crooks are dispelled, and both learn that each other's past is untainted.

BUFFALO HOUSE HAS GOOD SUMMER BUSINESS

Special to THE MOTION PICTURE NEWS.

Buffalo, Sept. 3.

Emerson Dickman, manager of the Central Park Theatre, at the corner of Main and Fillmore streets, reports excellent business for the summer months.

The Central Park is in the high-class Central Park district, the best residential part of Buffalo, which demands the best in photoplays at all times. This demand, Manager Dickman is endeavoring to satisfy.

"THE MYSTERY OF THE POISON POOL"

(Picture Playhouse Film—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

THE most experienced traveler in the wilds of Africa would certainly think upon seeing this picture that he was being taken back to the continent of his travels, and passing again through the dense, thick, luxuriant foliage of the broken, almost impassable regions that lie to the south of the equatorial line.

The fact that the pictures were all taken in Bermuda does not diminish the reality of the settings in the least because the atmosphere of the African jungle is evident in every scene.

The swarthy, lithe-bodied savages pass stealthily hither and thither through the heavy undergrowth, the oppressive, malarial heat beats down upon the white persons who have the hardihood to dare this climate and shows in the drawn features; the terror of the jungle, the African python, appears in



THE MISSIONARY INSTRUCTS HER CHARGES

deadly reality upon the barren rocks, and the adventurous spirit of the arrivals in a new land stands revealed in this reckless staking of all upon chance.

The Picture Playhouse Film Company has displayed discriminating judgment in the pictures that they have so far released, and this latest is fully up to the high standard that has been established by them. If anything, it may have a more human story maintaining the interest with better handling of the element of suspense and developing it with more actual thrills than those that have gone before.

The hero is a diamond prospector who falls into the hands of savages and gets away from that danger and from a python that blocks his escape for a tense moment through the generous aid of Corporal Walton. Joe is a hard, unflinching man until he is softened by meeting a little missionary in Ubangi, named Dorothy.

She is the only one that believes in his innocence when circumstances seem to point to his guilt as the murderer of a diamond miner. Corporal Walton tracks him down, loses in the fight, and then gets the upper hand of him in a fierce struggle, then learns that this is the man who has saved his life, and then gets the opportunity to reciprocate by carrying the officer back to the village on his back by sheer superior strength, keeping him from drinking of the poisoned pool. All this cannot be given except in bare outline here.

The innocence of Joe Cameron is established, and the girl saves him from the executioners by dashing through the wilderness with the countermanding orders, and all are happy at the end.

In the cast are such capable players as Betty Harte, James Gordon, E. A. Turner and Frank Sidwell, so one may be sure of seeing acting of high-class order. J. Searle Dawley wrote the scenario and superintended the production.

No better American photography has been seen in a long time than appears throughout these five reels, and the credit for this superior work is due to Charles Rosher.

"THE BOND OF LOVE"

(Eclectic—Two Reels)

REVIEWED BY PETER MILNE

COLLEGE dramatic societies have often proven their ability in staging plays, and the same societies have produced more than one of the great actors of the present day, but it is doubtful if ever before they undertook to stage a motion picture, and their entrance into that line of dramatics marks a new era in the history of the college dramatic society.

"The Bond of Love" was written and played by the members of the Yale Dramatic Association; the only necessities that the Eclectic Film Company supplied them with were a director and a camera-man, the rest was left to the members of this society and they should be proud to have acquitted themselves creditably.

Of course, the picture deals with college life, and it is made a great deal more realistic than most purporting to do the same thing, because all the exteriors and a great many of the interiors were taken on the grounds and in the rooms of the university. And, again, all the cast has a complete idea of college life, and each one, because of this, entertains a more perfect understanding of his part, which he would not possess if he were not a student of the university.

Galliard Thomas and Newbold Moyes enact the roles of heavy and hero of the picture. These are the two important parts and are carried well by these two men.

Howard Cumming plays the father, Littlefield McCoy, the mother, and Rufus King, the girl, the sweetheart of Bob, the lead. The disguises of the two young men who assume the parts of girls are most clever, and if it were not for the notice before the picture, informing the observer of the fact that they were all men, it is certain that it would never enter his head that they were not.

In this brand of pictures it is almost superfluous to say that the photography and light are good, and the sets, those which were laid in the Eclectic studio, are almost as realistic



ERIC LOSES HEAVILY

as those filmed in and about the college, and indeed they ought to be, with such good examples to work from.

The success of the undertaking, apparently such a radical departure from dramatic traditions of college halls, will mark the inauguration of a series of university plays in Yale and other prominent institutions of learning. Pictures of this character will probably be made for permanently recording the dramatic activities of each class, thus constituting a "film library."

The story, perhaps, is a little conventional, but, then, this fact is overshadowed by the rest of the picture's merits. Bob, who has been brought up by his uncle, is sent to college with his cousin Eric. Bob is a hard worker; Eric is dull and backward. Eric cribs in his examination and Bob takes the blame for the love of the miscreant's sister.

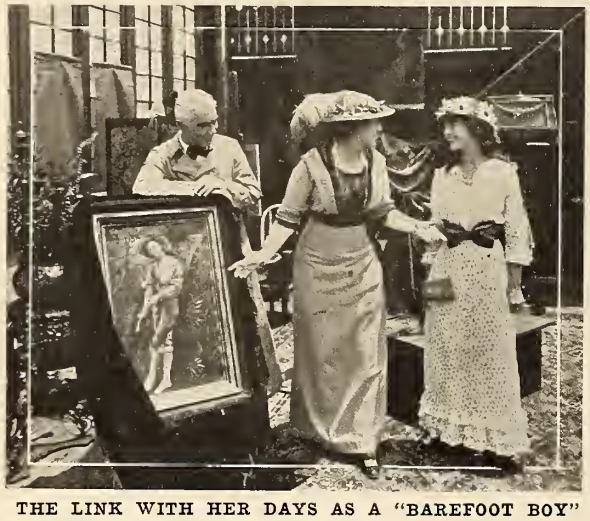
"THE BAREFOOT BOY"

(Kalem—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

IT is not a boy at all that runs through the woods with bare fleet feet and "cheeks of tan," catching rabbits and prying out where the robin lays its eggs, and when hot and tired, splashing and spluttering in the cooling stream.

It is a little girl who leads this happy and carefree life, just as if she were a boy, but she never for a moment loses her maidenly modesty. She is a reincarnated Rosalind, younger and less meditative, but still sweet and simple-hearted and appealing.



THE LINK WITH HER DAYS AS A "BAREFOOT BOY"

This romantic masquerading of a girl in boy's attire, without being in the least original, because it has been done over and over again in song and story—yet if the girl is a girl, we like it, and she finds a man that, somehow, will not let mere clothes be a barrier in the way of his love—it is always refreshing and delightful in its whimsicality.

Just as Rosalind was forced by the cruelty of a wicked uncle to hide her identity under the guise of boy's clothes, so this little girl was given no choice in the matter. Her father raised her up as a boy because his wife had deserted him, and this act had engendered in his heart hatred of all womankind.

To Marguerite Courtot falls the pleasant duty of giving life to this buoyant spirit of the woods. In her delineation it is indeed a blithe, gay, light-hearted creature that runs hither and thither, and helps the father to forget his sorrow.

And when the time arrives for her to take off these masculine garments and to stand forth a blushing, winsome maiden of sixteen summers, she is the most piquant and charming little thing imaginable.

Intelligent and finished support is rendered by Miss Courtot and Tom Moore, as the artist who falls in love with her, and by Alice Hollister as the wife and mother.

The production as a whole is entirely adequate to reveal the best in these differing personalities, but one criticism can justly be laid at the door of the producer. In the third part we have a scene in the studio where the mother is left lying on the floor, and the next scene flashed shows the mother preparing to leave her home to go to the artist again. It would have been very easy to separate these scenes, which naturally have a gap between them, by one of the girl in her new home, or with the artist lover.

PARAMOUNT SERVICE SIGNED FOR SPOKANE HOUSE

Special to THE MOTION PICTURE NEWS.

Spokane, Aug. 31.

Paramount pictures will make up the bills at the new quarter million dollar Clemmer Theatre, now building on the Lincoln street corner opposite the Davenport Hotel.

J. R. Cummock, of Seattle, northwestern representative of the Paramount service, has signed Dr. H. S. Clemmer to a contract, effective September 15. The Clemmer Theatre will not be completed until December.

"DICK POTTER'S WIFE"

(Edison—One Reel)

REVIEWED BY J. BURROUGHS NOELL

THE days of fairy tales are over, we are told, but perhaps the world would be better off if there were a little more of the illusion here that in our childhood we felt was so real. Fays and fairies never grow old; they make us forget that there is such a thing, and if we could only believe a little more strongly in them and could become imbued with a little of their joy and blithe, and freedom from all care, how much happier we would be.

All of which is merely preliminary to the matter in hand, which is a motion picture in one reel called "Dick Potter's Wife," labeled a modern fairy story, deserving the rare distinction for a motion picture of embodying an entirely new idea. The credit of this achievement belongs to Frank Hart, the author.

Unlike the old familiar fairy tales, it does not introduce the ethereal beings of everywhere and nowhere; that would be going too far, perhaps, because none of us, including children, any longer believe in them—more's the pity. But it makes use of magic potions which could only be made by fairies.

And behind it all there is a lesson, a commentary on modern life. We know very well that back of every fairy tale there is a moral, if we are discerning enough to see it.



POTTER DOESN'T KNOW HIS OWN WIFE

Here is a warning against the danger of growing old and humdrum, a presentation of the necessity of keeping young in spirit and feeling, if not in body.

The wife has become a nagger and has driven out all the love that the husband once had for her. The terrible truth comes home too late, and in desperation she goes to an old gypsy woman and buys a bottle of liquid, perhaps from the fountain that Ponce de Leon did not find, because it has the magical properties of restoring youth.

But the wife takes too much, and becomes a little girl, unrecognized by her husband. He hires a governess in spite of her protests, and the poor wife has to see this woman forcing her way into her husband's affection.

Another philter that she gets from the gypsy brings back her natural appearance, and she gets back her husband.

SPECIAL FILM REVIEWS

"The Attorney's Decision." (Lubin. Two reels. Wed., Aug. 26.)—A story that will make a strong bid for the favor of lovers of pictures that have plenty of complications and moments of dramatic intensity.

The weight of money decides the marriage of a girl to a broker, to whom her father has lost money and finds himself in debt. The jilted young man becomes district attorney and it is up to him to press an indictment for crooked methods against the husband of the woman he loves. She persuades him to drop the charge, then finds out what her husband is and relieves him of his promise. The threat of divorce is held over the girl's head unless she holds the lawyer to his given promise, but relief comes to all in the death of the broker at the hands of the lover of the dancer he has tried to wrong.

"Helping Mother." (Rex. Three reels. Thurs., Sept. 10.)—An excellent Universal feature in which Lois Weber and Philip Smalley are the main characters. It is certain that the picture will appeal to all classes and ages, as a picture with such a sympathetic story will naturally attract the public.

Joe and his wife are destitute. She gets a position as maid. Joe learns to run an automobile and is hired by the same family. He forgets his wife and runs away with his mistress, the children remain the wife's sole comforters. He meets his death when the automobile explodes. This scene is done excellently. The wife still waits for his return, but after a long time she marries the secretary of her employer, who was left all his money.

"The Path to Ruin." (Kalem. Sat., Sept. 12.)—Two men and one woman pass through the vicissitudes of life with love still the strongest element in their lives, yet the years have brought many changes. The man that did not win the girl is now a prominent surgeon, and the rich man whom she married has lost all and is forced to fire a furnace. He is terribly burned, and it is nothing but the extraordinary skill of the surgeon that saves his life. Gratitude is strong in the heart of the girl, but the love in the heart of the man who lost is greater than ever, and he avoids a meeting for fear that he may forget himself.

Robert Ellis, Irene Boyle and Cecil Ryan enact this three-sided drama with telling force.



BOBBY ADDRESSES THE DIRECTORS
Scene from "Bobby Burnit" (Lasky-Paramount Feature)

"The Devil's Dansant." (Kalem. Two reels. Mon., Sept. 7.)—The craze of the modern woman for excitement and the dangerous lengths to which she will go to satisfy this craving, is the theme of this two-part drama by Hamilton Smith. The potentialities of such a theme in dramatic action are fully realized, and the intensity is strongly heightened by the skilful manipulation of the element of suspense.

Alice Hollister has the leading role, the wife of the district attorney and the frequenter of the dansant against which her husband is gathering evidence. The startling meeting of husband and wife in the raid brings out the fine capacity of this actress for emotionalism. There are incidental dances by Arthur Albertson and Elsie Cohan. The settings in the dansant are entirely adequate.

"Through the Dark." (Reliance-Mutual. Two reels. Sat., Aug 29.)—Played exceptionally well by Francelia Billington, Billie West, Sam De Grasse and Eugene Pallette. The pictures tell how a girl burdened with the disgrace of a crime of which she was innocent, managed to make a living and finally to marry happily. When her husband is told of her supposed theft he commands her to leave him, but the real thief confesses and all ends well. Fine photography.

"Uncle's Finish." (Hartigan-Eclectic. One reel.)—It all happens in a dream, how Uncle is gotten rid of when he becomes somewhat troublesome to the other fellow, but it is nevertheless very funny. Uncle is disturbing the younger man when he wishes to sleep, and then in his sleep he dreams that he packs Uncle up as a dead body and ships him to a doctor's office.

The doctor is not in when the coffin arrives, and the young lady secretary has to receive the package. Her actions are uproarious because the body soon comes to life, and has a merry time frightening everybody almost of of their wits. About this time the sleeper wakes up, and to his utter surprise, he finds Uncle sitting in the room with him, as sound and whole of body as he ever was.

"Frenchy." (Majestic-Mutual. Two reels. Sun., Aug. 30.)—A very clever character portrayed by Vester Pegg, assisted admirably by Fred Burns and Francelia Billington. It is one of the first pictures directed by Donald Crisp. Frenchy is made the butt of fun by all the cowboys, but he proves their equal many times, and finally earns their everlasting admiration by saving the life of his employer's daughter. He then leaves the ranch, as he sees that the foreman is jealous of his advances toward the girl.

COBB CELEBRATES BIRTHDAY

A birthday party was tendered to C. Lang Cobb, Jr., at his home in the Chestershire Apartment, 570 West 183d street,, New York City, on Tuesday evening, August 25. The guests present were:

Mr. Claude Patin, Mr. and Mrs. Homer H. Snow, Mr. and Mrs. Paolino Gerli, Mr. and Mrs. Lewis T. Gimpel, Mrs. K. A. Cobb, Mrs. Josephine K. Egan, Mr. Joseph Meehan, Mr. Edmondo Gerli, Miss Josephine Egan Cobb, Miss Olive Gimpel, Miss Lois Gimpel, Miss Pauline Gerli, Master Francis Gerli, C. Lang and Agnes Egan Cobb.

Among the many gifts received were two particularly worthy of comment. One was a birthday cake made by Mrs. Egan, which measured at least twenty-four inches across. This cake was covered with candles set in little rosebuds, and C. Lang, being the person guilty of the birthday, lit the candles and then cut the cake.

While the ceremony was in progress, Agnes Egan Cobb forthwith spoke up and presented C. Lang with a beautiful solitaire, which you may have a peep at if you watch the small finger of his left hand. The "punch" was very good.

FILM PIONEER JOINS HORSLEY

As the result of negotiations which have been carried on for several weeks between David Horsley and W. G. Gilmore, the last named gentleman left California and arrived in Bayonne, New Jersey, last week to become manager of the factory and plant of the Centaur Film Company.

Mr. Gilmore got his start in the motion picture lusiness under David Horsley, when the latter was releasing the Nestor brand once every week.

Mr. Gilmore soon became business manager. Under his care releases increased to three a week and sales jumped forward with leaps and bounds.

A larger factory soon became necessary, a new one was built in Bayonne under Mr. Gilmore's supervision.

Early in 1912 when Mr. Gilmore had all arrangements made to go to Europe to establish agencies for the Nestor, he received a telegram from David Horsley, who was then at Hollywood, California, requesting him to come to the west coast to systematize matters there before going abroad.

TAKE KLEINE FEATURES

Lubliner & Trinz, managers of the Biograph and Vitagraph Theatres, in Chicago, Ill., have arranged to show a number of George Kleine's pictures, among which are "Quo Vadis?," "Antony and Cleopatra," "The Last Days of Pompeii," "Between Savage and Tiger" and "The Lion of Venice."

Buffalo Exhibitors Prepare for Big Business

Theatres Plan Extensive Advertising Campaign—Will Use Liberal Newspaper Space—Prices Range from Ten to Fifty Cents

Special to THE MOTION PICTURE NEWS

Buffalo, N. Y., Sept. 3.

WELL, it's started. Oh, no! Not war. It is just the opening gun in the competition engagement that is beginning in Buffalo. New photoplay theatres are beginning to open their doors to the public. And each manager thinks that his is the only theatre in town. Which, perhaps, is natural.



THE NEW ACADEMY, BUFFALO, N. Y.

Shea's new and large Hippodrome opens with the first of the Paramount releases as the attraction. The Strand, to offset this added competition, has just closed contracts for the two largest electric signs in Buffalo in the downtown section atop two of the largest buildings and almost across the street from that theatre. These signs will be utilized to proclaim "from the housetops" that those who believe in "safety first" should not forget the Strand.

Another use will be to show the list of coming attractions which will be shown at this theatre at no increase in price. The highest price at the Strand is ten cents; at Shea's, fifty. Among the stars which Manager Edel has booked are Evelyn Nesbit Thaw, Raymond Hitchcock, William Collier, and several other equally famous artists. He will also show "The Littlest Rebel," "The House Next Door," "Neptune's Daughter," and a similar list of attractions. Next Sunday the Strand advertising campaign for the fall will open. Bills will be used about the city for the first time this year. These will take the form of large semaphore signs proclaiming "Safety first at the Strand." The largest ads ever inserted in the amusement sections of the local papers will be inserted.

Many local managers are of the opinion that the opening of Shea's Hippodrome will not hurt the downtown houses in the least, because of the often proved fact that Buffalonians will not pay more than ten cents for motion pictures no matter what the feature. The Strand has been showing Lasky and Famous Players films at the latter price.

It remains to be seen whether they will pay twenty-five and fifty at the Hippodrome. Some are inclined to think that the Elmwood will notice the opening of the Hippodrome, because this theatre gets a large percentage of Buffalo's automobile motion picture patrons who, if anybody, will pay the prices asked at the Hippodrome.

C. B. TAYLOR.

There Is a New Constellation of Stars in the Moving Picture Sky



Andrew Mack



Digby Bell



House Peters



Ethel Barrymore



Carlyle Blackwell



Beatriz Michelena



Octavia Handworth

This collection of great world renowned artists is a notable one. But next week on this page there will be a further announcement which will be startling.

The Alco Film Corporation Will Have Under Its Banner More as Great as These

Watch this page next week.

Alco Film Corporation

Alco Building, 218 West 42nd Street, New York City



THE
MOST MAGNETIC
NAME EVER
OFFERED IN
MOTION
PICTURES

ETHEL BARRYMORE

IN THE EXCEPTIONAL
MOTION PICTURE PLAY
IN FIVE ACTS

THE NIGHTINGALE

WRITTEN EXPRESSLY
FOR MISS BARRYMORE

By AUGUSTUS THOMAS

ALL STAR FEATURE CORPORATION

Alco Film Corporation

Alco Building, 218 West 42nd Street, New York City

Andrew Mack

is in a class by himself, whether on the legitimate stage or on the Motion Picture Screen. His interpretation of the part of

"The Ragged Earl"

gives a new vision of the possible scope of a great star in a great play. Grattan Donnelly, the author, is well known. His name carries a conviction of the excellency of the action and of the plot. There is only one Andrew Mack. There is only one RAGGED EARL.

You are working for the future to make permanent come back patrons. Here is one opportunity you have to get started right on the road toward the achievement of your ambition. THE RAGGED EARL will make more than a favorable impression. It will be a tremendous success.

WRITE TO ALCO NOW

Reserve your date on the first day possible. Release day October 12.

The paper, the Heralds, the Photos, the Slides are wonders. They will pull business.

POPULAR PLAYS AND PLAYERS, INC.

Alco Film Corporation

Alco Building, 218 West 42nd Street, New York City



Alco Film Corporation
Alco Building, 218 West 42nd Street, New York City

The Excelsior Feature Film Company announces the release under the banner of the Alco Film Corporation on November 2.

The Path Forbidden

A human interest play strongly and attractively presented with

Octavia Handworth

in the leading role, supported by Gordon de Maine, Wm. A. Williams, Hamilton Crane, Francis Pierlot, and other stars.

Carlyle Blackwell

is known to every motion picture patron in every part of the country. On October 26th, through the Alco Film Corporation, the Favorite Players Film Company will present

The Key to Yesterday

a strong, stirring four-part feature of exceptional merit, with Carlyle Blackwell in the leading part.

Reserve These Dates on Your Feature Programme

Alco Film Corporation

Alco Building, 218 West 42nd Street, New York City

Be Sure You *Get* What You *Think* You Are Paying For!

Don't let any salesman pull the wool over your eyes by trying to persuade you that he can give you any screen "just as good" as Radium Gold Fibre Screen. There is no such thing. There are lots of people trying to make one just as good, but up to the present they have not even gotten close to it. However, their attempts have cost money. They need more money to continue their experiments. Don't be the sucker who is going to fall for their smooth talk. Don't buy any screen you have not fully investigated. There are "niggers in the wood pile." There is only one place you can get an absolutely perfect screen. In fact, there is only *one* perfect screen. That one has proved itself to thousands of buyers. It is the

Radium Gold Fibre Screen

These theatres, and more than 6,000 others, got what they paid for—not one of them would part with their Radium Gold Fibre Screen for five times what they paid for it if they could not replace it.

Olympic Theatre, Newport News, Va.
Baker Theatre, Portland, Ore.
Maryland Theatre, Baltimore, Md.
Jewell Theatre, Fremont, Ohio.
Proctor's Park Place Theatre, Newark, N. J.
B. F. Keith's Crescent Theatre, Brooklyn, N. Y.
B. F. Keith's Madison Theatre, Brooklyn, N. Y.
Whelden & Tupper, Olneyville, R. I.
Columbia Theatre, E. Liverpool, Ohio.
Imperial Theatre, Montreal, Can.
Keith's Nickel Theatre, Bangor, Me.
New Central Theatre, Old Town, Me.
Lyric Theatre, Van Wert, Ohio.
Mike Shea's Hippodrome, Buffalo, N. Y.
United Electric Theatres of England.
Francois Theatre, Ottawa, Ont.
Monticello Theatre, Jersey City, N. J.
Hammerstein's Lexington Avenue Opera House, New York.
Stanley Theatre, Sixteenth and Market Streets, Philadelphia, Pa.
Dr. H. I. Alexander, Dayton, Ohio.

[illegible]gent Theatre, Paterson, N. J.
[illegible]on Theatre, Wausau, Wis.
[illegible]l Sage Foundation, New York.
[illegible]ncess Theatre, Alton, Ill.
B. F. Keith's, Lowell, Mass.
Regent Theatre, Allentown, Pa.
Lyceum Theatre, Allentown, Pa.
Regent Theatre, Buffalo, N. Y.
Family Theatre, Ottawa, Can.
Grand Theatre, Grand and Chrystie Streets, New York.
Stine's Colonial Theatre, Lebanon, Ind.
Stone & Moore, Clinton, Ind.
Crown Theatre, New London, Conn.
Garden Theatre, Philadelphia, Pa.
Cabiria Show (En Route).
Columbia Theatre, Detroit, Mich.
Clinton Theatre, Buffalo, N. Y.
Dixie Theatre, Mooresville, N. C.
Princess Theatre, Washington, D. C.
James McEnery Syndicate, 12 Archer Street, London, Eng.

The perfection of your projection is affected by your screen.
The screening of the pictures affects the attendance.
Perfection plus attendance means success—go after it.

Atsco, Inc.. 218 West 42d Street, New York

Alco Film Corporation

Alco Building, 218 West 42nd Street, New York City

Live News of the Week

Another wedding took place in the exchange ranks of Washington, D. C., when A. Dresner, directing the Universal forces at the Washington Film Exchange, and Miss Rose Mongal, of Baltimore, Md., were married on August 30. The happy couple are enjoying a honeymoon in New York, Buffalo and Niagara Falls, ending in Pittsburgh, where Mr. Dresner will be located in the future. As a token of esteem the local Screen Club presented its president, Mr. Dresner, with two $20 gold pieces.

Mr. Dresner will not sever his connections entirely with Washington film circles, for he will retain the presidency of the Screen Club until after its ball, which will take place in October, at which event he promises to be present with his bride.

Anna Laughlin, who is now playing leads for the Life Photo Film Corporation, has had a long and



ANNA LAUGHLIN

varied stage experience. Born in Sacramento, Cal., her first entry to the stage was effected in that state, when she appeared as Arthur May in "Rosedale," at the tender age of six.

Some of her more recent and well-known engagements are her appearances with the "Wizard of Oz" company, in which she appeared as Dorothy Gale. Still later she played with Eddie Foy in "Mr. Hamlet of Broadway," and followed that with a season in vaudeville alone. In 1913 she entered the Reliance company, where she played leads for a year, and then returned to the stage, in "When Claudie Smiles," which had a successful run in New York last winter. When her engagement with this company terminated, she entered the Life Photo's employ, where she has been ever since.

One of the first young women to play an important part in editing films and preparing lithograph paper is Eleanor L. Fried, of Warner's Features, Incorporated.

She is possessed of qualifications



ELEANOR L. FRIED

which well fit her for this work. As a member of Warner's editorial board, she assists in passing on all films submitted, and decides how those accepted should be cut and altered to procure the best effects. She also selects the scenes for lithographic production and assists in criticising the artists' sketches.

Mitchel H. Mark, Moe Mark, Eugene Falk, Walter Hayes and Harold Edel, of Buffalo, made an extended tour through New York and Massachusetts last week. They visited Rochester, Syracuse, New York and Boston, where they looked over the Mark interests in those cities. Mr. Edel returned on Friday, while the remainder of the party went to the Berkshire Hills.

Edna Flugrath is a young American actress, formerly with the Edison company, and now a member of one of the stock companies of the



EDNA FLUGRATH

London Film Company, Ltd., of London, England, whose American representatives are the Cosmofotofilm Company, of New York City.

She takes the part of Lady Betty, daughter of Lord Talbot, secretary to the British prime minister, in the film entitled "England's Menace."

Miss Flugrath began her stage career as a child, playing in "Newport News" with Peter Daly and appearing as Heinrich and Little Minnie with Joseph Jefferson. Her last appearance on the stage was in "Rebecca of Sunnybrook Farm." She was a member of the Edison company for about a year, but in that short time she won a well-deserved place in the esteem of the plotoplay-going public.

Carl H. Pierce, who handled the "John Barleycorn" campaign for Bosworth, Inc., in Philadelphia, has been appointed publicity man for that concern. Mr. Pierce's first efforts in his new position will be in the Philadelphia territory, where he started business on September 1. He has had many years of experience in handling publicity campaigns and is a man well qualified for the position.

In honor of Major Daniel Gilfether, who has been on the stage for forty years and who is now nearing his sixtieth birthday, the members of the Balboa Amusement Company, at Long Beach, California, the company with which he is now connected is planning an elaborate entertainment for the old stage veteran.

Major Gilfether is a native of Boston and has played in stock, has been starred individually in a number of plays, and has played in support of such stars as Robert Mantell, Chauncey Olcott, Annie Pixley and Frank Mayo.

Frank Montgomery and Princess Mona Darkfeather, well known leads of the Kalem Indian pictures, were visitors at the Centaur studios in Bayonne, New Jersey, recently.

Robert Conness comes from a family long known in the annals of the American stage. His stage connections have been with the Frohmans in the "Prisoner of Zenda," "Colonial Girl" and "The Bachelor's Baby," and he has starred with



ROBERT CONNESS

Mary Mannering, Blanche Walsh and Hedwig Richer.

Mr. Conness made his first appearance before the camera in the Edison studio about five years ago in "His Daughter," "Children Who Labor," "Church and Country" and "Van Bibber's Experiment." Since then he has been steadily engaged in theatrical productions, but now he has returned to the Edison Stock Company.

The first picture of the Photo Drama Producing Company, of Turin, Italy, "The Lion of Venice," is now ready for release through the various exchanges of George Kleine in this country.



MABEL NORMAND AND HER RACER

Charles W. Denzinger, well known in theatrical circles throughout western New York state, has taken charge of the Olympic Theatre, Buffalo. Mr. Denzinger is a Buffalonian who has been identified with things theatrical from early youth. He was for many years treasurer of Shea's Theatre in that city and later directed the Shea enterprises in Cleveland. He was recently in charge of the Kinemacolor plant in California. M. Slotkin, former manager, will devote his attention entirely to the management of the Olympic Amusement Company.

Stanly H. Twist, president of the Inter-Ocean Sales Company, has moved his offices from the World's Tower Building, New York City, to the fifth floor of the Times Building, where he will occupy part of the Standard Film Corporation's new suite.

The Commercial Club, of Marquette, Mich., has signed contracts with the Dietz Newman Picture Company, of Mayville, Wis., manufacturers of the Ishpeming films, to take a series of pictures 2,500 feet in length, showing the city of Marquette. It is their intention to exhibit them at the Panama Exposition next year. Work has already commenced.

Edward N. Milligan, chief director of the Liberty Motion Picture Company, Philadelphia, will shortly leave for Newport, R. I., with a company, to take a number of pictures. Bennie Zeidman, manager of the advertising and publicity departments of that concern, has made arrangements with the naval authorities of Newport to produce these pictures with their cooperation.

Owing to the death of his sister, Harry C. Drum, general representative of the World Film Corporation, has been called to Chicago.

Mae Marsh, one of the leading women of the Reliance and Majestic companies, attributes much of her success in the motion picture field to the fact that she is "pug ugly." Miss Marsh first played with the Biograph



MAE MARSH

Company and then a year later enacted a character lead in D. W. Griffith's picture, "The Escape."

Later she appeared as Apple Pie Mary in "Home, Sweet Home." She is now acting the feminine lead in "The Great God Fear," which is being produced at Bear Lake Valley, Cal.

Arthur S. Hyman, formerly manager of the New Orleans office of the World Film Corporation, now holds the same position in the Atlanta branch of the company.

The San Francisco Censorship Board, which has not permitted war pictures to be shown which are more favorable to one side than the other, has commended George Kleine's war film, "European Armies in Action." The subtitles are carefully written and give no offense to the different nationalities, and the whole picture is presented in an impartial manner. For these reasons the Censor Board saw its way clear to pass the picture as it stood.

It is not an uncommon event to hear that the police or fire department of some small town have been fooled by a motion picture company in the art of taking a scene, so anxious are they to observe their duties, but a little incident in connection with the production of "Money"



JAMES KEANE AND HIS LEADING WOMAN

at Fairfax, California, by the United Keanograph Company, seems more ridiculous than most.

The picture has to do with counterfeiters, and one of Keane's friends notified the detective service that a band of counterfeiters was operating in Fairfax with the result that a detective investigated. He was well fooled at first and when he was enlightened that a picture was in the course of progress, admitted the joke was on him.

Julius Stern, manager of the Imp studios of the Universal Company, has been appointed supervisor of the productions of the Victor staff as well. The following directors are under Mr. Stern's supervision: Herbert Brenon, Frank Crane, George Lessey, George Roubert, Walter Edwin, Ben Wilson and Harry Meyers.

Harry E. Aitkin, president of the Mutual Film Corporation, and Roy Aitkin, of the same concern, recently visited the San Francisco offices of the corporation. Local conditions were gone over carefully with J. R. Crane, and after a few days' stay the visitors resumed their trip of inspection, starting home by way of Los Angeles.

Manager Price, of the Mutual exchange, Omaha, Neb., has started the Continental features there, with great success, he says. E. Epstein, formerly assistant manager, is now manager of the feature department. A manager has been appointed for every department in the exchange, after the style followed in many eastern offices. Manager Price says that these men, by giving their entire time to their own department, are enabled to specialize and can give individual attention and thought to every exhibitor.

Dr. H. L. Stafford, the well-known fiction and technical writer, is the latest addition to the scenario department of the Universal Western studios. He has been assigned as scenario writer for Henry McRae, to the 101 Bison Company. His first picture is called "The Law of the Range," from the story by William Groves Barrows.

A comprehensive method of exploiting motion pictures has been adopted by the publicity department of the Selig Polyscope Company. It is in the form of a "Release Herald" and contains synopsis of all the Selig releases for the month of September.

Buffalo exhibitors had their first chance to see "The Littlest Rebel," at the Allendale Theatre, when George H. Verbeck, of 15 West Swan street, gave a private exhibition of this feature recently. Mr. Verbeck controls the rights of the film for New York state. The Strand Theatre, Buffalo, will show the film.

Following the lead furnished her by a late American release, "This is th' Life," in which modern electric appliances are introduced on the farm, Vivian Rich, of that company,



ELEANOR BLANCHARD

is having her machine equipped with all the latest electrical devices. Miss Rich and her mother are contemplating a series of excursions among the Coast Range Mountains.

Andy Clark, the ten-year-old actor of the Edison comedies, has just returned from his vacation at West Hampton, Long Island. He claims to have landed one of the largest bluefish ever caught in the neighboring waters.



THE DUEL SCENE IN "SEATS OF THE MIGHTY"
(Colonial Motion Picture Company's Feature)

The National Film Producing Company, which commenced business at 111 Turk street, San Francisco, Cal., has been compelled to seek larger quarters and is now located at 220 Post street, in that city. Commercial work is being turned out, but plans are being made for making a number of comedy films. The concern, of which E. N. Dusenberry is general manager, is preparing to incorporate under a different name with a capital of $50,000.

T. H. Bargman, of the Golden Gate Film Exchange, Los Angeles, Cal., made a trip over the kite-shaped track of the Santa Fe Railroad recently in the interests of that concern. He was well pleased with the business conditions in practically all the small cities visited, and procured many orders for feature pictures.

Vincent Trotta, formerly advertising artist of the Gaumont Company, has severed his relations with that concern. While he was with the Gaumont Company he prepared many of their composite posters and was responsible for all the cartoon advertising published by Gaumont and Melies.

Mr. Trotta is a brother of Joseph Trotta, the gold medalist, and besides doing work for the Gaumont Company has supplied a number of comical sketches to "Life" and other well-known comic journals. He is a capable artist and possesses an unusual amount of originality.

Lewis J. Selznick, general manager of the World Film Corporation, is now on a business trip, visiting the cities of Cleveland, Buffalo, Detroit, Toronto and Montreal. At the expiration of this trip Mr. Selznick will make another journey to the Pittsburgh office and then westward to the Pacific coast branches.

The Chicago branch of the Rudolph Wurlitzer Company installed a motion picture orchestra in the Star Theatre, 1516 West Sixty-third street, Chicago, on August 17. Harry Rose is the proprietor of the theatre.

The Galveston (Texas) store of the Rudolph Wurlitzer Company recently installed motion picture orchestras in the Orpheum Theatre, Texas City; the Gem Theatre, Houston; and the Star Theatre, Galveston.

In addition to many two and three-reel subjects, all the branch offices of George Kleine are now equipped with prints of "Spartacus" and "The Lion of Venice," and are now equipped to meet the needs of every variety of motion picture theatres. Orders in all the offices are taken care of promptly.

E. Meadows, who was formerly engaged as salesman for the Colonial Motion Picture Corporation, has severed his connections with that concern. He has plans to work out a motion picture advertising proposition that bids fair to be one of the most serious undertakings along this line.

Before entering the motion picture business Mr. Meadows was an advertising man and has given this phase of the motion picture industry particular study. His plans in connection with this new business will be announced in the near future.

The Milwaukee Poster Mounting Company announces the opening of a branch office in Minneapolis, Minn., at 252 First avenue North, of which John Delorenzo will assume the management. His brother, Frank Delorenzo, will be in charge of the Milwaukee office.

Increasing business warranted this extension, and in a short time the company contemplates opening branch offices in all the principal exchange centers in the United States and Canada.

The Beauty picture, "The Other Train," while enjoying a run at the Palace Theatre, Santa Barbara, Cal., has been favorably commended by all who have seen it. The fine work of Harry Pollard and Margarita Fischer, the two leads, has called for a great amount of praise and there are few who do not term it one of the best.

George Kleine's four-part subject, "European Armies in Action," which shows military and naval movements of the European Powers, opened a week's engagement on August 10, at McVicker's Theatre, Chicago.

W. F. Barrett, former manager of the feature department of the General Film Company in Canada, has been put in charge of the Toronto office of the World Film Corporation.

The Sterling Camera and Film Company, while disposing of the state rights of "The Land of the Lost," are giving the buyers preference of all the features of the company to follow. The intention is to release one multiple reel subject each month.

Trade Notes from Abroad

By M. H. SCHOENBAUM

The first proof that war is a return to the state of barbarity is given by the fact that the cinematographic expositions which were announced recently in London, Paris, Budapest, Dusseldorf, etc., will not take place.

The African Film trust having signed various contracts with European manufacturers, the government has increased the existing customs duty by adding a new tax of five shillings per 100 feet on foreign films. The trust, it is said, will suffer heavy losses owing to the absence of clauses in the contracts providing against contingencies.

If the war had not been declared and the London motion picture exposition opened, its visitors would have had a surprise in the form of a striking innovation. The officers of the exposition organized an amateur acting contest which promised to be amusing, indeed.

The demand in Europe, before the beginning of the war, was for scientific and other serious subjects; the public there seems to be tired of drama and ordinary comical films.

A new society has recently been founded in Vienna for the purpose of photographing all scenes and monuments which are liable to disappear, so as to transmit their images to future generations.

WHO MADE
"THE LITTLEST REBEL"
"NORTHERN LIGHTS"
"CAPTAIN SWIFT"
?
THE ANSWER IS:
EDGAR LEWIS
SOLE AND ONLY PRODUCING DIRECTOR

"CAPTAIN SWIFT"

(Life Photo—Five Parts)

REVIEWED BY WILLIAM RESSMAN ANDREWS

THE company made a judicious selection of the players cast for the roles, the photography merits particular notice and the staging reveals a mastery of a difficult branch of the film art. The director, Edgar Lewis, sprung a succession of compelling scenes, rendered intensely dramatic by "flash backs" effecting telling contrasts. This skilful arrangement of material prevented the action of a long story dragging from its own weight.

The Life Photo Company has accomplished an almost impossible achievement—the production of a motion picture that maintains interest throughout, in spite of the fact that the plot is threadbare, presents no new angle and contains scenes whose pivotal action is based on an assumption of blindness



THE QUARREL OVER STELLA

to improbabilities. This, let it be repeated, is an achievement.

For with all the defects in the scenario, the author's liberal use of "long-armed coincidence" in bringing characters together in chance meetings; his claptrap devices for identifying long-lost persons; the old-fashioned illegitimate child plot, borrowed from the Bertha M. Clay school of fiction; the strain on one's belief in the limits of maternal instinct; regardless of all these handicaps, the Life Photo Company has succeeded in producing a film of absorbing interest.

It implies too much trust on the part of an audience to ask them to believe in the possibility of a mother's ability to recognize her son twenty-five years after parting with him at the age of six months or less.

The author, C. Haddon Chambers, an English dramatist who some years ago brought out a play whose plot consisted of the marriage between a sentimental and idealistic curate bent on reforming the whole world and a lady in an occupation ancient (but not honored), shows the same inclination to make use of disagreeable subjects for plot material.

He builds up the incidents of the story with the deliberate intention of gaining the sympathy for a character that starts life handicapped with a bar sinister and winds up as a notorious outlaw. Mr. Chambers makes the man stop short of murder, and then as a sop to the universal desire to see poetic justice meted out to transgressors the villain (or shall we say, "hero"?) dies in the last act.

The Australian scenes, represented with pleasing fidelity to the original locale by the director, reveal Mr. Chambers as a close and appreciative student of those parts in Henry Kingsley's "Geoffery Hamlyn" and Charles Reade's "It Is Never Too Late to Mend," depicting life at the antipodes.

David Wall as Captain Swift renders a role demanding vigor, with a full knowledge of the difficulties involved in the undertaking, and acquits himself satisfactorily. William H. Tooker played the foster brother with spirit and animation.

"THE HUMAN SOUL"

(Box Office—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

A PHOTOGRAPH of the human soul is something that philosophers and scientists have dreamed about and mused over in their idle moments, but, like the philosopher's stone, the wisest even have always found it beyond their attainment.

In this picture there is a photograph of the soul caught just after life departed from the body, and upon this the story hinges. It is an entirely novel and original idea in motion pictures, and, so far as our knowledge goes, in literature as well.

The return of persons in spiritual form after death to influence the lives of dear ones is not new, either in stories or in the drama, but this photograph is equally effective and has the advantage of greater probability.

The scene of the story is Southern California, amidst the ruins of the earlier Mission period. The luxuriousness of the California foliage and the tropical brilliance of the southern sun form a background that is in striking contrast to the sombre story.

The full value of this contrast is appreciated by the director, and none of the details of setting have been chosen without thought and care. Photography plays its full part in producing the desired effect, and nothing is lost in this well-considered contrast through faulty or indistinct pictures.

The acting is in the hands of an all-star cast, including Henry Stanley, as Juan Palores, the inventor of the comera. Madeline Pardee, as Catherine, his wife, whose soul is photographed; Bruce Smith, as Father Fabien, a Mission padre, the kindly spirit whose advice and guardianship is always for good in the lives of these people; Jane Dey, as Alice, Palores' daughter, who is saved from eloping with a scoundrel by the wonderful photograph; Francis McDonald, as Robert Thompson, the suitor of Alice, and Robert Grey, as Hernandez, the scoundrel who almost steals the girl away.

"LOLA"

(Amreican—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

THE saddest thing oftentimes about a career on the dramatic or the operatic stage is the irreparable break that it causes with the folks that are left at home. Sometimes the girl whose ambitions lead her toward the footlights is forced to burn all of her bridges behind her, and never again, no matter how sorely her heart yearns, can she find the old place, the affections of those to whom she was once dear.

This is the case of Lola exactly. She first sang in the church choir of the town; she attracted attention by the beauty of her voice, and became a prima donna. She is now playing for the first time in her home town, and the memory of the old ties that have been so sharply broken comes back to her.

She longs for the forgiveness of her people, and she goes to her old home. She finds her sister making her living as a dressmaker, married to a former suitor of hers who is now blind. The shock of the girl's running away had killed the father.

The sister has always pretended that she is Lola and the poor fellow has never known the difference. Lola does not reveal the secret, plants a kiss upon the little daughter's cheek and departs from these scenes of her girlhood which have changed so sadly in her absence and never reveals the sister's secret.

The story is very simple, almost fragmentary, but it is handled with delicate touches and it arouses the keenest sympathy and holds it.

Winifred Greenwood, as the ambitious girl who has become a famous prima donna, reveals a subtle grasp of the moods and the temperament of the artist. But it is not a flighty person that she is supposed to be, and Miss Greenwood gives us a clear portrayal of the yearning for home in the midst of a life of homelessness.

"LITTLEST REBEL" WILL OPEN SYRACUSE HOUSE

Owing to the inability of the management of the Regent Theatre, Syracuse, N. Y., to secure "The



MIMI YVONNE

Nightingale," the All-Star release featuring Ethel Barrymore, with which to open their house, they booked "The Littlest Rebel," which was shown when the theatre opened on August 29.

In a popularity contest held by the Star Theatre, 483 Third avenue, New York City, Darwin Karr, the Vitagraph player, poled the largest vote

"Lay Down Your Arms" Argues for Peace

Great Northern Film Company's Powerful Production, Founded on the First Book to Expose War Horror, Affects Spectators

THE Great Northern Film Company's masterful production of "Lay Down Your Arms," although it has been pronounced one of the greatest war pictures ever staged, is not a war film in the fullest sense of the word. It does not parade the pomp and eclat of militarism, nor does it present any of the so-called glories of war, but it emphasizes the horrors of war and its utter barbarity and undesirability.

"Lay Down Your Arms," as the title implies, is therefore an anti-war picture and is all the more timely. A story which ought to excuse or advocate war would be decidedly de trop just now during the stress of an overabundance of belligerency, when so many people have come to abhor war.

Baroness Von Suttner's novel of "Lay Down Your Arms" was the first book to expose the terrible features of war, and the photoplay which is founded upon the book, is likewise the first time that war has been censured by means of the motion picture. By the same token, this film is the first picture to argue for universal peace. But in addition it possesses a powerful story, enacted with vividness and staged on a gigantic scale. It is an unusual production in that it contains as realistic battle scenes as have ever been seen anywhere except at an actual seat of war.

The power of the photoplay is exemplified in the fact that at private exhibitions of the film, spectators have left the projection room after the exhibition with tears in their eyes, moved by the tensely dramatic story, and the realism of the pictured calamities that follow in the wake of war.

While the photoplay is timely now, it is a subject that will be timely always, because of its great argument for universal peace, which has been so earnestly advocated in recent years, and will probably be urged more strongly than ever after the present conflict is over. The European war is in itself an argument for peace.

"Lay Down Your Arms" is destined to have far-reaching effects. It will prove a great stimulus to the cause of peace by creating greater hatred for war, thus enlisting new advocates of peace.

THEATRE HAS PREMIERE

Special to THE MOTION PICTURE NEWS

Atlanta, Sept. 2.

Under the management of Gartrell Holsenbeck, the Strand Theatre, Atlanta, Ga., opened on Monday, August 31, with the big Eclectic feature, "The Boundary Rider," supplemented by the regular Mutual service.

All the Eclectic and Mutual releases will be shown at this theatre.



CARING FOR THE WOUNDED AFTER THE BATTLE
Scene from "Lay Down Your Arms" (Great Northern Feature)

The Operator's Exchange

Problems of the Operator

EDITOR'S NOTE.—*This section is designed to be of service to the experienced operator for assistance in the solution of problems of the booth. No matter how long an operator has been following his profession points are constantly arising upon which he feels the necessity of expert advice. It is with this purpose in mind that the present department has been inaugurated.*

How to Handle Carbons

I. B. asks: I don't understand much about theories but I would like to know if there is any theory regarding carbons and what other people before me have tried to do.

Thanking you in anticipation, etc.

Answer: Carbons must be handled with great care. In order to get good results they must be set at the proper distance, which varies between three and six millimeters, according to the intensity or strength of current. As you probably already know, when used with direct current, the positive carbon is of greater diameter than the negative one.

When an alternating current is employed the carbons are generally of equal diameter.

With direct current the positive carbon must be a little behind the negative. In other words not quite as near to the condenser as the negative, while when using alternating current the carbons may be opposite each other.

In any case, it is always wise to have a few sets of carbons at hand. It has proven to be more economical than to have to run for them just when you need them. If you add your own experience of carbons to the above I don't doubt that you will never be bothered by any carbon trouble.

I must add that you will find a little more information connected with carbons if you read our recent article on the manufacture of carbons and one that appeared several months ago on arc controllers.

What Causes Finger Prints

S. W. F. asks: I have been myself an operator for many years and now I am the owner of the theatre where I have a very good operator whom I pay a fair price. I am puzzled by the fact that every time my operator returns a film to the exchange the latter complains of finger spots which I never heard of before, when I was an operator myself. Can you tell me if the films manufactured now are different from those of a few years ago?

Answer: The films manufactured to-day are not much different from those manufactured when you were engaged as an operator, at least as far as finger spots are concerned. The trouble, I believe, is due to perspiration and there is little doubt that the moisture which exudes from the pores of your skin is or was less acid or strong than that of your operator. You will get rid of spots of any kind in future if you give your operator a pair of cheap silk or similar gloves, unless you prefer to buy a few rubber finger protectors which he will also be able to use when manipulating electric wires, lenses, etc.

Quick Drying Films

G. R. asks: Can you tell me if there is a reliable method for speedily drying films after they are developed? I do most of my camera work outside and my films must be shown soon after they have been taken.

Answer: Drying films as quickly as possible is a problem which has been solved in several instances. You will perhaps be interested in seeing the film drying department of the Standard Film Print Corporation, 120 School street, Yonkers, N. Y., where four electric heaters of a k.w. tach have been installed and which warm the film on the drum while it is revolving.

The drums of the Standard Film Print Corporation are ten feet long and nine feet in diameter, and each one takes 2,000 feet of film. They are revolved by electric motors at the rate of fifty revolutions per minute.

On a dry day the films are said to be dry after half an hour. On a day when there is considerable moisture in the air, the electric heaters do their work in an hour or an hour and a half. The above process enables the company to turn out 40,000 feet of film a day with the machinery on hand.

The time for drying may still be reduced, if additional blades are arranged within the center of the drum so as to disturb the air inwardly and distribute it on both sides of the film.

WHY ?

Why is it a fact that a man who has invested many thousands of dollars in a theatre, for the display of motion pictures, will, without question, turn his projection over to the tender mercies of an inexperienced operator?

How can the manager expect to obcertain results when he will insist on engaging an operator at the ordinary prevailing rate of wages, instead of taking into consideration the fact that the class of patrons to whom he expects to cater will naturally look for something better than the average projection in the better class of house?

The operator who applies for a position in the class of theatre that is lately being devoted to the exposition of the motion picture art, naturally expects to receive a little larger remuneration, for his work, than he would expect in an ordinary store-show. And in return, he realizes that a little better work is expected from him.

In fact, he expects a SALARY instead of WAGES, and knows that first-class results are demanded from him, instead of ordinary projection.

The manager does not take into consideration the experience or ability of the applicant, but engages the man who offers his services at the prevailing rate.

Just as long as this condition prevails, just so long will poor projection predominate in the better class of theatre.

If I can obtain the same salary for working in a small theatre on Eighth avenue that I can at Hammerstein's Lexington Avenue Opera House, and with less worry on my part, why should I desire to work at said opera house?

Honor does not buy beef, and it is a rather DOUBTFUL HONOR at best.

W. D. CHANEY.

UNION DEMANDS INCREASE

Special to THE MOTION PICTURE NEWS.

Cleveland, O., Sept. 3.

Union motion picture operators have notified the proprietors of the Cleveland picture houses that beginning September 1 the scale of wages demanded will be raised $5 a week. Under the present scale the minimum wage is $15 and the maximum is $25. Under the scale presented by the operators the minimum will be $20 and the maximum $30.

A meeting of the Motion Picture Exhibitors' League of America will be held soon to take action upon the situation. The sentiment of the members is that the demand of the operators is prohibitively high.

The exhibitors received their first intimation of the union demand last Friday. President Samuel Morris, of the exhibitors' organization, stated that it would be impossible for the proprietors to comply with the order by September 1, as many of the theatres have barely been paying expenses during the summer.

VISITORS IN THE CAPITAL

The big motion productions now holding the screen in the large theatres of Washington, D. C., have brought several guests to the Motion Picture Operators Union, Local 224. These are M. Silverman manipulating "Cabiria"; G. A. Huntley, with the Lyman Howe Travel Festival, and A. S. Fuller, who is looking after the Paul Rainey African Hunt Pictures. All of these men have enjoyed the hospitality of the local organization.

B. A. Spellbring, president of the Washington operators, stated that the organization was in a prosperous condition with increasing membership. Regular meetings, which have been postponed on account of the extreme heat, would soon be resumed when semi-monthly instructive talks would be inaugurated.

INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

LEWBERG OPERATING COMPANY, INC. General motion picture buisness, realty and construction, $10,000, Manhattan. Samuel M. Berg, Henry Lewis and Henry Kaliski, of New York.

ALBUQUERQUE FILM MANUFACTURING COMPANY, INC. Motion picture business, $200,000, Manhattan. Gilbert P. Hamilton and Henry F. Connelly, of Los Angeles, Cal., and John Traphagen, and two others, of New York.

BLINKHORN PHOTO PLAY CORPORATION. Deal in motion pictures, films and to erect buildings, $50,000, Manhattan, Albert Blinkhorn, Frank J. Willis, John C. Trouth, and two others, of New York.

THE MARLBOROUGH AMUSEMENT COMPANY, INC. Manufactures and sells films and film pictures, $10,000, Brooklyn. Morris and Anna Hausen, Abraham Miness, and one other, of Brooklyn.

SIDWIS PRODUCTION COMPANY, INC. Theatrical and motion pictures, $10,000, Manhattan. Geo. Sidney, Howard F. Kinsey, Sam Myers, and one other, of New York.

STANDARD PLAYERS FILM CORPORATION. Manufactures and sells motion picture films and photographic material, $10,000, Manhattan. Joseph J. Roberts, Joseph W. Strouse and E. J. Brucker, of New York.

PREMIER MOTION PICTURE SERVICE COMPANY, INC. Deal in Jurgensen motion pictures, non-flickering projector service and general motion picture business, $100,000, Manhattan. Cornelius Fellows, Samuel Proskauer, Geo. H. Leonard, and two others, of New York.

CLASSIC PHOTO PLAY CORPORATION. Theatrical and motion pictures, $50,000, Manhattan. C. A. Harris. C. S. Skinner and Edwin C. Hill, of New York.

At Springfield, Ill.:

SCHILLER FILM COMPANY. Motion picture business, $30,000, Chicago. F. Plotke, M. J. Drezner, C. Borneman, of Chicago.

UNITED FILMS CORPORATION. Motion pictures and operating picture theatres, $100,000. Robert Jonas, Nathan Rosenthal and James Christience.

THE RANDOLPH AMUSEMENT COMPANY. To enter the amusement, theatre and moving picture business, $10,000, Chicago. Richard H. Hollen, Abraham Levin and J. A. Maassen.

At Dover, Del.:

BUREAU OF COMMERCIAL ECONOMICS, INC. To disseminate industrial and vocational information by means of moving pictures, no capital stock, Philadelphia.

THE HIRCO MOTION PICTURE COMPANY. To manufacture, sell and deal in and with motion picture films of all kinds, $100,000, Wilkes-Barre, Pa. Henry G. Hones, John W. Hines, both of Wilkes-Barre, Pa.; W. J. Crowley, West Moor, Pa.

In and Out of Los Angeles Studios

Special to THE MOTION PICTURE NEWS.

Los Angeles, August 31.

Friends here have been advised that David Miles, formerly director of big features for the Biograph Company, will soon return to Los Angeles and begin producing multiple-reel pictures. It is stated on authority that Charles Fleming and Linda Griffith will be his leading people.

The Reliance Company, directed by Fred A. Kelsey, has just returned from Imperial Valley, where it went in search of "atmosphere" for the filming of "How The Kid Went Over the Range," and found it about a hundred in the shade.

In this picture Irene Hunt is featured, and when cooking utensils to be used in a camp-fire cooking scene were left in the sun for several hours, they became so hot the leading woman could not handle them. This week the company is producing a two-reel picture "The Wireless Voice," in which a wireless telephone invented by a Los Angeles man will be explained in detail as well as playing a conspicuous part in a love affair. Frank Bennett, Irene Hunt and Vester Perry have been cast for this picture.

Velma Pierce, leading woman with one of the Sterling companies, is now in the California hospital, a convalescent from a very serious illness as the result of stepping on a needle which penetrated her foot.

Stages a Thrilling Chase

Donald Crisp is directing the filming of "A Mother's Trust," a one reel Majestic release, a heart interest drama written by Russell E. Smith, in which the last act of a dying crook is to convince his mother that he has reformed. Robert Harron and Cora Drew have important parts.

Last week Sheriff Arthur Mackley staged a chase by the Western sheriff's posse with new features for the one reel Reliance Western drama, "Where the Mountains Meet," written by Gardner Hunting. Among those in the cast are Florence Crawford, W. H. Long, and A. W. Lowery.

Mae Marsh, F. A. Truner and Robert Harron will take leading parts in a two reel Majestic picture "The Great God Fear," written by Daniel Carson Goodman. This is the portrayal of small town panic caused by the announcement that one citizen is afflicted with leprosy.

Hot heads urge lynching the unfortunate man and are about to carry out the plan when the truth concerning the sick man becomes known. The company is at Bear Lake, Cal., making exteriors.

Jaek Kerrigan's Illness in Film

Jack Kerrigan is hobbling about the big U studio on crutches, following a scratch on the foot and the development of blood poisoning. But Jack is not allowed to take a vacation because of the need of crutches.

Director Jacques Jaccard was horrified when he learned of the condition of his lead and furthermore saw a week's lay off for himself and company. Then he began writing a scenario for a picture in which Kerrigan could use his crutch, swollen foot, and general illness to advantage.

The company is producing "The Proof of a Man," and many of the players about the studio think Kerrigan is merely acting with his crutch. The picture is laid in Chinatown of San Francisco.

Frank Lloyd is this week directing a two reel picture "The Vagabond," by Ruth Anne Baldwin, in which Herbert Rawlinson plays the title role. The other members of the cast for this melodrama are William Worthington, Anne Little, and Helen Wright.

Another Scenario for Himself

Mrs. Rose Janowitz, who for the past year has served her brother, Manager Isadore Bernstein, of the West Coast Universal studios as assistant, left last week for Louisville, Ky., where she will remain until the holidays in company with the little daughter of Manager Bernstein, who will attend school in that city.

Robert Z. Leonard has written another scenario for himself which is being produced. The title of this single reel is "The Little Sister," and Ella Hall will play the title role.

Louis Joseph Vance is having a strenuous time keeping ahead of the "Trey-o'-Hearts" producing company under the direction of Wilfred Lucas. When he arrived here a few days ago they were waiting on working script, and it was necessary to wait two days.

Mr. Vance is now writing the ninth instalment of the serial and the company is producing the eighth, which will be released under the title of "The Counterfeit Rose." Like all the preceding instalments there is a big punch in every scene of the series number eight, the biggest feature being the burning of a specially constructed three-story building, at the new Universal City.

Two Fire Departments in Scenes

Two Hollywood fire departments were used in the fire scenes. George Larkin, as Alan Law, performed another thriller when he swung to the third story window of the burning building on a rope and rescued the heroine. Aside from a few scratches and small blisters none of the members were injured.

Director Lucas put in the most strenuous day of his motion picture career and in the evening told members of the company he felt as if he had just experienced the greatest Fourth of July celebration of his life.

Members of the U Joker Company under the direction of Allen Curtis is filming "When Their Wives Joined the Regiment," a travesty on the present European war written by Clarence G. Badger. Max Asher and Louise Fazenda are playing the leads.

The members of the Harry Edwards Joker Company are making "The Dear Hunter," from a story by Chief Jimmie Dayton of the U scenario department. It may be added that this is the open season for deer hunting in California.

Whole Picture Double Exposure

A decided novelty is being produced by the Charles Giblyn Company under the title of "For the Cause," a one reel melodrama. In this Murdock McQuarrie plays the two leading parts and practically all of the picture will be double exposure work.

The marvelous work of the Buzzards Bay, Mass., wireless operator in governing a fifty-foot launch by wireless, gave Dr. H. G. Stafford, of the Universal scenario department, food for thought, and he has produced a scenario, "The Silent Peril," which will show this latest use of wireless.

The picture is being made by the Henry McRea 101 Bison Company. Marie Walcamp, William Clifford and Sherman Bainbridge will be featured.

Director Colin Campbell and Selig players are home after spending a week on the California sand dunes near Oxnard taking scenes for "The Carpet of Bagdad," in which fourteen camels and other caravan accessories were used. The settings for Oriental streets are nearing completion and it is probable the big scenes in which many extra people will be used will be filmed soon at the Selig Jungle Zoo studio.

Complete Local Kalem Plant

Arrangements are now being made to install a laboratory at the Hollywood Kalem studio under the management of Marshall Neilan. Heretofore all film has been sent to the New York office for developing, cutting, and printing, which arrangement has been very unsatisfactory in many respects.

The Smalley Bosworth Producing Company has been filming "The Hypocrite," a five-reel subject. The Bosworth studio, at Occidental and Council streets is nearing completion and this week the first laboratory work was done there. The stage, dressing rooms, and light diffusers are not finished, and the companies are working at the Loftus studio in Hollywood for the present.

Max Figman and Lolita Robertson (Mrs. Figman), who have been playing at the Jesse Lasky studio, after completing "What's His Name," thought they were going to have a three week's vacation, but at the end of a week a telegram called them to San Francisco to play leads in "The Old Curiosity Shop" at the Belasco Alcazar Theatre, for a two week's engagement.

Col. Rhys Price, who served under the British flag throughout the Boer war, and proved himself a regular soldier of fortune when three or four years ago he organized an army composed of eleven cow punchers and about one hundred greasers, in Lower California, and took the town of Tiajuna, by storm, is now a motion picture actor and is assisting Director D. W. Griffith with the military and cavalry movements for war scenes in "The Clansman."

For this work he is proving a genius. Price was held in Los Angeles jail for many months following his filibustering, when Pres. Diaz offered $10,000 for his head, and quite a diplomatic tangle was brought on by his arrest. England claimed him as a military subject. Finally the Federal Government washed its hands of the entire affair and turned him free.

Will Select Players Independently

The Masterpiece Film Manufacturing Company, a close corporation, capitalized at $300,000, and composed of Los Angeles business men, began work last week at the Court street studio, Los Angeles, on the production of their first release, "The Hoosier Schoolmaster," from the book by Edward Eggleston.

The production is being filmed under the direction of Marion De La Parelle and E. J. Clawson, with Max Figman playing the part of Ralph Hartsook, and Lolita Robertson taking the character of Hannah Thompson. The release will consist of five reels.

It is the intention of this company to make nine releases during the year, all of which will be from famous plays or copyrighted novels, and within the next few weeks the entire program for the year will be announced. At the present time the company has options on twenty or more stories or plays.

The leading parts of each production will be taken by stage celebrities of the same magnitude as Max Figman and Lolita Robertson. Only clean high-class comedy dramas will be produced. The company will not maintain a stock company of players but will select the actors and actresses for each production independent of previous work or future subjects, choosing a type best suited for the part, in the same manner as players are selected for stage productions in England and other foreign countries.

George Lessey Staging New Play

Director Henry McRae, under whose guiding hand the greater number of the spectacular 101 Bison Western-Indian dramas have been produced, is bringing out a new work entitled "Daughter of the Plain."

"Love and Surgery" is the title of the first H. Pathe Lehrman comedy being made for release under the new Universal brand, the "L. K. O." It is a characteristic "Lehrman" product and in it are two notable actors of the vaudeville world, Billie Ritchie and Gertrude Selby.

After putting the finishing touches to "The Law of the Lumberjack" and "A Daughter of the Redskins," two sensational dramas, the 101 Bison (Universal) Company, under the direction of Henry McRae, has returned from a fortnight's stay in the forests of giant sequoias in the Sierras of the country in and around Hume, Cal. And with them they have brought many a tale of adventure and narrow escapes from danger.

George Lessey, of the Universal staff of directors is now putting on a picture starring King Baggot called "The Treasure Train" and had to compete with quite a new and trying situation to secure local color. The picture deals with a hold-up of a train load of children and quite a problem loomed up as to where they would get the children. But arrangements were made with various orphan asylums and when this scene is filmed at least 250 children will be the guests of the Universal Company.

Julius Stern of the Universal Company, although he has been in the motion picture business for six years, had never appeared on the screen until the present series featuring Christy Mathewson was inaugurated. Mr. Stern is shown supervising the signing of Matty's contract.

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Mysterious Lodger." (Vitagraph. Thurs., Aug. 28.)—The engrossing story of a man's fight against his fate, which made him the husband of a drunken woman and pointed suspicion at him as her murderer when she accidentally killed herself. Maurice Costello and Constance Talmadge are cast in the leading parts.

"The Terrible Lesson." (Biograph. Thurs., Aug. 27.)—A drama of the housemaid that saves her crook husband from committing robbery by substituting false money for the real money in the safe. It would be engrossing in its entirety but for the fact that the main events, the grip of the railroad frog upon the foot of the man, does not convey the illusion of great danger, because it happens on a siding.

"Slippery Slim and the Fortune Teller." (Essanay. Thurs., Aug. 27.)—One of the best of the "Slippery Slim" comedies that have been issued. Slippery turns the tables on Pete by telling his fortune in the gypsy's tent, and instilling into him mortal fear of Sophie. Thereupon the field is cleared of rivals, and Slim has matters in his own hands.

"The Aggressor." (Lubin. Two reels. Thurs., Aug. 27.)—Full of disappearances and reappearances, seeming deaths and resurrections of the supposed dead, this two-reel drama is too complicated and involved to make a distinct and single impression on the mind of the spectator. The wild and lawless atmosphere of the Northwest pervades the story, and in a way, serves as an excuse for its indirectness and its lack of lucidity.

"Who Killed George Graves?" (Selig. Two reels. Mon., Aug. 31.)—This story of a murder with all the circumstantial evidence pointing to an innocent man as the guilty person, is cleverly and convincingly put together until the crucial scene is reached, and then the whole thing breaks down. The real murderer is one of the jurors and without rhyme or reason, he faints away during the trial and gives a deathbed confession of his own guilt. It is quite the right thing for him to do to make the story end pleasantly and within the allotted space, but is not what would have actually happened.

"The Lost Cord." (Vitagraph. Wed., Sept. 2.)—Highly entertaining comedy of the fat man who loses the support of his bathing trunks and of the thin man who loses his clothes and has to go home in the fat man's. The pretty girl gives zest to the picture by encouraging the rivals in their practical joking.

"By Whose Hand." (Lubin. Two reels. Wed., Sept. 2.)—A gripping and dramatic story built around a mysterious murder. Suspense is sustained until the very end when the true murderer is revealed in the person of the butler. The faithful butler had made away with a gambler who was blackmailing the son of his master.

"To Be Called For." (Selig. Wed., Sept. 2.)—Tender story of the country girl who has to do without the pretty clothes that she would so much like to have. In this instance she gets a beautiful dress, but just how she gets it had better be left untold, because the telling would destroy the interest in the picture.

"As It Is In Life." (Biograph. Reissue. Wed., Sept. 2.)—This title is somewhat misleading, because what happens in this picture is not as it is generally in life. When the time comes for the daughter to marry, it is nonsense for the father to think that he has got to give her up for good. And yet on this hinges the wholepoint of the story. Mary Pickford is the star.

Never Too Old." (Lubin. Split reel. Tues., Sept. 1.)—The dashing widow and the matrimonially eager old country loafer make some keen fun when they meet through an advertisement in a paper. The widow gets all that the prospective bridegroom has, and when her husband comes in she turns out to be not a widow, but very much married. On the same reel with "The Green Alarm."

"The Green Alarm." (Lubin. Split reel. Tues., Sept. 1.)—A parrott performs the services that the geese did for Rome in the early ages, but not for the head of a great government, but only for the owner of a chicken coop, when two desperate fowl-stealers break in. The alarm does the work and the police arrive on the scene of action in time to perform a gallant rescue of the hens. On the same reel with "Never Too Old."

"The Hidden Letters." (Vitagraph. Tues., Sept. 1.)—The letters come to light after the death of the husband's first wife and reveal her infelicity. The girl that has loved him all the time with supreme self-denial does not help him to learn this, although it would at once open the way to their marriage. The husband learns anyway, and he makes the girl his wife. The acting of Norma Talmadge, Julia Swayne Gordon and Antonio Moreno, heightens the intensity of the story.

"An Absentminded Cupid." (Edison. Mon., Sept. 7.)—An absentminded booklover, whose actions send one into roars of laughter, is the means of patching a petty quarrel of two lovers. William Wadsworth, Ed Boulden and Gladys Hulette are the principals.

"The Blind Fiddler." (Edison. Tues., Sept. 8.)—A beautiful fairy tale containing a fine moral. The old blind fiddler plays to the fairies in the forest. They will grant any wish he desires. He asks to be able to see. But after he regains his sight the world is not as pretty as he imagined, and he prefers to go back to darkness. Bigelow Cooper, Margaret McQuade and Viola Dana interpret this story in a charming manner.

"The Fuse of Death." (Kalem. Two reels. Wed., Sept. 9.)—Princess Mona Darkfeather plays the leading role in this stirring drama of Western life. The trader who tried to steal land belonging to Indians on which gold has been discovered meets a just fate when the Indian girl in revenge lights a fuse that leads to a barrel of powder and the house is blown up. The trader has been left inside in a drunken stupor.

"A Mother's Atonement." (Kalem. Tues., Sept. 8.)—The overwhelming desire of a mother to have her daughter marry wealth causes this tragedy of modern life. The daughter is obdurate and marries the poor man she loves, and misery and poverty follow quickly. The mother is obdurate and refuses help. Years afterward the granddaughter comes into the hard-hearted mother's life as a manicurist and age has now brought softening. She relents and receives her with open arms.

"Ham the Lineman." (Kalem. Fri., Sept. 11.)—Diverting and amusing is this burlesque of a jealous husband's suspicions of the foolish-looking lineman who comes to repair the telephone. It is up to Ruth Roland, who plays the wife, to pacify the irate husband and show him the error of his ways, but she doesn't get the chance until the house has been turned topsy-turvy by the efforts of husband and police to capture the suspected offender.

"Getting Andy's Goat." (Edison. Wed., Sept. 9.)—Andy buys an obstreperous goat and at once gets into trouble. But it happens that the goat is the cause of the finding of a valuable package that it was thought he had eaten, and thereafter Andy and his mother and the goat parade in their affluence, the pride of the neighborhood. The reward was considerable, it must be remembered.

"The Better Man." (Lubin. Fri., Aug. 28.)—Two brothers love the same woman, and the less deserving wins her, while the other has to go to jail through an unfortunate accident. In the end he proves that he is the better man, but goes back to prison, and the brother promises to be a kinder husband. A drama that combines strength of presentation with a sound moral.

"A Low Financier." (Selig. Split reel. Fri., Aug. 28.)—He is the sort of financier that demands payment in advance and then refuses to carry out his part of the contract. But no one can much blame him for running off, because what he agreed to do is to submit to the dissecting table. On the same reel with "Breaking Into Jail."

"Breaking Into Jail." (Selig. Split reel. Fri., Aug. 28.)—The breaking into jail is not for the purpose of a jail delivery, but to seek material for stories. Jim aspired to be a writer and thought that this would be a good way to see life at first hand. It is a very funny comedy. On the same reel with "A Low Financier."

"Such a Hunter." (Vitagraph. Fri., Aug. 28.)—John Bunny is in a new role, a reawakened Baron Munchausen. He talks mightily about his prowess as a hunter and the big game that he has bagged, but when a tame bear shows up, he runs like a scared rabbit and the bear simply eats out of the hand of his unboasting rival.

"Spending It Quick." (Biograph. Split reel. Sat., Aug. 29.)—Automobiles are fast things in more ways than one, and one helps to relieve the father's pocket of its superfluous weight of coin in rapid-fire order. The automobile jumps a precipice and then he has no money at all. On the same reel with "Baseball, a Grand Old Game."

"Baseball, a Grand Old Game." (Biograph. Split reel. Sat., Aug. 29.)—The many opportunities which the national game has afforded for burlesque, especially of the dyed-in-the-wool baseball crank, are taken advantage of in this picture. It is shown with "Spending It Quick."

"Broncho Billy's Indian Romance." (Essanay. Sat., Aug. 29.)—Tender love story of the Indian maiden who loves and loses. Broncho Billy is the idealized object of her affections, but his girl comes back to him when she learns that he is sick, and then there is no place for the little Indian.

"The Harbor of Love." (Selig. Sat., Aug. 29.)—Obvious story of the girl who refuses a man and then finds out too late that she really loves him. The man has then found his real heart's desire in a little fisher maiden.

"Josie's Coney Island Nightmare." (Vitagraph. Two reels. Sat., Aug. 29.)—Uproariously funny farce that details the laughable adventures of Josie and Hank on their first visit to the Island by the Sea. Josie dreams a dream of most undreamt things, and when she and Hank wake up, the tide has enveloped the seat of their slumbers.

"The Counterfeiter's Daughter." (Biograph. Mon., Aug. 31.)—A thrilling drama of the crook who reforms on account of his innocent-minded and unsuspecting daughter. The love interest is interwoven with the more serious events by the introduction of a handsome young detective who wins the heart of the girl.

"The Wrong Flat." (Vitagraph. Mon., Aug. 31.)—A comedy that just escapes being risqué and is none the less enjoyable on that account; the fact is, the peril that confronts a wife when she starts to take a bath in an apartment that is not hers and the lawful tenant's husband comes in and makes himself perfectly at liberty and at home, is thoroughly delightful.

UNIVERSAL PROGRAM

"The Bachelors' Housekeeper." (Crystal. Split reel. Tues., Sept. 8.)—On the same reel with "Was He a Hero?" The three bachelors all fall in love with their housekeeper, and then she introduces them to her husband. Rather an old idea.

"Was He a Hero?" (Crystal. Split reel. Tues., Sept. 8.)—On the same reel with "The Bachelors' Housekeeper." Dick, to gain permission for his marriage, places smoke bombs in his intended's house and then rescues her and her parents, thus gaining their good will. A conventional story containing little humor.

"A Bogus Baron." (Sterling. Tburs., Sept. 3.)—In which Ford Sterling dresses as a baron to win a girl for another man, but due to the usual sidesplitting mix-up one is at a loss as to whether be succeeds in his mission or not.

"Matty, the Universal Boy, No. 5." (Imp. Thurs., Sept. 10.)—In which Matty joins the boy police of New York and rounds up a band of boy crap shooters and cigarette smokers. A good moral to tbis picture, which will entertain young and old. A clever police dog performs.

"Curing a Lazy Wife." (Crystal. Tues., Sept. 1.)—Rather colorless. Vivian Prescott plays tbe lead. As a lazy wife she fools her husband, who tries to cure her. Quite a bit of actions transpires before he discovers she is faking.

"His Wife's Flirtations." (Sterling. Mon., Aug. 17.)—The gay wife of the country farmer flirts with every man she meets. A traveling salesman so arouses her husband's ire and the suspicions of tbe sheriff that a comical chase results.

"Universal Ike Nearly Gets Married." (Universal Ike. Tues., Sept. 8.)—Ike's would-be father-in-law thinks he has inherited a legacy and prepares to welcome him to his family, but it develops that it is a debt instead and Ike meets his Waterloo. Funny in parts.

"Little Meg and I." (Victor. Mon., Sept. 7.)—An excellent drama with J. Warren Kerrigan, Vera Sisson and George Periolat leading the cast. An old seaman tells his mates how he once loved a rich girl far above his station, and how their marriage was presented through the falsehood of schemers, which resulted in her suicide.

"Boy." (Eclair-Universal. Two reels. Wed., Sept. 9.)—The leads are played by Alec B. Francis and Willie Jackson. The picture is a pathetic one and will be enjoyed more by the deep thinkers and better educated. Due to his drinking habits, Jerry's wife leaves him and takes her boy with her. Jerry, frantic without bis cbild, enters the church and becomes a priest. His son returns and acts as choir boy. Later the boy returns to his mother; he is taken ill, and when his father reaches bim, dies. Husband and wife fail to be reconciled. He returns to the monastery and she joins a nunnery.

"No Show for the Chauffeur." (Eclair-Universal. Sun., Sept. 6.)—An amusing comedy in which the wits of a man and woman are pitted against each other, with the man getting a shade the better of the argument. The chauffeur takes his master's place while be wins a wife posing as tbe chauffeur.

"The Phantom Light." (101 Bison. Two reels. Sat., Sept. 12.)—There are too many superfluous scenes in this old Indian legend to command continual attention, and it is doubtful if Indians used rifles at the time the legends originated. Big Moon promises his daughter to the man who returns from the mountain first with a deer. Two brothers set out on the mission. One, seeing the other is victor, kills bim. Later, all due to his villainy, the whole tribe is wiped out and he is consumed by fire, hence the phantom light which reminds all Indians of the tragedy.

"Under Arizona's Skies." (Frontier. Sun., Sept. 6.)—Because of his brave conduct in protecting two girls from a band of hostile Indians, the bandit is pardoned by the mayor of the town. Joe Franz and Dolly Larkin play the leads in this exciting drama.

"Jam and Jealousy." (Joker. Sat., Sept. 12.)—Jealous lovers, a pair of ridiculous boboes and a cop combine their forces and make this an uproarious comedy. Max Asber, Louise Fazenda, Bob Vernon, Gale Henry and William Franey play these characters.

"The Angel of the Camp." (Powers. Fri., Sept. 11.)—A beautiful story, but Ray Gallagher is hardly suited for a rough and ready cowboy's part. Edna Maison is the other lead. The picture tells bow tbe reformation of a "bad man" was brought about through the influence of a Salvation Army lass whom the Western town had learned to love.

"Beau and Hobo." (Joker. Wed., Sept. 9.)—The lover masquerades as a hobo in order to approach the girl of his heart, as her father is mucb adverse to his presence. Tbe girl mistakes a real hobo for bim and the consequences are quite funny. Ernest Shields and Mrs. Mattox are the principals.

"Feeding the Kitty." (Nestor. Fri., Sept. 11.)—Eddie Lyons and Victoria Forde create a good bit of fun in this picture. The young wife thinks her husband has gone out with the maid and a lot of trouble ensues until she finds that the maid is with a cop. Later hubby comes in, quite drunk, and dispels all her doubts on the maid question.

"A Daughter of the Plains." (Nestor. Wed., Sept. 9.)—Played by William Clifford, Sberman Bainbridge and Marie Walcamp. One seldom sees a Western containing so much action and such an absorbing plot. Marie is the sole survivor of the settlement after it has been attacked by Indians. She is found by Clifford, who takes her to his cabin, where she meets Bainbridge. Clifford falls in love with the girl and Bainbridge does his best to ruin their love affair. Later he is killed by the marauding reds and Clifford and Marie are left together.

MUTUAL PROGRAM

"The Milk-Fed Boy." (Majestic. Tues., Sept. 1.)—An amusing comedy-drama that will entertain the children. Johnnie's bringing up makes him cowardly, but when he sees his mother attacked by a tramp his cowardice soon leaves him, and he becomes a man in a minute.

"The Miner's Baby." (Reliance. Wed., Sept. 2.)—Played by Arthur Mackley, Florence Crawford and Richard Cummings. A simple but pathetic story. The old miner is indifferent to his baby until he thinks that it has been stolen, and sees his neighbor mourning the loss of his. Then his whole aspect changes.

"A Modern Othello." (Beauty. Tues., Sept. 1.)—A fine comedy. Excellent photography and scenes. Harry Pollard and Margarita Fischer in the leading parts. Hubby is jealous of his wife and when he mistakes a woman for a man and sees her in his wife's room, his rage is uncontrolable until he discovers the truth.

"Our Mutual Girl, No. 33." (Reliance. Mon., Aug. 31.)—In this chapter Dubar returns Margaret's jewels after wresting them from his brother, who commits suicide tbe moment after. A number of points of interest in New York are shown, including Washington Square, the U. S. Customs House, Wall street and Trinity Church and the New York Stock Exchange. Later Margaret sees Irvin S. Cobb, Will Irwin and Dubar embark for Europe as war correspondents.

"Bill Organizes a Union." (Komic. Sun., Aug. 30.)—This picture, which is number five of the "Bill" series, is an excellent comedy. Bill and all the other office boys in the building go on strike, beat up the scabs and employ a brainless person to fill Bill's job, who mixes things up so that Bill's boss is glad to take him back. Limburger cheese is introduced with deadly effect.

"Arty the Artist." (Thanhouser. Sun., Aug. 30.)—In which "Vic," the originator of Flooey and Axel, who appear in the New York World, is introduced. He creates a lot of fun and illustrates his abilities in this novel reel.

"The Keeper of the Light." (Princess. Fri., Aug. 28.)—Muriel Ostriche and Boyd Marshall lead the cast of this drama. The rich man is in love with the daughter of the lighthouse keeper, but his mother objects to the marriage. When thieves attempt to put out the light to wreck a ship she, with the man's aid, prevents them, but due to a bullet wound she dies.

"The Mascot." (Komic. Sun., Sept. 6.)—A real side-splitter with Fay Tincher, Max Davidson and Tod Browning in the leads. A great many laughs are furnished by Browning, who dresses as a Hindoo and threatens his coming father-in-law with death.

"Turned Back." (Reliance. Fri., Sept. 4.)—In which the poor working man who has robbed to save his child is prevented from further wrongdoing by coming face to face with his victim, an old friend, and a doctor, who cures his child and sets him upon the right road.

"Mildred's Doll." (Domino. Two reels. Thurs., Sept. 10.)—A highly pleasing offering in which the granddaughter of an old miner saves his gold by secreting it in her doll, so that the robbers are unable to find it. Suspense is held throughout this feature. Clever acting by George Osborne and Mildred Harris.

"His Winning Way." (Princess. Fri., Sept. 4.)—Father does not want his daughter to marry a poor man, and when he demands $10,000 from Nolan Gottyspile, who is courting her, it goes pretty hard with the young fellow. But he manages by a little high finance to raise the money, and just when more is demanded the news comes that he is the heir of a big fortune. Boyd Marsball, Mary Hall and Riley Chamberlain are cast in the main parts.

"Sierra Jim's Reformation." (Majestic. Tues., Sept. 8.)—The insuppressible Western bandit turns up again to be reformed by tbe smile and the word of a pretty girl. The bandit thereupon goes off across tbe Great Divide to begin a new life. Special mention should be made of the distinct and steady photography.

"The Sheriff's Choice." (Reliance. Wed., Sept. 9.)—A father is torn between paternal love and stern duty. His son has become a bandit and as the sheriff be must make an honest effort to capture. He does capture him, and gives him one chance to escape. Tbe son rides into the quicksands and perishes. The drama is tense in its dramatic quality, and the ending is entirely in keeping witb the characters, and yet it comes upon us as a surprise.

"O'Flanagan's Luck." (Royal. Sat., Sept. 5.)—A good funmaker of tbe rougb and tumble variety. The speed and rapidity of the movement allows no interval between the laugbs of those who are devoted to this kind of entertainment.

"The Silver Candlesticks." (Kay-Bee. Two reels. Fri., Sept. 11.)—Torino, a Spaniard, in order to save his child from deatb, steals the silver candlesticks from the altar of tbe church. But bis conscience bothers bim to such an extent that he returns tbem. The padre witnesses their return, and hears the man's prayer for the recovery of tbe cbild. He prays also, and the child, wbo is tbought to be dead, recovers. The scenes are tbe strong point in this drama. It will appeal more to the serious minded.

"A Brand New Hero." (Keystone. Sat., Sept. 5.)—In which Roscoe Arbuckle rescues the chief's daughter from the water and is created an officer of the force. Numerous times do villainous rivals plot his downfall but he comes through with flying colors. A good many laughs in this.

"His New Profession." (Keystone. Mon., Aug. 31.)—Charles Chaplain appears in tbis picture and, as usual, whenever he appears it is a laugh throughout. He gets a job wheeling a cripple around, but a pretty girl, a beggar and a furious young nepbew cause his downfall and much merriment.

"The Baggage Smasher." (Keystone. Thurs., Sept. 3.)—Chester C. Conklin disports himself in this picture to the great amusement of all. He assumes the role of baggage smasher and gets into a lot of trouble with two honeymooners.

"The Song of the Sea Shell." (American. Fri., Aug. 28.)—Beautiful photography and scenes. The story is rather obscurely put. The shepherd dreams that his sweetheart has run away with a city man, but he awakes and finds her standing beside him. Ed Coxen, George Field and Charlotte Burton play the leads.

NEWS WEEKLIES

"Hearst-Selig News Pictorial, No. 52." (Selig. Thurs., Aug. 27.)—We are carried from Mexico to the seat of the gigantic war in Europe in this issue, but to relieve the depressing feeling that the sights of war might cause, we are given views of the more peaceable pursuits, such as horse-racing, automobile racing, and golfing.

"Hearst-Selig News Pictorial, No. 53." (Selig. Mon., Aug. 31.)—The photography of this issue is entirely up to the standard set by this pictorial review. Among the events chronicled in pictures are a baby show and an exciting baseball game between pennant contenders.

(Continued on page 76)

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"TEMPTATION"

(Warner's—Three Reels)
REVIEWED BY PETER MILNE

THIS is a picture of English make, and the producers have put before the public an exciting melodrama full of sensational scenes well placed, which will keep the spectators' interest whetted throughout. It is a picture in which the villain and the struggling hero battle for supremacy, and, thanks to the latter's beloved, he is the victorious one.

The action of the picture is rapid from the start, nor does it let up at all until the last scene. While the acting may not be of the most excellent variety and the events which transpire are slightly miraculous, still there are not many



THE CROOK'S ESCAPE FROM THE TRAIN

people that will not enjoy it and be absorbed by its thrilling train of incidents.

The story opens showing a young man who is busy on inventing a new variety of torpedo, and he is so enwrapped in his work that he forgets his sweetheart. His rival in love and business attempts to steal his secret but is thwarted by the owner after a fine battle in the dark, but the inventor is severely injured while the other makes his escape.

Many times after does he attempt to rob Jack of his invention which leads to daring rides on the top of swaying freight cars, a thrilling holdup and an escape from the train, motorboat chases and finally the complete destruction of the villain and his aides by the mechanism with which they planned to destroy Jack and his sweetheart—a powerful bomb.

And after it is all over and Jack's invention is a success, he returns to his home village with Lucy and claims her as his bride.

This is certainly a stirring film, one that will keep the house breathless, due to the thrilling episodes in which it revels. The photography and scenes are good, and cause each scene to be so much stronger.

"THE HEIR OF THE LAGARDES"

(Titan Film Corp.—Five Reels)
REVIEWED BY PETER MILNE

LIKE all films of foreign manufacture, this one excels in artistry and photography, and this is the most notable feature of the picture, although the acting is of the best variety and the story a fine one.

The scenes of the production, the majority of which are laid with great care and due, in all probability to their great depth, furnish a striking stereoptic effect, which is none too common in the average motion picture. The figures seem to stand out with unusual clearness, apart from their backgrounds, so that one seems to be looking more at flesh-and-blood persons rather than their counterparts.

The picture takes place at the time when Louis XVI held sway over France, and the elegant costumes that the characters are seen wearing conform with the period, and are even as beautiful as the sets and photography.

That the production is the finished work of an artistic director is plainly obvious, and that a cast of finished dramatic artists perform is just as noticeable. They come from the best dramatic companies of France, and prove by their acting here that they are worthy of the Comedie Francais, the Odeon and the Sarah Bernhardt theatres.

Their performing is of the French variety, but contrary to the usual case, none of the parts are overdone; true, the acting is of the emotional variety, but it is not prominent. In other words, it is acting of the best sort. The cast consists of M. Ravet, Berthe Bovy, Mille Goldstein, Georges Vague and M. Godeau.

One of the first public showings that the picture received was at the Tokeneke Country Club, Rowaten, Conn., where a number of club members enjoyed it and appreciated it to its fullest extent. And it is just such an audience that will admire the picture most. Those who love nothing but lightning action and sensational happenings will not be so well pleased with it, as it contains little rapid action.

But those who know a well acted picture when they see it, and who are any way artistically inclined, are those who will take pleasure in witnessing it.

But it is not entirely devoid of action as several realistic duel scenes are introduced, and some of the actors often demonstrate their abilities as swordsmen in startling and exciting moments.

The story: Because of a grievance of a one-time friend the heir of the Lagardes is kidnapped and is thought by his mother to be dead, but after exciting events have taken place and the heir has been through many hands and adventures, he returns to his own amid the great rejoicing of his friends.

"SHADOWS"

REVIEWED BY PETER MILNE
(Imp-Universal—Two Reels)

A THOROUGHLY safe line of praise to offer in regard to this picture is that such a thing has never been attmpted or accomplished with success before the present time. A few years ago, or perhaps even a year back, the idea would have been pooh-poohed and ridiculed as an utter impossibility—that one man should impersonate all the characters of a play in which there are ten.

Some years ago an actor in the legitimate field, Henri De Vries, impersonated fine characters in a police court trial play and received universal praise for his cleverness. But his acting, while compelling admiration, was of no higher merit than King Baggott's in "Shadows."

But it has been done with great success by King Baggot. He actually portrays ten different characters, in most every scene, two of which are on together, and one, exceptionally well executed, in which he appears three times.

In a way it is the marvelous technical powers of motion picture photography that permits this feat to be executed. But in a larger sense it is the great versatility of Mr. Baggot, together with his splendid ability of make-up, character portrayal and individual technical understanding, that is responsible for the realization of this picture.

The story is not merely introduced as a side issue, either; it is a good one. The wayward son accused of robbing his father, but at length being exonerated through the efforts of a detective.

The entire production is certainly a masterpiece of work both in regard to the art of the photographer and the "cast," both in a technical and dramatic sense. It is a picture that all will appreciate, and realize the amount of labor and time that it must have demanded.

United Makes Record in Seven Months

Handling of Kellermann Picture a Sample of What the Firm Has Done —Manufacturing Report Emphatically Denied

THE United Booking Office Feature Picture Company, Inc., has made substantial strides since its inception seven months ago and has booked box-office winners in the film game that entitles it to consideration among film exhibitors.

The company wishes to enter an emphatic denial of the report that it would embark in the manufacture of films upon any scale. The United Booking Office Feature Film Company, Inc., is going to devote all its attention to the booking end, sending out efficient judges to inspect personally every feature film turned out by European and American factories and placing those deemed worthy of booking upon the list available for exhibitors.

This photoplay booking concern does not intend to show any theatre discrimination with its pictures. The company will book with anyone and everyone and stands ready to make every effort to give the exhibitors feature films that will bring results into the box offices.

The concern is now booking a large circuit of theatres and stands ready to guarantee more consecutive weeks than anyone else in the booking business. In all branches of the photoplay promotion and booking the United Booking Office Feature Picture Company, Inc., has thoroughly experienced men employed to give the exhibitors, theatres and films their attention.

In handling the booking for the Annette Kellermann feature film, "Neptune's Daughter," the company established photoplay box-office records that will stand for some time to come. The Kellermann picture played fourteen weeks at the Globe Theatre, New York; ten weeks at the Nixon Theatre, Pittsburgh, and is now in its twenty-second week at Fine Arts Theatre, Chicago, in addition to playing road dates en route.

This feature is only one of many big features the company is handling on the booking list. The company has out its judging corps making daily inspection of the hundreds of films that are constantly being turned out for film presentation in New York and elsewhere.

Werba and Luescher, New York Theatre Building, New York City, has, in addition to purchasing the New York state rights for "Manon Lescaut," obtained the state rights for New Jersey.

BUFFALO EXCHANGE MEN IN NEW YORK

J. M. Sitterly and J. Robson Stevens, members of Stevens Attractions, 15 Chapin Block, Buffalo, N. Y., are now in New York City and are looking over the feature business here. They report that the feature business has been unusually profitable in Buffalo during the summer months.

On the first of September these two men will organize the International Vaudeville Company, covering the Eastern States and Canada. Clara Urwin, who will hold the position of general manager of this concern, is now visiting Canada obtaining bookings with which to start the new concern.

KLEINE BUYS ATSCO SCREEN

A Radium Gold screen was recently purchased from Atsco, Inc., by George Kleine for use in the private projection room of his company in connection with one of the Kleine special lens.

NEW WAR DRAMA

"England's Menace," a stirring drama founded on the possibilities of invasion by a foreign power, has been released by the Cosmofoto Film Company, New York City.

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VAUDEVILLE TEAM IN PICTURE SKETCH

The famous vaudeville team of Ben Deely and Marie Wayne, who for more than ten years presented the sketch, "The New Bellboy," on the Orpheum and the Keith circuits, recently decided to enter the motion picture field and are now at work for the Balboa Amusement Producing Company, at the Long Beach, Cal., studios of that corporation. While in vaudeville, Mr. Deely evolved ideas for presentation in films a series of comedy releases around the adventures of one "Ima Simp, Detective," and he secured the services of William Wolbert, for many months a director of Joker comedies for the Universal Company, as director of the new Balboa comedy aggregation.

Charles Dudley, long associated with the Keystone, Monopol and Universal players, who has been a member of the Balboa's organization since it was formed, is one of the fun-makers working with Deely and Wayne. Others are Henry Stanley, a veteran actor; Archie Warren, Brent Carruthers, Suzanne Rogers, Robert Barrow and Alice Brookton. Percy de Gaston is camera man for the new company.

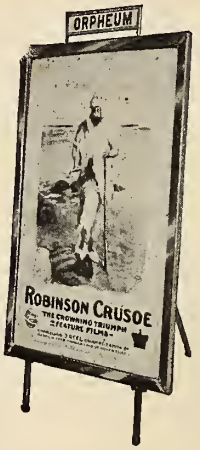
SEES BRIGHT FALL OUTLOOK

The Newman Manufacturing Company, which operates three factories, one at 717 Sycamore street, Cincinnati, Ohio,; one at 101 Fourth avenue, New York City, and another at 108 W. Lake street, Chicago, Ill., manufacturers of brass frames, railings, easels, etc., are reporting excellent business, and are running full capacity. Its salesmen report an encouraging outlook for fall business.

The Western, Central and Southern States particularly are showing marked improvement in business conditions, and the Eastern and New England States will come along in due time.

"It is remarkable the number of new theatres which are now in the course of construction, mostly large and attractive theatres," says S. J. Newman, secretary of the firm, who has a wide acquaintance among theatre owners. He reports that the majority are of the impression that business conditions will show a great improvement this coming fall.

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Independent Board of Trade Organized

At Meeting Held at the Hotel McAlpin, New York, August 29, William Fox, the Prime Mover, Is Elected President

IN response to an appeal issued by William Fox, president of the William Fox Amusement Company, independent manufacturers, exchange men and exhibitors, convened at the Hotel McAlpin, New York City, at 11 a.m., on Saturday, August 29, and organized the National Independent Motion Picture Board of Trade, which procured articles of incorporation on the Thursday previous to the meeting.

The following paragraph from the articles of incorporation relates the express objects of the organization:

"To foster trade and commerce and the interests of those engaged either as manufacturers, distributors and exhibitors of motion pictures, to reform abuses relative thereto, to secure freedom from unjust or harmful exactions, to eliminate unfair competition and restraint of trade, and combinations in restraint of trade, to obtain legislation necessary to correct certain present harmful conditions to the motion picture business, and to regulate trade and commerce in that business so that the same shall be free, open, unrestrained and fair to all; to diffuse accurate and reliable information as to the standing of manufacturers, distributors and exhibitors and other matters, to procure uniformity and certainty in the customs and usages of trade and commerce, to obtain a standardization of machines, films, appliances and appurtenances to the said business, to settle and arbitrate differences between and among its members, and to promote a marked enlarged and friendly intercourse between and among the members thereof."

The number of motion picture men present at the convention was small compared to the numbers represented in the board. Those who were unable to attend in person sent their regrets, sincere co-operation and checks to advance the cause. It is estimated that almost $75,000,000 of capital was represented, although those present numbered only a hundred.

The following officers were elected at the meeting: President, William Fox, of the William Fox Amusement Company; vice-presidents, A. H. Sawyer, of Sawyer, Inc.; J. M. Shear, Solax Company; H. M. Horkeimer, Balboa Feature Films; B. K. Bimberg, Schuyler Amusement Company; H. S. Schwalbe, Electric Theatre Supply Company; treasurer, Winfield R. Sheehan, Box Office Attractions Company; secretary, Jesse L. Goldberg, Life Photo Film Corporation.

The directors are: William Fox, L. J. Selznick, World Film Corporation; A. H. Sawyer; H. M. Horkeimer, and Winfield R. Sheehan, of the Box Office Attractions Company.

The Committee on Revision of By-Laws; William Fox, L. J. Selznick, A. H. Sawyer, Arthur N. Smallwood, Smallwood Film Company, and Edward Roskam, of the Life Photo Film Company.

The Executive Committee consists of the officers and directors; four more of the latter are to be elected by the Executive Committee.

All three divisions of the motion picture trade were well represented at the gathering. Those present were: George K. Rolands, Roland Feature Film Company; Howard E. Spaulding, Paramount Pictures Corporation; J. M. Shear, Solax; H. M. Scott, Sterling Camera and Film Company; Mark M. Dintenfass, Victor Film Company; F. E. Holliday, Bob Ray; B. A. Busch, World Film Corporation; M. Friedman, Playgoers; Percy R. Weinich, Manhattan Feature Film Company; Eugene Elmore, Illustrative Amusement Company; Sam Trigger, president of the Motion Picture Exhibitors League; E. Peter, Texas Film Corporation; Thomas J. Beardmore and S. M. Gardenheim, Greater New York Film Rental Company; L. E. Replugh, Standard Film Company; and Eberhard Schneider, German-American Cinematograph.

Others were: Frank L. Dear, Select Photo Play Company; J. E. Monroe, F. and C. Film Company; W. A. Landan, L. and B. Amusement Company; A. Bauerfreud, Model Theatre; W. H. Linton, Hippodrome Theatre; Charles A. Gunby, Gunby Brothers; J. A. Leroy, Acme Exchange; J. W. Ostrow, Niagara Feature Film Company; D. H. Turner, Alaska Film Company; Charles Perb, Box Office Attractions; H. R. Applebaum, Eastern Feature Film Company; Maurice Fox, William Fox Amusement Company; James Carleton, Carleton Enterprises; Ben H. Zew, Jack Loeb, John Allen, R. Wennick, T. G. Proleau, George Gronaro, M. Davis, L. Rosenbluh, C. E. Corwin and Paul M. Prince, of the Prince Film Laboratory.

AMERICAN FILMS IN SEVILLE

Motion pictures are extremely popular in Seville, according to a recent consular report. Most of the machines and films are of French make.

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POPULARIZED FILMS IN FRANCE

George Davis, of the New York exchange of Warner's Features, Inc., was a pioneer in making the motion picture popular in France. Fourteen years ago Mr. Davis and a partner got hold of a film entitled "La Passion" and traveled with it through the land of the fleur de lis. Wherever they stopped they hung up a sign bearing the legend "American Electric Palace," whereupon the inhabitants tumbled over each other to see the show.

That was in the very early days of motion pictures. It didn't take much of a film to get the money, and Mr. Davis's picture commanded an admission fee of one to two francs (20 to 40 cents). He says that nobody would even look at such a picture nowadays.

Mr. Davis left last Saturday for Cuba in the interests of Warner's Features, Inc. The intention of the company is to establish an exchange in Havana.

PLAN BALL IN CAPITAL

Thomas M. Eastwood, special representative of the Motion Picture Exhibitors League of the District of Columbia, visited New York this week in behalf of the Washington organization.

The officers of the League, to awaken new and more profitable local interest in motion pictures has decided upon a ball to be held in the near future. This will be representative of the entire industry.

Mr. Eastwood's mission was to interest manufacturers in the proposition to secure their endorsement and support.

GOES BACK TO PICTURES

Special to The Motion Picture News

Spokane, Aug. 31.

The American, Spokane's finest theatre, has returned to a policy of pictures, following the announcement that Klaw & Erlanger's Northwest representatives have failed to exercise their option on the house.

For three weeks the American has been used to house a free exhibition put on by Pastor Russell, New York evangelist. Previous to that James McConahey, proprietor of the Best Picture Theatre, used it for films.

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G. Melies, 204 E. 38th St., New York.
Mutual Film Corp., 71 W. 23rd St., New York.
New York Motion Picture Corp., Longacre Bldg., New York.
Pathé Freres, 1 Congress St., Jersey City, N. J.
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HEARD IN THE LOBBIES

The American Theatre, one of the first playhouses to be erected in the downtown district of San Francisco, following the fire of 1906, and which has been closed for the past year, is to be reopened at an early date, probably about the first of October. It is the present plan to reopen the house with moving pictures and later add musical comedy. The theatre is now undergoing extensive repairs under the direction of Edward Homan, who will have charge of the new venture.

The Franklin Theatre, located on Franklin street, near the narrow gauge depot, Oakland, Cal., is in about a completed form and will be opened at an early date. This is one of the finest of Oakland's new photoplay houses and is pioneering in a new district.

The Linden Theatre on Seventh street, Oakland, Cal., has been opened by G. A. Williams, after having been closed for quite a period. Strong programs are now being offered and the attendance so far has been quite satisfactory.

"The Autocrat," in which a mother dreams, after punishing her little son, that she is brought before a child tribunal and charged with "exercising tyrannical authority" is the title and subject matter of a picture now being staged under the direction of Lloyd Ingraham, director of the Universal Powers Company.

Among the well-known characters that have appeared in the Universal Boy series in which Matty Rouhert plays the leading part, is Justice Saunders, well known in judicial and political circles in New York.

George McCool and George Rogers, and Manager and Mrs. Van Husan, of the Laemmle Film Service Co., of Omaha, have returned from a vacation at Lake Okaboji, Iowa. While there Manager Van Husan had a delightful visit with A. K. Pay, manager of a theatre at Soo Falls, South Dakota.

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406 Court St., Los Angeles, Calif.

"MONSIEUR LECOQ"

(Leading Players—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

WHEN it comes to detective plays we must yield the palm to the French. The Detective Bureau of Paris has developed the most advanced and scientific methods for tracking down criminals in the world, and it is no wonder, therefore, that mystifying and perplexing detective plays should come from that land.



THE DUKE SURPRISES THE RUFFIANS

It is not along the comprehensive system by which the Paris police trail down the ingenious criminals with whom they have to contend that gives a working basis for these dramas. The adaptability and the shrewd penetration of individual members of the force in any set of circumstances that may arise supply the novelty and the surprises.

Monsieur Lecoq is a typical French detective, keen, alert, daring, never at a loss to act, no matter what happens. The test for his deductive powers is to discover the identity of a man who has been captured in a raid on a ruffians' den, and who steadily refuses to reveal himself. There is some reason behind this secrecy, the detective well knows, and he is not long finding it out.

He accomplishes his purpose by allowing the unknown prisoner to escape, and then trails him. The mysterious masquerader is in reality the Duke of Sairmuse, who has disguised himself to protect his wife from the blackmailers, and gets captured for his pains. That the story of the Duchess's brother, which the blackmailers were holding over her head, may not become public, the Duke maintains his veil of mystery.

It seems as if Monsieur Lecoq has been baffled, but not unless our confidence in his superior powers be greatly exaggerated. He proves his supreme ability when we least expect it; for by means of letters from the Duke's servant, Otto, he gains the knowledge that he needs of the Duke's part in the adventure.

Monsieur Devalance impersonates Lecoq with full appreciation of the task before him, and always with an eye to making the resourcefulness and the ingenuity of the detective seem absolutely natural.

WAR PICTURES **Be the first. Photographs of "World's Greatest War" taken from life—Not Newspaper Cuts. Our MR. HUBBELL is in the War Zone.** By special arrangements with several foreign associations, we are supplied with the latest original and up-to-date copyrighted photographs. Title is on bottom of each slide and also a separate descriptive lecture. Issued in series of 14 colored slides. Price, each series, including large poster, $2.75. Extra Posters 5 cents each. Flags of nations, portraits of Monarchs and important officials in war zone, set of 10 each, $2.50 a set or 35 cents each. A booster for your business.

MOORE, HUBBELL & CO. **Masonic Temple, Chicago**

There have been no increases in the prices of the necessities by the exchanges, even though the wholesalers advise of a marked advance in the East. It is believed there is a sufficient supply in Los Angeles to accommodate the demands for the next five or six months.

"WHILE FIRE RAGED"

(Eclectic—Five Reels)
REVIEWED BY PETER MILNE

NINE out of ten times that a conflagration aboard an ocean liner is produced we see it break out suddenly in all parts of the ship. Where it has originated and how it spreads with such great rapidity is left to the imagination, and one has to be possessed with an exceptional elastic fancy to imagine how the fire started.

But such is not the case in regard to the fire scene staged in this picture; it is most realistic. It starts in the hold, where for a time the crew is unable to hold it in check; the smoke spreads among the passengers of the steerage and creates a panic. And here it may be said that the scene in the steerage quarter of the ship, with all the passengers lying packed together on the floor, is well put on.

This fire does not consume the entire ship; in fact, it is put out, and only a small amount of smoke reaches the first-cabin passengers, just enough to create quite a disturbance.

As most all the scenes of the production take place on board ship, not a very extensive variety is obtained, but all parts of the vessel are introduced, and all seem to be well done and realistic. A glimpse of the boiler-room is given, with the stokers busily coaling the huge engines; then again the scene in the hold, where the sailors are fighting to smother the flames, creates quite a thrill. In marked contrast to these



THE FIRE REACHES THE UPPER SALOON

two is the scene in the first-cabin saloon, where the members, gorgeously clothed, are to be seen gaily dining. This is a most carefully laid and large set, although only a few glimpses of it are shown.

Two very well-known stars perform, both of whom, although foreigners, have already established a name for themselves in this country as well as abroad. They are Rene Alexandre and Gabrielle Robinni, of the Comedie Francais, Paris. These two play the principal parts excellently.

M. Alexandre, who plays the part of Wallace, the first mate on his father's ship, falls in love with the fair Gaby (Mlle. Robinni), and it is no wonder, as she and the girl of his father's choice are incomparable.

But the dancer conforms to the father's wishes and leaves the young man, much against her own will, and leaves him to marry the girl of the family's selection, but only after the former had saved the lives of all on board the ship by entertaining them while the fire was being extinguished.

EDISON

Feature Photo Play

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INTERESTING FILM REVIEWS

"Mutual Weekly, No. 88."—This is in part a "war" number, the pictures coming from London. Among the illustrations are: German reservists at their consulate in that city; scenes in Trafalgar square; crowds waiting for news before Parliament; territorials leaving for the front; and American tourists stranded in the British metropolis. Numerous other interesting pictures are shown, such as the florists' convention at Boston and a daring girl riding an aquaplane through the Hell Gate currents.

"Animated Weekly, No. 130."—The first picture shows President Wilson. Then follows a film showing Canadian troops mobilizing in Vancouver, British Columbia; another records the war demonstration in Trafalgar square; a review of the Kaiser's troops in Koenigsberg. Other pictures show refugees arriving in New York from the war zone.

ECLAIR SCIENTIA

"The Holy Land." (Eclair. Sun., Aug. 23.)—Beautiful views of the land where the Savior lived and died. Jerusalem and its flat-topped houses, the now desolate Mount of Olives, the peaceful Lake of Tiberias, and the restless waves of the Sea of Gallilee, even the very waters from which the fishermen drew their miraculous catch, are caught with the unerring eye of the camera.

"Through Historic Greece." (Eclair. Split reel. Sun., Aug. 30.)—The ruins of Athens' supreme achievements in architecture make a sad picture. That so much beauty must crumble away, disfigured so that the once perfect outlines are almost lost, or even sunk into the dust of the earth, is an oppressing commentary on the changeableness of things. The reel is completed with "Hermit Crabs."

"Hermit Crabs." (Eclair. Split reel. Sun., Aug. 30.)—These long-legged, weird creatures give one an uncanny feeling even in pictures. They are smaller than ordinary crabs, and are called hermits because they make their homes in the shells of other animals, driving out or devouring them. They are very unsociable, and will fight among themselves, especially over prey. Along with the crabs are shown certain anemones that they frequently feed on.

HEARD IN THE LOBBIES

On August 30 "Cabiria" opened at the Ziegfeld Theatre, Chicago, Ill., for an indefinite engagement. Previous to this date the picture played at the Illinois Theatre, but the opening of the regular dramatic season necessitated this change.

"Neptune's Daughter" has opened its seventeenth consecutive week at the Fine Arts Theatre, Chicago, Ill. Abundant patronage still continues.

The Photo Drama Company's feature "After the Ball," featuring Herbert Kelcey and Effie Shannon, opened at the Wieting Opera House, Syracuse, N. Y., on Monday night, August 24. The house was packed the first night and did great business for a week.

"Cabiria" opened a two weeks' engagement on August 31 at Harmanus Bleecker Hall, Albany's largest theatre. Good size crowds have been visiting the theatre nightly. This is the first time a film will have run two weeks at one theatre in Albany, and the fact that it is such a success is puzzling to many managers of the local motion picture theatres. And still more puzzling is the fact that people are paying as high as fifty cents to see this picture.

The popularity of Mary Pickford in Albany, N. Y., was again apparent when "The Eagle's Mate" was put on at Proctor's Leland for three days. Crowded houses were the rule at every one of the afternoon performances, but at night the "standing room only" sign was tacked up all the time. The crowds were so great that the people were standing out in the middle of the street, trying to get in.

The Junior Circle of the King's Daughters gave a motion picture show a few nights ago in Crystall Hall, Bardstown, Ky. This was the first time that the members used the motion picture as a medium for raising money for charitable purposes, and the event was a success.

Special Announcement

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SOLDIERS OPEN THEATRE TO CHARLESTON VISITORS

Special to The Motion Picture News.

Charleston, S. C., Sept. 2.

The 16, 78, 144 and 145 companies of the United States Coast Artillery, stationed at Fort Moultrie, on Sullivan's Island, near Charleston, have established a motion picture theatre on the reservation, which, while intended primarily for the entertainment of the enlisted men, has been thrown open to the several thousands of people of Charleston and surrounding country who have their summer homes on Sullivan's Island and the large number of visitors to Charleston's famous beach resort, the Isle of Palms.

The soldiers have devised an open air theatre for the summer months, and quite an attractive place it is, which occupies a place on the beach. It is so arranged that those who do not care for seats in chairs may sit on the huge granite blocks of the bulkhead that stretches along the beach in front of the forts.

Music is furnished by the Coast Artillery band, and from eight to ten reels of pictures are shown of an evening. The promoters of the enterprise are enthusiastic over the undertaking, having shown to capacity audiences at every performance.

AVERT FIRE PANIC

Special to The Motion Picture News

Waterbury, Sept. 5.

The Star Theatre, on Baldwin street, was the scene of a near panic last week. "The Million Dollar Mystery" was being shown on the evening in question and some 800 patrons were present.

The night was warm and the exhaust fans were started. The "hot boxes" became over-heated, and dense volumes of smoke issued forth. Someone raised the cry of "fire," and the audience started for the doors. Cool-headed attaches of the theatre, however, shouted reassuring news and the panic wave subsided.

UNIVERSAL WAR SCENES ARRIVE

The S.S. "Baltic," which arrived recently, brought over the first 2,000 feet of negative of the war situation in and around London, Paris and Berlin.

Many of the exciting scenes show the troops kissing their relatives and friends good-bye, heavy artillery on the move and boats loaded.

Among the films is a picture of a Zeppelin airship. This same airship has been reported as captured, after doing much damage to the enemy on the firing line.

These scenes are to be shown in the coming Animated Weekly.

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RECORD OF CURRENT AND COMING RELEASES

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM
RELEASES OF THE WEEK

AT MY HOUSE

MONDAY, AUG. 31ST, 1914.

BIOGRAPH. The Counterfeiter's Daughter, D., 998..... 15853
EDISON. The Buxom Country Lass, C., 1000..... 15860
ESSANAY. Love and Soda, C., 1000..... 15862
KALEM. The Brand, D., 1000.. 15854
PATHE. Not Reported..... 15856
Pathé's Daily News, No. 55, N., 1000..... 15863
SELIG. Who Killed George Graves? D., 2000..... 15857
Hearst-Selig News Pictorial No. 53, N., 1000..... 15861
VITAGRAPH. The Wrong Flat, C., 1000..... 15859

TUESDAY, SEPT. 1ST, 1914.

EDISON. The New York Police Department Carnival, Des., 1000..... 15864
ESSANAY. No. 29 Diplomat, D., 1000..... 15865
KLEINE. The Voice of Innocence, D., 2000..... 15866
KALEM. The Hand of Fate, D., 1000..... 15874
LUBIN. Never Too Old, C., 400..... 15872
The Green Alarm, C., 600.... 15873
MELIES. Flee, You're Discovered, C., 1000..... 15868
PATHE. Not Reported..... 15869
SELIG. Life's Crucible, D., 1000..... 15870
VITAGRAPH. The Hidden Letters, D., 200.....

WEDNESDAY, SEPT. 2ND, 1914.

EDISON. A Village Scandal, C., 1000..... 15875
ESSANAY. The Fable of "The Regular Beanery and the Peachy Newcomer," C., 1000.. 15878
KALEM. The Oil Well Conspiracy, D., 2000..... 15876
LUBIN. By Whose Hand, D., 2000..... 15882
PATHE. Pathé's Daily News No. 56, N., 1000..... 15879
SELIG. To Be Called For, C., 1000..... 15881
VITAGRAPH. The Lost Cord, C., 1000..... 15880

THURSDAY, SEPT. 3RD, 1914.

BIOGRAPH. The Chief's Love Affair, C., 501..... 15884
Love and Hash, C., 499.....
ESSANAY. When Macbeth Came to Snakeville, C., 1000.. 15885
LUBIN. The Face in the Crowd, D., 2000..... 15886
MELIES. A Case of Imagination, C., 1000..... 15888
SELIG. Hearst-Selig News Pictorial No. 54, N., 1000..... 15890
VITAGRAPH. The Upper Hand, D., 1000..... 15889

FRIDAY, SEPT. 4TH, 1914.

EDISON. The Viking Queen, D., 2000..... 15891
ESSANAY. Under Royal Patronage, D., 2000..... 15893
KALEM. The Winking Zulu, C., 1000..... 15895
LUBIN. The Shell of Life, D., 1000..... 15898
SELIG. The House That Went Crazy, C., 1000..... 15896
VITAGRAPH. The Barrel Organ, G., 1000..... 15897

SATURDAY, SEPT. 5TH, 1914.

BIOGRAPH. For the Cause, D., 1000..... 15905
EDISON. Hearts of the Forest, D., 1000..... 15899
ESSANAY. Broncho Billy, the Vagabond, D., 1000..... 15900
KALEM. The Gambler's Reformation, D., 1000..... 15904

AT MY HOUSE

LUBIN. A Fool There Was, C., 1000..... 15901
SELIG. Pawn Ticket 913, D., 1000..... 15905
VITAGRAPH. Too Much Uncle, C., 2000..... 15902

GENERAL FILM PROGRAM
RELEASES OF NEXT WEEK

MONDAY, SEPT. 7TH, 1914.

BIOGRAPH. Love, Loot and Liquor, C., 434..... 15907
Bluebeard the Second, C., 565
EDISON. An Absent-Minded Cupid, C., 1000..... 15913
ESSANAY. When Knights Were Bold, C., 1000..... 15915
KALEM. The Devil's Dansant, D., 2000..... 15908
SELIG. When the West Was Young, D., 2000..... 15910
SELIG. Hearst-Selig News Pictorial No. 55, N., 1000..... 15910
VITAGRAPH. The Unwritten Play, D., 1000..... 15912

TUESDAY, SEPT. 8TH, 1914.

BIOGRAPH. The Cricket on the Hearth, D., 2000..... 15926
EDISON. The Blind Fiddler, D., 1000..... 15916
ESSANAY. Bill's Boy, D., 1000 15917
KALEM. A Mother's Atonement, D., 1000..... 15925
KLEINE. The Eyes of Genius, D., 2000..... 15918
LUBIN. The Belle of Breweryville, C., 1000..... 15923
MELIES. Hen Fruit, C., 1000.. 15924
SELIG. A Typographieal Error, D., 1000..... 15920
VITAGRAPH. Brandon's Last Ride, D., 2000..... 15921

WEDNESDAY, SEPT. 9TH, 1914.

EDISON. Getting Andy's Goat, C., 1000..... 15928
ESSANAY. The Fable of "The Honeymoon that Tried to Come Back," C., 1000..... 15931
KALEM. The Fuse of Death, D., 2000..... 15929
LUBIN. As We Forgive Those, D., 2000..... 15934
SELIG. The Man in Black, Melo., 1000..... 15933
VITAGRAPH. The Band Leader, C., 1000..... 15932

THURSDAY, SEPT. 10TH, 1914.

BIOGRAPH. The New Reporter, D., 1000..... 15936
ESSANAY. Snakeville's Most Popular Lady, C., 1000..... 15937
LUBIN. On Lonesome Mountain, D., 2000..... 15938
MELIES. Uninvited, C., 1000.. 15940
VITAGRAPH. Bella's Elopement, D., 1000..... 15941

FRIDAY, SEPT. 11TH, 1914.

EDISON. Face Value, D., 2000 15943
ESSANAY. The Devil's Signature, D., 2000..... 15945
KALEM. Ham the Lineman, C., C., 1000..... 15947
LUBIN. Squaring the Triangle, D., 1000..... 15950
SELIG. Oh! Look Who's Here, C., 1000..... 15948
VITAGRAPH. A Study in Feet, C., 1000..... 15849

SATURDAY, SEPT. 12TH, 1914.

BIOGRAPH. The Seeret Nest, C., 999..... 15957
EDISON. Dick Potter's Wife, D., 1000..... 15951
ESSANAY. Broncho Billy, a Friend in Need, D., 1000.... 15952
KALEM. The Path to Ruin, D., 1000..... 15956

AT MY HOUSE

LUBIN. He Nearly Won Out, C., 400..... 15953
Too Many Aunts, C., 600....
SELIG. The Missing Page, D., 1000..... 15958
VITAGRAPH. He Daneed Himself to Death, C., 2000..... 15954

UNIVERSAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 31ST, 1914.

IMP. Mr. Burglar, M. D., D.
STERLING. The Tale of a Hat, C. .....
VICTOR. The Man from Nowhere, D. 2000

TUESDAY, SEPT. 1ST, 1914.

CRYSTAL. Curing a Lazy Wife, C. .....
GOLD SEAL. The Trey o' Hearts, Episode No. 5, D....
UNIVERSAL IKE. Universal Ike, Jr.'s, Fortune, C.....

WEDNESDAY, SEPT. 2ND, 1914.

ECLAIR. The Jackpot Club, D.. 2000
JOKER. Father's Bride, C.....
NESTOR. The Foreman's Treachery, D.....

THURSDAY, SEPT. 3RD, 1914.

IMP. Tempest and Sunshine, D. 2000
REX. Daisies, D.....
STERLING. A Bogus Baron..

FRIDAY, SEPT. 4TH, 1914.

NESTOR. A Baby Did It, C...
POWER. The Storm Bird, D..
VICTOR. The Derelict and the Man, D..... 2000

SATURDAY, SEPT. 5TH, 1914.

101 BISON. The Return of the Twin's Double, D..... 300
JOKER. Oh, What's the Use? C.

SUNDAY, SEPT. 6TH, 1914.

ECLAIR. No Show for the Chauffeur, C.....
FRONTIER. Under Arizona Skies, D.....
REX. The Boob's Nemesis, C.

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, SEPT. 7TH, 1914.

IMP. The Silent Valley, D., 2000
STERLING. The Broken Doll, C. .....
VICTOR. Little Meg and I...

TUESDAY, SEPT. 8TH, 1914.

CRYSTAL. The Bachelor's Housekeeper and Was He a Hero? Split reel.....
GOLD SEAL. The Trey o' Hearts, Episode 6, D., 2000..
UNIVERSAL IKE. Universal Ike, Jr. Nearly Gets Married, C.

WEDNESDAY, SEPT. 9TH, 1914.

ECLAIR. Boy, D., 2000.....
JOKER. The Uxmal Ruins in Yucatan, Mexieo, and Beau and Hobo. Split reel.....
NESTOR. A Daughter of the Plains, D.....

THURSDAY, SEPT. 10TH, 1914.

IMP. The Universal Boy in the Juvenile Reformer, D.....
REX. Helping Mother, D., 3000
STERLING. No release this week

FRIDAY, SEPT. 11TH, 1914.

NESTOR. Feeding the Kitty, C.
POWERS. Angel of the Camp, D. .....
VICTOR. A Mysterious Mystery, D., 2000.....

SATURDAY, SEPT. 12TH, 1914.

101 BISON. Our Enemy's Spy, D., 3000.....
JOKER. Jam and Jealousy and the San Clemento Island. Split reel .....

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RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

SUNDAY, SEPT. 13TH, 1914.
ECLAIR. For His Father's Life, D.
FRONTIER. Cattle, D.
REX. Her Bounty, D.

MUTUAL PROGRAM
RELEASES OF THE WEEK

MONDAY, AUG. 31ST, 1914.
AMERICAN. The Aftermath, D., 2000
KEYSTONE. Not Yet Announced
RELIANCE. Our Mutual Girl No. 33.

TUESDAY, SEPT. 1ST, 1914.
BEAUTY. A modern Othello, C.
MAJESTIC. The Milk-Fed Boy, C.
THANHOUSER. A Mother's Choice

WEDNESDAY, SEPT. 2ND, 1914.
AMERICAN. The Wrong Birds, C.
BRONCHO. When America Was Young, D., 2000
RELIANCE. The Miner's Baby, D.

THURSDAY, SEPT. 3RD, 1914.
DOMINO. The Silver Bell, D. 2000
KEYSTONE. Not Yet Announced
MUTUAL WEEKLY. No. 88.

AT MY HOUSE

FRIDAY, SEPT. 4TH, 1914.
KAY-BEE. Stacked Cards, D., 2000
PRINCESS. His Winning Way, C.
RELIANCE. Turned Back, D.

SATURDAY, SEPT. 5TH, 1914.
KEYSTONE. Not Yet Announced
RELIANCE. In the Nick of Time, D., 2000
ROYAL. O'Flanagan's Luck, C.

SUNDAY, SEPT. 6TH, 1914.
KOMIC. The Mascot, C.
MAJESTIC. For Those Unborn, D., 2000
THANHOUSER. Little Mischief, C.

MUTUAL PROGRAM
RELEASES OF NEXT WEEK

MONDAY, SEPT. 7TH, 1914.
AMERICAN. Lola, D., 2000.
KEYSTONE. Not Yet Announced
RELIANCE. Our Mutual Girl No. 34.

TUESDAY, SEPT. 8TH, 1914.
BEAUTY. The Motherless Kids, C.
MAJESTIC. Sierra Jim's Reformation, D.
THANHOUSER. Jean of the Wilderness, D., 2000.

AT MY HOUSE

WEDNESDAY, SEPT. 9TH, 1914.
AMERICAN. Break, Break, Break, D.
BRONCHO. The Cruise of the Molly Anne, D., 2000.
RELIANCE. The Sheriff's Choice, D.

THURSDAY, SEPT. 10TH, 1914.
DOMINO. Mildred's Doll, D., 2000
KEYSTONE. Not yet announced.
MUTUAL WEEKLY. No. 89.

FRIDAY, SEPT. 11TH, 1914.
KAY BEE. The Silver Candlestick, D., 2000.
THANHOUSER. In Danger's Hour, D.
PRINCESS. Sis, C.

SATURDAY, SEPT. 12TH, 1914.
KEYSTONE. Not yet announced.
RELIANCE. Broken Nose Bailey, D., 2000.
ROYAL. The Prodigal Husband, C.

SUNDAY, SEPT. 13TH, 1914.
KOMIC. Bill Goes In Business for Himself (Bill No. 6), C.
MAJESTIC. The Final Verdict, D., 2000.
THANHOUSER. The Emperor's Spy, D.

Court Won't Forbid Building of Theatre

Motion Picture Not Offensive in Itself, Declares Philadelphia Judge, and Therefore Injunction Must Be Denied—Issues Warning

Special to THE MOTION PICTURE NEWS

Philadelphia, Sept. 3.

JUDGE AUDENRIED this week refused to issue an injunction against the construction of "The Blue Bird" moving picture theatre on Broad street above Susquehanna avenue, but warned the promoters that they must conduct their business in such a manner that it will not disturb Dr. John A. Boger, who has a residence on the adjoining lot, at 2213 North Broad street.

Doctor Boger asked for the injunction on the ground that the lot was under restrictions; that it cannot be used for "offensive business." He contended that a moving picture place would be offensive on account of the noise. The promoters alleged that the building would be so constructed as to prevent noises penetrating the walls.

Judge Audenried said in his opinion that a moving picture place is not an "offensive business" in itself, but might become offensive.

"Whether that which the defendants expect to set up will become a nuisance," continued His Honor, "depends to some extent on the precaution taken by them in constructing their building to prevent any noise arising in the conduct of their theatre from penetrating into adjoining houses. Primarily, however, everything depends on the amount of noise the performances in the theatre will occasion.

"While, for the reasons above indicated, the plaintiff's motion will be dismissed, the defendants must understand thoroughly that he is entitled to the enjoinment of his property free from annoyance of a substantial character and without unreasonable interference with his comfort as the result of the use to which their property is put by them or their tenants; and that they will carry on their projected moving picture exhibition at their peril. The conduct of the theatre in such a manner as to constitute a nuisance or violate the restriction against offensive business on their land, will, upon proper application by the plaintiff, result in the immediate issuance by the court of an injunction to prevent the continuance of the acts complained of."

NASHVILLE FILMS FOR FAIR

Special to THE MOTION PICTURE NEWS

Nashville, Tenn., Sept. 2.

A panoramic view of Nashville was taken here this week by a motion picture machine from the extreme top of the state capitol. It will be a portion of the 20,000-foot picture that will be shown in the Tennessee building of the Panama-Pacific Exposition at San Francisco next year.

The picture was taken by Otto Gilmore, an expert camera man of the Bon Ray Film Company, New York,

TRADING STAMPS USED IN LOS ANGELES THEATRES

Special to THE MOTION PICTURE NEWS

Los Angeles, Aug. 31.

Fourteen Los Angeles motion picture theatres—including the Garrick and Butler's, downtown houses charging five cents admission—have adopted the most recent disguise of trading stamps as a trade puller.

The new habit-forming creation is known as "Scrip" and may be exchanged for railroad or steamship transportation at the rate of "a mile in travel for a dollar in trade." Scrip good for a tenth of a mile is the smallest denomination of the premium.

As the new feature has just been added, local managers are not as yet in position to say whether it is a business builder or an opportunity to extend a lot of screen advertising to a proposition valuable to big stores.

WILL FILM STEEL WORKS

The United States Steel Corporation is arranging to have motion pictures taken of the big plants in Pittsburgh and surrounding towns. At McKeesport, where one of the largest buildings of the corporation is located, the company will have the playgrounds and swimming pools, built for the convenience of the employees, filmed and displayed throughout the country.

One of the purposes of having the pictures taken is to attract the attention of workmen in other parts of the country to Pittsburgh.

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RELEASE DATES FOR READY REFERENCE

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Power.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

AMERICAN

8—24. Converting Dad 2000
8—26. Lodging for a Night.....
8—28. The Shepherd's Dream.....
8—31. The Aftermath, D.....2000
9— 2. The Wrong Birds.....
9— 7. Lola 2000
9— 9. Break, Break, Break.....
9—14. The Cocoon and the Butterfly....

BEAUTY

8—11. Suzanna's New Suit, C.....1000
8—18. The Silence of John Gordon.....
8—25. Susie's New Shoes.....
9— 1. A Modern Othello.....

BIOGRAPH

8—22. The Gipsy Talisman, D..... 997
8—24. The Man From the Past, D..... 995
8—27. The Terrible Lesson, D..... 999
8—29. Spending It Quick, C..... 462
Baseball, a Grand Old Game, C... 536
8—31. The Counterfeiter's Daughter, D.. 998
9— 3. The Chief's Love Affair, C..... 501
9— 5. For the Cause, D.....1000
9— 7. Love, Loot and Liquor, C..... 434
Bluebeard the Second, C..... 565
9— 8. The Cricket on the Hearth, D....2018
9—10. The New Reporter, D.....1000
9—12. The Secret Nest, C..... 999

101 BISON

7—18. A Mexican Spy in America, D....2000
8— 1. Tribal War in the South Seas, D..2000
8— 8. Rescued By Wireless, D.....2000
8—15. The Oubliette, D.....
8—22. The Lure of the Geisha, D.....2000
8—29. Law of the Lumberjack, D.....2000
9— 5. The Return of the Twin's Double, D. 3000

BRONCHO

8—12. Shorty and the Fortune Teller....2000
8—19. The Robbery at Pine River.....
8—26. The Sheriff's Sister 2000
9— 2. When America Was Young.....2000
9— 9. The Cruise of The Molly Anne....2000

CRYSTAL

7—21. Getting Vivian Married, C.....
7—28. Their Parents' Kids and Charlie's Toothache, C, split reel.....
8— 4. Some Cop, C.....
8—11. Some Crooks and Willie's Disguise, C. .....
8—18. Vivian's First Fellow, C.....
8—25. Barrelled and Bashful Ben, C.Split reel
9— 1. Curing a Lazy Wife, C.....
9— 8. The Bachelor's Housekeeper and Was He a Hero? Split reel.....

DOMINO

7—30. The Curse of Caste.....2000
8— 6. The Thunderbolt 2000
8—13. A Romance of the Sawdust Ring..2000
8—20. The Defaulter 2000
8—27. The Village 'Neath the Sea.....2000
9— 3. The Silver Bell.....2000
9—10. Mildred's Doll 2000

DRAGON FEATURES

For June
The Black Ship.....3000

ECLAIR

8— 8. Moonlight, D. .....
8—12. The Price Paid, D.....
8—16. A Pearl of Great Price, D.....
8—26. The Character Woman, D.....2000
8—30. Mesquit Pete's Son, D.....
9— 2. The Jackpot Club, D.....2000
9— 6. No Show for the Chauffeur, C....
9— 9. Boy, D .....
9—13. For His Father's Life, D.....

ECLECTIC FILM COMPANY

Max's Feet Are Pinched, C., half reel .....
Picturesque France, the Valley of Jonte, C., half reel.....
Doubles Brings Troubles, C..... 700
Prairie Dogs, E..... 300
Black Roderick, D.....
Pathé Daily News No. 60, N.....
The Pawn of Fortune, D.....
Pathé Daily News No. 61, N.....

EDISON

8—15. While the Tide Was Rising, D....1000
8—17. The Adventures of the Pickpocket, C. 1000
8—18. By the Aid of a Film, D.....1000
8—19. The Old Fire Horse, C.....1000
8—21. The Gilded Kidd, C.....2000
8—22. In Lieu of Damages, D.....1000
8—24. Nearly a Widow, C.....1000
8—25. The Mystery of the Octagonal Room, D. 1000
8—26. The South African Mines, S..... 450
Buster and His Goat, C..... 550
8—28. The Birth of the Star Spangled Banner, D. 2000
8—29. Treasure Trove, D.....1000
8—31. The Buxom Country Lass, C.....1000
9— 1. The New York Police Department Carnival, Descript. 1000
9— 2. A Village Scandal, C.....1000
9— 4. The Viking Queen, D.....2000
9— 5. Hearts of the Forest, D.....1000
9— 7. An Absent-Minded Cupid, C.....1000
9— 8. The Blind Fiddler, D.....1000
9— 9. Getting Andy's Goat, C.....1000
9—11. Face Value, D.....2000
9—12. Dick Potter's Wife, D.....1000

ESSANAY

8—29. Broncho Billy's Indian Romance, D. 1000
8—31. Love and Soda, C.....1000
9— 1. No. 28 Diplomat, D.....1000
9— 2. The Fable of "The Regular Beanery and the Peachy Newcomer, C..1000
9— 3. When Macketh Came to Snakeville, C. 1000
9— 4. Under Royal Patronage, D.....2000
9— 5. Broncho Billy, the Vagabond, D...1000
9— 7. When Knights Were Bold, C.....1000
9— 8. Bill's Boy, D.....1000
9— 9. The Fable of "The Honeymoon That Tried to Come Back," C....1000
9—10. Snakeville's Most Popular Lady, C..1000
9—11. The Devil's Signature, D.....2000
9—12. Bronko Billie. A Friend in Need, D.1000

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

FRONTIER

7—19. The Ranger's Reward.....
7—26. When Memory Recalls, D.....
8— 2. The Mind's Awakening. D.....
8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....
8—30. The Janitor's Son, D.....
9— 6. Under Arizona Skies, D.....

GOLD SEAL

8—18. The Trey o' Hearts' Story No. 3, The Sea Venture.....
8—25. The Trey o' Hearts, 4th Episode, D. 2000
9— 1. "The Trey o' Hearts, Episode No. 5. D. .....
9— 8. The Trey o' Hearts, Episode No. 6, D.....2000

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac.....3000

IMP

7—27. When Romance Came to Anne, D..2000
7—30. Universal Boy, Series No. 2.....
8— 3. A Normandy Romance, D.....
8—31. Mr. Burglar. M. D., D.....
8— 6. When the Heart Calls, D.....2000
8—10. In All Things Moderation, D.....
8—13. Universal Boy Series No. 3, C...
8—17. Love's Refrain, D.....
8—20. On the High Sea, D.....2000
8—24. Jim Webb, Senator, D.....3000
8—27. The Universal Boy in the Chinese Mystery, D. .....
9— 3. Tempest and Sunshine, E.....2000
9— 7. The Silent Valley, D.....2000
9—10. The Universal Boy in the Juvenile Reformer, D.....

JOKER

8—22. The Diamond Nippers, C.....
8—26. The Little Automogobile, C.....
8—29. Well! Well! C.....
9— 2. Father's Bride, C.....
9— 9. The Uxmal Ruins in Yucatan, Mexico, and Beau and Hobo, split reel.
9—12. Jam and Jealousy, and The San Clemento Island, split reel.....

KALEM

8—11. Old Man Higgenhotham's Daughter, D. 1000
8—12. At the End of the Rope, D.....2000
8—14. A Substitute for Pants, C..... 500
8—15. Near Death's Door, D.....1000
8—17. The Old Army Coat, D.....2000
8—18. The Storm at Sea, D.....1000
8—19. The Bond Eternal, D.....2000
8—21. Sherlock Bonehead, C.....1000
8—22. Kidnapped by Indians, D.....1000
8—24. The Primitive Instinct, D.....2000
8—25. The Counterfeiter's Plot, D.....1000
8—26. The Cave of Death, D.....2000
8—28. When Men Wear Skirts, Bur.....1000
8—29. The Car of Death, D.....1000
8—31. The Brand, D. 2000
9— 1. The Hand of Fate, D.....1000
9— 2. The Oil Well Conspiracy, D.....2000
9— 4. The Winking Zulu, C.....1000
9— 5. The Gamhler's Reformation, D.....1000
9— 7. The Devil's Dansant, D.....2000
9— 8. A Mother's Atonement, D.....1000
9— 9. The Fuse of Death, D.....2000
9—11. Ham the Lineman, C.....1000
9—12. The Path to Ruin, D.....1000

KAY-BEE

8—14. The Stigma 2000
8—21. The Winning of Denise.....2000
8—28. The Old Love's Best!.....2000
9— 4. Stacked Cards 2000
9—11. The Silver Candlesticks.....2000

KEYSTONE

6—18. A Missing Bride.....
6—20. Mahel's Married Life.....
6—22. The Eavesdropper .....
6—25. Fatty and the Heiress.....
7— 2. Fatty's Finish .....
7— 4. Love and Bullets.....
7— 6. Row-Boat Romance .....
7—11. Love and Salt Water, Split reel World's Oldest Living Thing.....

KLEINE

7—28. In Temptation's Toils, D.....2000
8— 4. When War Threatens, D.....2000
8—11. The Forhidden Trail, D.....2000
8—18. When the Beacon Failed, D.....2000
8—25. "To Forgive, Divine," D.....2000
9— 1. The Voice of Innocence, D.....2000
9— 8. The Eyes of Genius, D.....2000

KOMIC

8— 2. Bill Takes a Lady to Lunch—Never Again! .....
8— 9. Ethel's Aunt.....
8—16. Bill No. 4.....
8—23. A Physical Culture Romance.....
8—30. Bill Organizes a Union (No. 5)..
9— 6. The Mascot .....
9—13. Bill No. 6.....

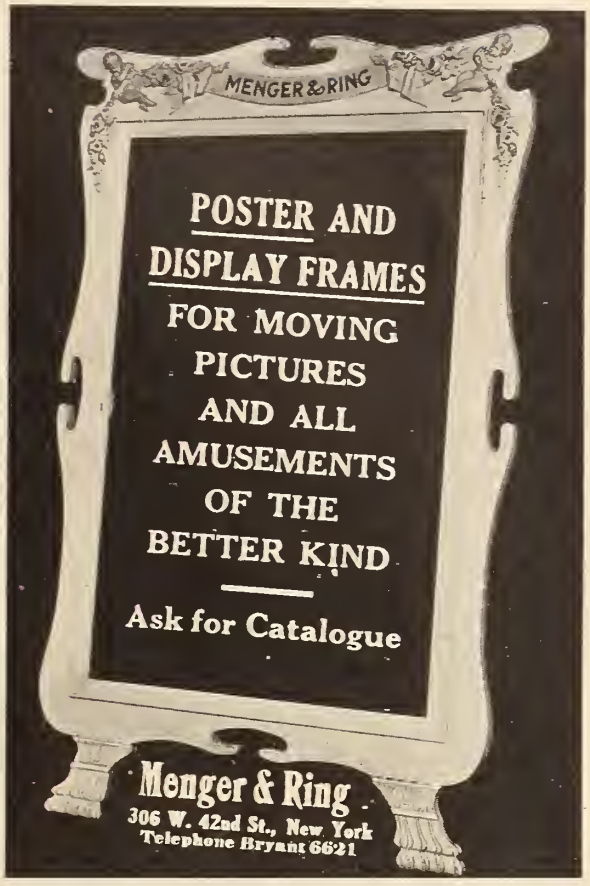
LUBIN

8—19. The Dreamer, D.....2000
8—20. His Brother's Blood, D.....2000
8—21. The Love of Oro San, D.....1000
8—22. Sometimes It Works, C..... 400
Making Auntie Welcome, C..... 600
8—25. The Widow and the Twins, C..... 400
The Lucky Ruhe, C..... 600
8—26. The Attorney's Decision, D.....2000
8—27. The Aggressor, D.....2000
8—28. The Better Man, D.....1000
8—29. The Kids' Nap, C.....1000
9— 1. Never Too Old, C..... 400
The Green Alarm, C..... 600
9— 2. By Whose Hand, D.....2000
9— 3. The Face in the Crowd, D.....2000
9— 4. The Shell of Life, D.....1000
9— 5. A Fool There Was, C.....1000
9— 8. The Belle of Breweryville, C.....1000
9— 9. As We Forgive Those, D.....2000
9—10. On Lonesome Mountain, D.....2000
9—11. Squaring the Triangle, D.....1000
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Too Many Aunts, C..... 600

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8— 3. The Election in Nuttyville.....
8— 4. The Idiot .....
8— 9. The Tavern of Tragedy.....2000
8—11. The Saving Flame.....
8—16. Her Mother's Necklace.....2000
8—18. The Inner Conscience.....
8—21. A Lesson in Mechanics.....
8—23. The Second Mrs. Roebuck.....2000
8—25. Granny 2000
8—30. Franchy 2000
9— 1. The Milk-Fed Boy.....
9— 6. For Those Unborn.....
9— 8. Sierra Jim's Reformation.....
9—13. Women of the Early West.....2000

MELIES

8— 4. The Family Outing, C..... 500
Easy Come, Easy Go, C..... 500
8— 5. A Mother's Error, D.....1000
8— 6. A Matrimonial Advertisement, C..1000
8— 8. Gratitude, D. 2000
8—11. Burglar Alarm, C.....1000
8—12. Sinews of the Dead, D.....1000
8—13. A King by Force, C.....1000
8—13. The Biltmore Diamond, D.....2000
8—15. Voice of the Bells, D.....2000
8—18. A Slight Mistake, C.....1000
8—19. False Rubies, D.....1000
8—20. The Bull Trainer's Revenge, D...2000
8—22. The Telltale Photograph, D.....2000
8—25. Circumstantial Evidence, C.....1000
8—27. The Elopement of Eliza, C.....1000
8—29. The Man Who Smiled, C.....2000
9— 1. Flee, You're Discovered, C.....1000
9— 3. A Case of Imagination, C.....1000
9— 8. Hen Fruit, C.....1000
9—10. Uninvited, C.....1000

NESTOR

8— 5. For Friendship's Sake.....
8— 7. Detective Dan Cupid, C.....
8—12. 38 Calibre Friendship, D.....
8—14. On Rugged Shores.....
8—19. The Creeping Flame, D.....
8—21. A Lucky Deception, C.....
8—26. A Miner's Romance, D.....
8—28. For Love or Money, C.....
9— 2. The Foreman's Treachery, D.....
9— 4. A Baby Did It, C.....
9— 9. A Daughter of the Plains, D.....
9—11. Feeding the Kitty, C.....

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7—29. Lupin, the Gentleman Burglar....3000
8—10. The Oath of a Viking.....3000
8—19. The Next in Command.....4000
8—26. The Film Detective.....4000
9— 5. The Poison Pool.....5000

PATHE

7—29. Pathé's Weekly No. 47, 1914, N...1000
8— 3. Picturesque Gagry, T..... 500
Russian Zoo, Oskania-Nova, Zool.. 500
8— 4. Training Army Dogs, Sweden, E.. 500
A Basque Wedding, Customs..... 500
8— 5. Pathé's Weekly, No. 48, 1914, N..1000
8—10. From Grenoble to Aix-les-Bains, T. 250
A Rousing Reception, C..... 500
Typical Russian Dances 250
8—11. The Art of a Furrier, E..... 500
Iron and Steel Industry, Bombay, Ind. 500
8—12. Pathé's Weekly No. 49, 1914, N..1000
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Military Trained Dogs, Belgium, Mil. 500
8—18. Cairo, the Capital of Egypt, T..... 500
Uriage and Vicinity, Scenic..... 500
8—19. Pathé's Weekly No. 50, 1914, N..1000
8—24. Edible Fishes of the English Channel, E. 550
Picturesque Normandy, France, T. 500
8—25. Rapids and Falls at Trondhjen, T.. 300
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From Havre to Buc by Hydroaeroplane, T. 350
8—26. Pathé Daily News No. 54, N.....1000
8—31. Pathé's Daily News, No. 55, N....1000
9— 2. Pathé's Daily News, No. 56, N....1000

POWERS

7—10. Passing the Love of Women, D....
7—17. The Severed Hand, D.....3000
7—24. Kate Waters of the Secret Service, D. 2000
7—31. The Tangle, C.....
8— 7. The Man of Her Choice.....
8—14. The Barnstormers, C.....
8—21. The Divorcee, D.....
8—28. This Is the Life, C.....
9— 4. The Storm Bird, C.....
9—11. Angel of the Camp, D.....

PRINCESS

7—24. Scenic .....
7—31. The Target of Destiny.....
8— 7. Her Duty .....
8—14. A Rural Romance.....
8—21. The Belle of the School.....
8—28. The Keeper of the Light.....
9— 4. His Winning Way.....
9—11. Sis .....

REX

8— 6. The Symphony of Souls, D.....
8— 8. A Midnight Visitor, D.....
8—13. Through the Flames, D.....
8—16. The Hedge Between, D.....
8—20. A Bowl of Roses, D.....
8—23. The Hole in the Garden Wall, D..
8—27. A Law Unto Herself, D.....2000
8—30. Out of the Depths, D.....
9— 3. Daisies, D.....
9— 6. The Boob's Nemesis, C.....
9—10. Helping Mother, D.....3000
9—13. .....

RELIANCE

8— 8. The Bank Burglar's Fate.....2000
8—10. Our Mutual Girl, No. 30.....
8—12. So Shines a Good Deed.....
8—15. The Wagon of Death.....
8—17. Our Mutual Girl No. 31.....
8—19. Izzy Gets the Wrong Bottle.....
8—22. For the Last Edition.....
8—24. Our Mutual Girl No. 32.....
8—25. The Stolen Ore.....
8—29. Through the Dark.....2000
8—31. Our Mutual Girl No. 33.....
9— 2. The Miner's Baby.....
9— 4. Turned Back .....
9— 5. In the Nick of Time.....2000
9— 7. Our Mutual Girl, 34.....
9— 9. The Sheriff's Choice.....

ROYAL

8— 8. Ringing the Changes and Miss Gladys' Vacation, C., split reel..
8—15. Cupid Dances a Tango.....
8—22. His Long-Lost Friend.....
8—29. A Run for His Money.....
9— 5. O'Flanagan's Luck.....
9—12. The Prodigal Husband.....

SELIG

8— 7. The Skull and the Crown, C.....1000
8— 8. Carmelita's Revenge, D.....1000
8—10. Willie, C. 2000
8—10. Hearst-Selig News Pictorial No. 47, N. 1000
8—11. The Jungle Samaritan, D.....1000
8—12. The Family Record, D.....1000
8—13. Hearst-Selig News Pictorial No. 48, N. 1000
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The Day of the Dog, C..... 500
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8—17. Hearst-Selig News Pictorial No. 49, N. 1000
8—18. If at First You Don't Succeed, C.1000
8—19. When a Woman's 40, D.....2000
8—20. Hearst-Selig News Pictorial No. 50, N. 1000
8—21. The Reveler, C.....1000
8—22. What Became of Jane? D. 1000
8—24. The White House, D.....2000
8—25. The Sealed Oasis, D.....1000
8—26. The Decision of Jim O'Farrell, D.1000
8—27. Hearst-Selig News Pictorial No. 52, N. 1000
8—28. A Low Financier, C..... 500
Breaking Into Jail, C..... 500
8—29. The Harbor of Love, D.....1000
8—31. Who Killed George Graves? D...2000
8—31. Hearst-Selig News Pictorial No. 53, N. 1000
9— 1. Life's Crucible, D.....1000
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9— 8. A Typographical Error, D.....1000
9— 9. The Man in Black, Melo.....1000
9—10. Hearst-Selig News Pictorial No. 56, N. 1000
9—11. Oh! Look Who's Here, C.....1000
9—12. The Missing Page, D.....1000

STERLING

8—20. Lost in the Studio, C.....
8—24. A Rural Affair, C.....
8—27. Snookee's Disguise, C.....
8—31. The Tale of a Hat, C.....
9— 3. A Bogus Baron, C.....
9— 7. The Broken Doll, C.....

THANHOUSER

7— 7. Deborah .....
7—17. The Leaven of Good.....
7—19. Harry's Waterloo.....
7—21. The Pendulum of Fate.....2000
7—26. From Wash to Washington.....
7—28. The Messenger of Death.....2000
8— 2. The Butterfly Bug.....
8— 4. The Guiding Hand.....2000
8— 9. Little Mischief.....
8—11. In Peril's Path.....
8—16. Her Big Brother.....
8—18. McCarn Plays Fate.....2000
8—25. A Dog's Good Deed.....
8—30. Art the Artist.....
9— 1. A Mother's Choice.....2000
9— 6. Little Mischief .....
9— 8. Jean of the Wilderness.....2000
9—11. In Danger's Hour.....

UNIVERSAL IKE

8—18. Universal Ike, Jr., On His Honeymoon, C. .....
8—24. Universal Ike, Jr.'s, Fortune, C...
9— 1. Universal Ike, Jr., Fortune, C.....
9— 8. Universal Ike, Jr., Nearly Gets Married, C.....

VICTOR

8— 3. Man and His Brother, D.....2000
8— 7. The Coastguard's Bride, D.....2000
8—10. Simple Faith .....
8—14. Honor of the Humble, D.....
8—17. Weights and Measures, D.....2000
8—21. The Slavey's Romance, D.....
8—24. There Is a Destiny, D.....2000
8—28. Counterfeiters, D. 2000
8—31. The Man from Nowhere, D.....2000
9— 4. The Derelict and the Man, D....2000
9— 7. Little Meg and I, D.....
9—11. A Mysterious Mystery, D.....2000

VITAGRAPH

8— 1. The Violin of M'sieur, D.....2000
8— 3. Detective and Matchmaker, C.....1000
8— 4. Warfare in the Skies, D.....2000
8— 5. Second Sight, C.....1000
8— 6. Memories in Men's Souls, D.....1000
8— 7. The Locked House, C.....1000
8— 8. The House on the Hill, D.....2000
8—10. Through Life's Window, D.....1000
8—11. David Garrick, C.....2000
8—12. The New Stenographer, C.....1000
8—13. The Horse Thief, D.....1000
8—14. Polishing Up, C.....1000
8—15. The Wheat and the Tares, D.....2000
8—17. Private Dennis Hogan, D.....1000
8—18. An Innocent Delilah, D.....2000
8—19. Taken by Storm, C.....1000
8—20. The Woes of a Waitress, D.....1000
8—21. The Honeymooners, C.....1000
8—22. Lily of the Valley, D.....2000
8—24. Ward's Claim, D.....1000
8—25. Rainy, the Lion-Killer, C.....2000
8—26. Josie's Declaration of Independence, C. 1000
8—27. The Mysterious Lodger, D.....1000
8—28. Such a Hunter, C.....1000
8—29. Josie's Coney Island Nightmare, C.2000
8—31. The Wrong Flat, C.....1000
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9— 2. The Lost Cord, C.....1000
9— 3. The Upper Hand, D.....1000
9— 4. The Barrel Organ, C.....1000
9— 5. Too Much Uncle, C.....2000
9— 7. The Unwritten Play, D.....1000
9— 8. Brandon's Last Ride, D.....2000
9— 9. The Band Leader, C.....1000
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9—11. A Study in Feet, C.....1000
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Let's Go Back to Sweetheart Days.
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Let Us Kiss and Make Up Again.
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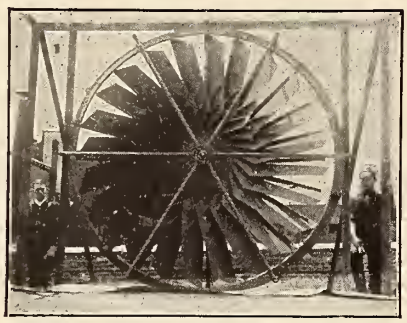
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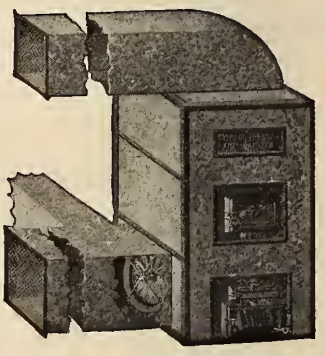
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EVELYN NESBIT THAW and her son RUSSELL WILLIAM THAW in **"Threads of Destiny"**
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In the celebrated romantic comedy,

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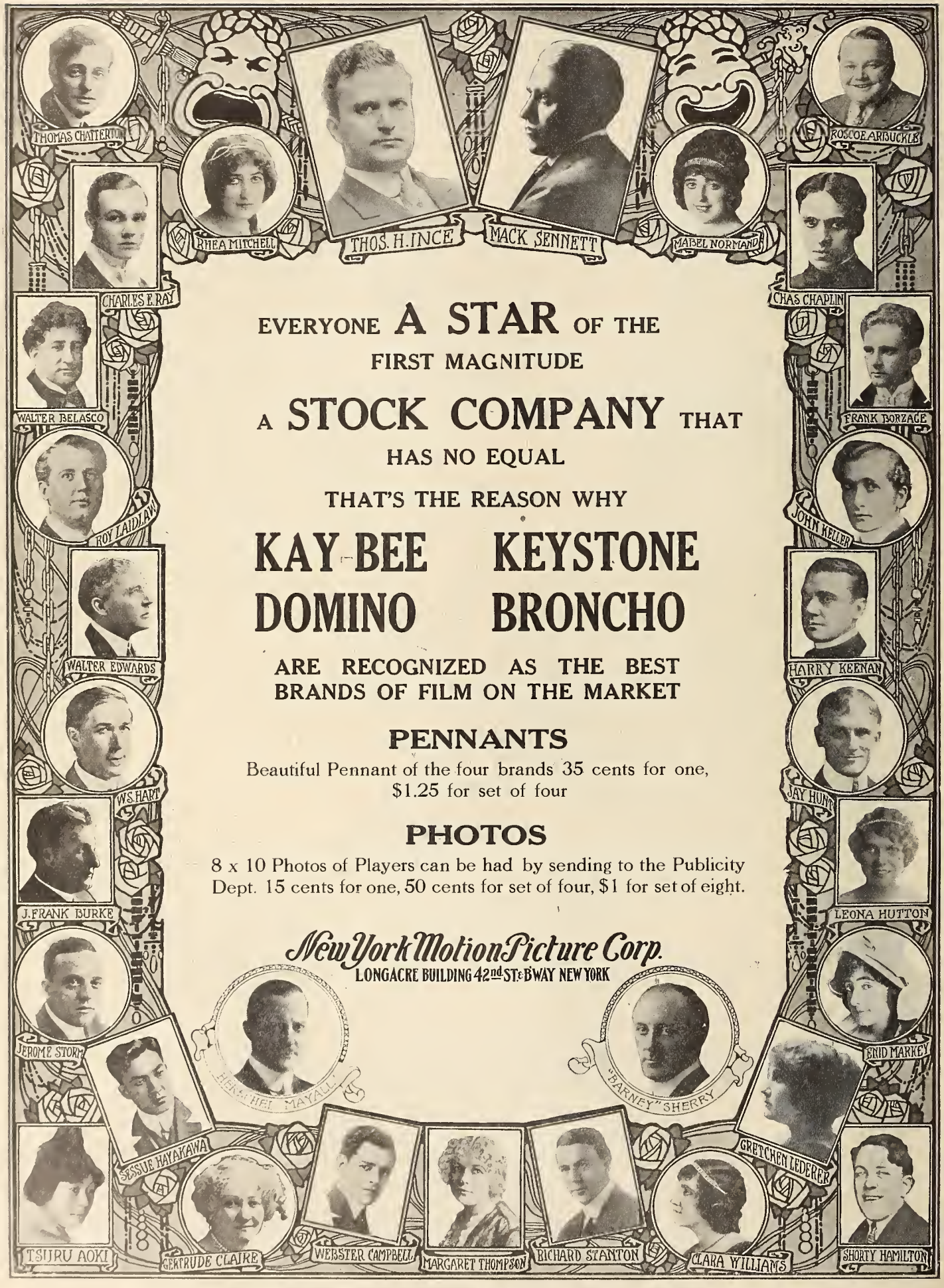
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Beautiful Pennant of the four brands 35 cents for one,
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LONGACRE BUILDING 42nd ST. & B'WAY NEW YORK

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is preparing its First Release in which

MR. MAX FIGMAN

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(FIVE REELS)

The great American Novel, a Classic of Human Interest
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WATCH FOR RELEASE DATE

First class houses communicate with us. We will sell also to reputable State Right Buyers.

To follow this Release—MR. MAX FIGMAN in "THE TRUTH WAGON"—and a year's program of eight other subjects of equal merit, each featuring a prominent star.

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Outlawry in romantic guise—the relentless trail of the law's vendetta—and at last "the price" is paid. It's a picture that fascinates. The bold exploits of the outlaw lady, the great train robbery, the wild pursuit of fleeing bandits—these are but hints of the big human story this film tells. Beautiful photography—a superb cast—a wonderful setting.

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THE ALCO Program is a "Program of Merit." Every Production is a REAL feature with a REAL Star.

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These great Stars are all Public Favorites. Each Play on the Program is a Permanent business builder.

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Greatest Four Reeler ever projected upon the screen. One thousand feet acted and photographed in a raging flood. Business producing paper, heralds and slides.

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This six reel masterpiece picturizing Agusta Evans' World Famous American novel broke all box office records at the Strand. Mr. S. L. Rothopfel, the director, says "St. Elmo broke my box office record by $115.00." Now booking in all sections of the United States. Provided with effective paper, heralds and slides.

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To Be Released September 24th

Five reels of historical drama depicting the last One Hundred Days of Napoleon. Photographed on the renowned battle fields of France and Belgium. Paper, heralds and slides.

SEALED ORDERS in six reels, now booking in New York City and State. Remarkable production in which a fleet of dreadnaughts and two armies are employed in addition to an all star cast of principals.

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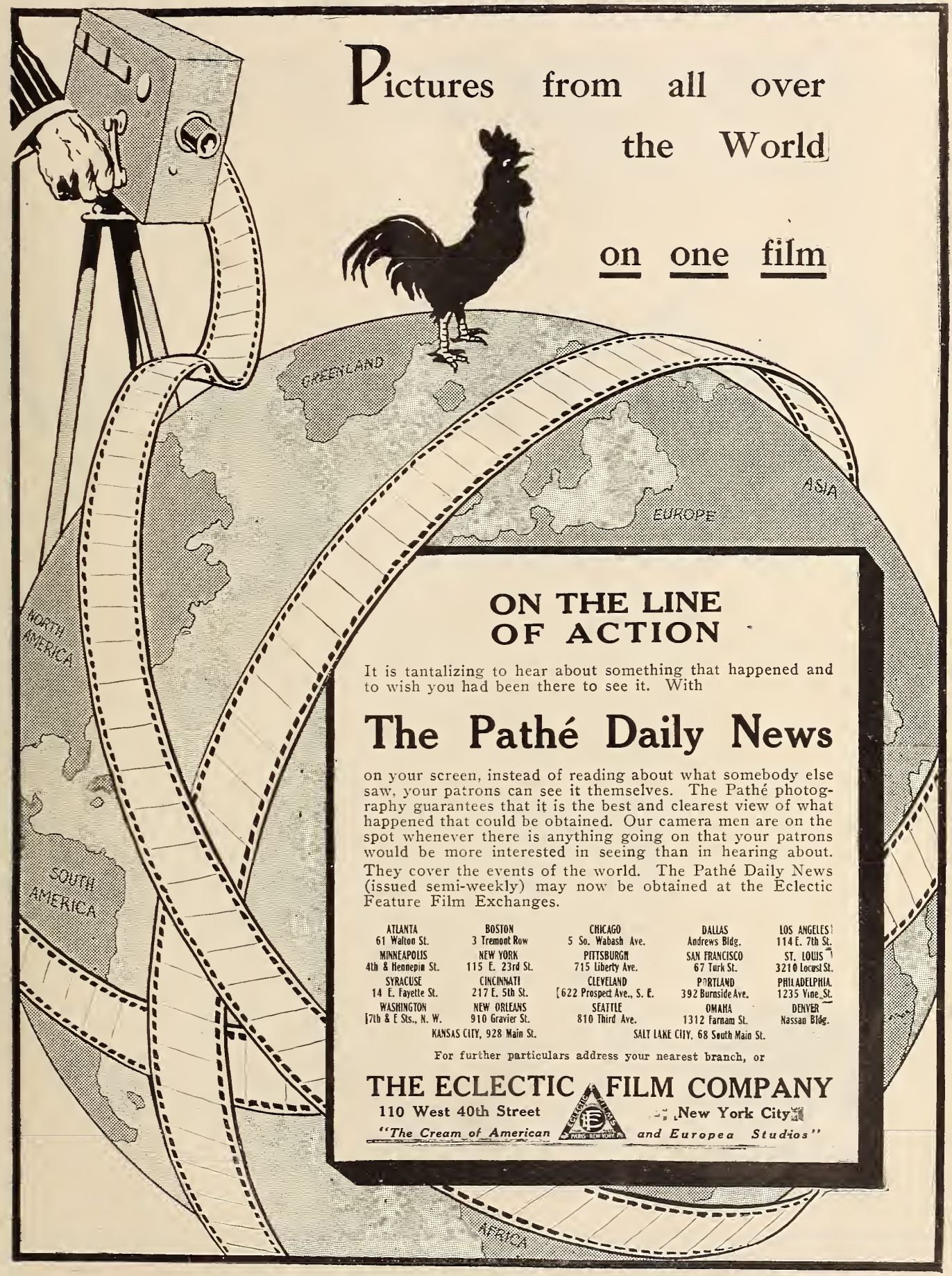
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WILLIAM FOX, President

EXECUTIVE OFFICES: 130 WEST 46TH STREET, NEW YORK



ON THE LINE OF ACTION

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The Pathé Daily News

on your screen, instead of reading about what somebody else saw, your patrons can see it themselves. The Pathé photography guarantees that it is the best and clearest view of what happened that could be obtained. Our camera men are on the spot whenever there is anything going on that your patrons would be more interested in seeing than in hearing about. They cover the events of the world. The Pathé Daily News (issued semi-weekly) may now be obtained at the Eclectic Feature Film Exchanges.

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TELEPHONE, BRYANT 8464

PARAMOUNT PICTURES, CORPORATION
ROOM 901—110 WEST 40TH STREET
NEW YORK

To Motion Picture Exhibitors:

"A success!"

The "idea" back of the Paramount Plan was fundamentally right. Therefore, it was only natural that it would prove successful.

There was never the slightest question in our minds that we were on the right track, and every Exhibitor we have seen and talked with has quickly grasped the possibilities to him -- possibilities with a dollars and cents meaning.

This is not idle talk. We have letters in our file showing that Exhibitors consider it a privilege and an opportunity to sign the Paramount contract. Already hundreds of Exhibitors, from every part of the United States, have contracted for the Paramount Program. When the plan is fully explained, the progressive Exhibitor sees in it a chance to make his the highest grade motion picture house possible. Naturally, that is synonymous with success -- profits and prosperity.

The Exhibitor now knows that the Paramount plan is not merely a pack of promises -- he has now seen Paramount pictures and Paramount Publicity. He has found out that Paramount has not stopped with the Exhibitor - he has seen Paramount go right on to the Public, the men, women and children who patronize the Paramount He has seen that the Paramount appeal is to the better class. He realizes that Paramount has a Purpose, and it is now very plain to him that the purpose is to educate that part of the hundred million individuals in the

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PRODUCERS OF
JACK LONDON'S
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Pictures

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NEW YORK

United States who can afford to spend not less than a dime, and up to half a dollar, to the better class of motion pictures. He has seen that only the better class of pictures are included in the Paramount Program, and that the better class magazines having a national circulation are being used to exploit Paramount Pictures.

If you have not yet investigated the Paramount Plan, it is high time that you do so -- it behooves you to negotiate immediately, if profits are an inducement to you.

If your house is a success now, Paramount Pictures in it will make it a greater success.

Wire, phone or write; we'll match our time with yours -- it will enable us to prove that your signature on a Paramount contract would be your first step toward greater success.

Sincerely yours,

PARAMOUNT PICTURES CORPORATION

W. W. Hodkinson
President.



WILLAT LABORATORIES

NOW OPEN FOR BUSINESS

LARGEST **BEST EQUIPPED** **NEWEST**

Every modern appliance known to the motion picture industry has been installed in the new **Willat Laboratories** in order that the most perfect pictures may be reproduced.



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You can insure the very best results by entrusting your work to the **Willat Laboratories**—the newest, largest and best equipped commercial plant in the world. Each department will be in charge of skilled experts. C. A. "Doc" Willat, one of the best technical experts in the country, will be in personal command of the entire plant.

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PRESENTS

BURNING DAYLIGHT

BY

JACK LONDON



Being the Adventures of "Burning Daylight" in Alaska, showing how he won and lost fortunes and eventually acquired Eleven Million Dollars.

Mr. Hobart Bosworth in the title role

To be followed later with the Adventures of "Burning Daylight" in civilization, showing what became of the Eleven Million.

RELEASED SEPTEMBER FOURTEENTH

Exclusively by

PARAMOUNT PICTURES

110 West 40th St. New York



THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath *Scenario by Lloyd Lonergan*

Thanhouser's Million Dollar Motion Picture Production

Thirteen two-reel episodes of this stupendous serial production are now appearing throughout the country. A two-reel episode is being released each week. Each episode portrays some spectacular feature.
The entire play will take 23 episodes. More than 200 leading newspapers are now running this story.

The *continued* interest in this remarkable story is due entirely to the merit of the pictures. The public has found The Million Dollar Mystery full of human interest—thrills—excitement. And theatres are always PACKED on "Million Dollar Mystery Night." Remember $10,000 will be paid for the best 100-word solution of the mystery.

Booking may be arranged by applying to the Syndicate Film Corporation's nearest representative. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used.

SYNDICATE FILM CORPORATION, Room 411, 5 S. Wabash Ave., Chicago
71 West 23rd Street, New York

Or Syndicate Film Corporation Representative at any Mutual Exchange in the United States and Canada

The Thanhouser Three-a-Week

Tuesday, Sept. 15. "Gold." A two-reel drama of a mountaineer's life, featuring Harry Benham, Joe Phillips, Reine Farrington, Alice Turner and Justus D. Barnes.

Sunday, Sept. 20. "The Mettle of a Man." A romance of political life, featuring Harry Benham, Justus D. Barnes, S. Lawrence, Mildred Hellar, Virginia Waite and N. S. Woods.

THANHOUSER FILM CORPORATION, NEW ROCHELLE NEW YORK

Head European Office, Thanhouser Films, Ltd., London, W. C. England

Thanhouser Releases Will Continue to be Features of the Mutual Program

Remember!
When You See It
In "The News"
It's NEWS

The MOTION PICTURE NEWS

Your Medium
of Communication
with Your Fellow
Showman

Tel. 7650 Bryant

NO. 220 WEST FORTY-SECOND STREET

New York City

Volume X SEPTEMBER 19, 1914 Number 11

Circulation That Counts

WHEN the motion picture business first started, it was necessary that a trade journal should obtain its circulation largely through the newsstands.

Most exhibitors would not subscribe. There were several reasons for this. But one main reason covers them all. The business was not settled enough.

* * *

TO-DAY it is.

To-day the exhibiting business is one of the largest and most substantial in the country. Millions are invested in it, and more millions are being added each month. It has a permanency—a settled future.

The successful theatre of to-day is planned and run on systematic business methods. The successful exhibitor of to-day is building for to-morrow; he has faith in to-morrow.

* * *

AND with this change in the exhibitor business has come a new era in trade journal circulation.

The exhibitor now buys his paper by the year.

He wants it regularly and on time.

He keeps each number on file.

The yearly subscription is a part of his business routine and economy.

* * *

THIS is of decided advantage all around to the exhibitor, the advertiser and the publisher. *To the advertiser it means most*—much more than at first thought he appreciates.

He can buy subscription circulation with an *absolute certainty of what he is getting. Only* with *such a circulation* can he *know* what he is getting. With newsstand circulation he buys hopefully, but blindly—absolutely blindly.

* * *

IT is to be assumed, of course, that when a paper is built from cover to cover for the exhibitor, the exhibitor will buy it.

But, granted that he does, the public also buys it, and so do the many who are indirectly interested in the industry, though they, too, mean nothing to the advertiser of pictures or equipment.

* * *

"TRUE," says the advertiser, "but then the excess circulation doesn't hurt me any. These readers don't book pictures nor buy equipment, but they learn about my goods and it all helps a little."

* * *

THIS is a fallacy—a most arrant fallacy.

This circulation *does* hurt the advertiser.

It hurts him and *hurts hard,* because he has to pay well for it. *He pays just as much for it as for exhibitor circulation.*

* * *

SOMEBODY has to pay for it—for circulation costs money—and *it is always the advertiser who pays for circulation.*

The larger the circulation the more he pays. That is all right; that is good value, *provided it is the circulation he can sell his goods to.*

* * *

BUT with newsstand circulation, how is he to know? Nobody knows, and nobody ever will know, the publisher included.

So the advertiser buys blindly, and *pays the publisher's loss on every single copy that is bought by the public,* or by any one who isn't a purchaser for the pictures and equipment used in a motion picture theatre.

* * *

A MOTION picture journal carrying almost entirely trade advertising has no business on the newsstands.

It is as absurd for it to be there as for a boot and shoe journal, or a drug journal, or a grocery journal—all of which are devoted to their particular trade and are supported by trade advertising.

* * *

IF a picture journal has a popular circulation, it should only charge the advertiser the same rate that popular mediums charge, namely, not over a dollar a thousand readers.

Then it will "help a little" and won't hurt greatly, although, so far as results are concerned, for the advertiser, it is like hunting whales with bird-shot.

* * *

THERE is but one way for the advertiser to know he is getting trade circulation—purchasing circulation—at the necessarily high trade journal rates, and that is, to **BUY SUBSCRIPTION CIRCULATION.**

WILLIAM A. JOHNSTON.

LOS ANGELES LEAGUE SEEKS FUSION

Special to The Motion Picture News.

Los Angeles, Sept. 7.

AT the regular monthly meeting of the Exhibitors' League, held at Los Angeles, at the Mozart Theatre building, steps were taken to campaign for a larger membership. Following the reading of letters advising that the charter affiliating the organization with the national one read by Secretary Hale, would be forwarded in the near future.

The question of affiliating with the other organizations in California was brought before the meeting. Following a discussion in which all members present took a very active part, a vote showed a majority favored having but one organization in California. Steps will be taken for affiliation with other exhibitors' organizations of this state that are affiliated with the national one. The matter of appointing a committee to take charge of boosting the membership of the league was placed in the hands of Judge A. P. Tugwell, the president of the organization.

CENSOR ACTIVE AGAIN IN DALLAS

Special to The Motion Picture News.

Dallas, Sept. 8.

Mrs. Reed Finley, amusement censor of Dallas, has again placed the ban on "The House of Bondage." An effort was made here several months ago to show this picture and at that time Mrs. Finley said no. When it became known that a local exchange had again made an effort to get a showing in Dallas, Police Commissioner Blaylock was called to the aid of Mrs. Finley and informed the film men that an exhibition of the picture would not be permitted.

Manager Finnegan of the Hippodrome has not as yet filed a mandamus or injunction proceedings against the censor board to test their authority in regard to prohibiting certain pictures. Such a step was threatened several weeks ago when the board refused a permit.

SUCCESS FOLLOWS RISE OF PRICES

Special to The Motion Picture News.

Louisville, Sept. 9.

The Walnut Theatre, one of the largest motion picture houses in Louisville, has just entered into a contract with the World Film Corporation to show exclusively in this city the plays of the Shubert-Brady-Blaney combine.

The Walnut has heretofore been conducted as a five-cent house but will increase its admission price to ten cents for these photoplays. On the first day at which the increased price went into effect, more than 3,600 admissions were sold and it is claimed to have been the largest attendance for a single day during the season.

Congress May Force Films to Aid War Tax

General Levy on Amusements, Taxing Tickets, Now Considered in Answer to President's Appeal for $100,000,000.

Special to The Motion Picture News.

Washington, D. C., Sept. 10.

THE motion picture has again become a source of discussion for profit in the halls of Congress, this time for the war tax, along with other commodities, means of transportation, amusements, etc., suggested by members of the Ways and Means Committee. This is in response to the appeal of President Wilson for the raising of a war revenue of $100,000,000.

Several members of the committee reminded their associates of the enormous profits made on the motion picture films, using the testimony taken in the tariff hearing as a proof for such statement.

One member became bold enough to assert that profits of 110 per cent. are realized. Perhaps the manufacturers may be able to enlighten these Congressmen on the subject.

There is also a suggestion to tax all amusements, either directly on tickets or indirectly on the proprietors, and if this be done, the motion picture would naturally come in for its share for such a tax.

As an industry that has made such wonderful strides during its comparatively short life, there is some question as to why the motion picture should be singled out among other profitable enterprises. Congress certainly is determined to have its fingers somehow in the "film game." National censorship is still hanging fire, though ardor in its behalf has greatly waned.

Just why this amusement should be censored by Congress without giving the same surveillance over stage productions, and publishing companies perhaps, is unanswered in the minds of many.

Theodore Franklin.

Arizona May Organize to Fight Taxation

State and County Taxes Are Both Too High, Say Exhibitors, but Lack of Organization Makes Protest Impossible

Special to The Motion Picture News.

Phoenix, Ariz., Sept. 8.

THERE is much satisfaction in the ranks of the picture men over the state caused by the state and county license, universally regarded as too high.

The county exacts a license here that is far in excess of what it should be. The picture men of the state are not organized and in consequence are compelled to grin and bear the tax burden without recourse to the most potent factor for righting the ill, publicity on the screen.

If the houses were organized, the evil could be eradicated with a bit of concerted effort. It is understood that an effort will be made this fall to have the exhibitors of the state band under one head to fight systematically any legislation aimed at their prosperity.

Arizona is a new state and the legislator who is elected thinks his duty to his constituents evolves the introduction of some law and he picks the thing he knows the least for the exercise of his prerogative.

A hot state wide campaign for prohibition is holding the public attention here just now and the "wets" and "drys" are both planning to use the movie screens for placing their sides of the argument before the people.

The "drys" have been trying to get "John Barleycorn" to send out over the state with a lecturer but there is some hitch in the program. No reason is assigned for it.

Is State Censor's O. K. Supreme in Cities?

Or Can Local Authorities Reject Film Passed by State Board?—Cutting of "The Lure" in Pittsburgh May Raise Court Issue

Special to The Motion Picture News.

Pittsburgh, Sept. 10.

A BATTLE is soon to be fought in the local courts of Allegheny county on account of the prominence of the Civilian Aide to the Director of Public Safety in Pittsburgh.

Civilian Aide Arch Mackerell is one of the busiest men in the city when it comes to looking after the morals of the people here. Time was when it was said Mackerell paid less attention to morals and went in for politics with a vengeance and the result was that the vote was turned out. Now he is looking after morals and votes at the same time and the result of his work last week was to put a stop to the showing of "The Lure," at the Minerva Theatre.

The management of the theatre offered serious objections to having his show put out of commission and objected to the activity of the police in this respect. Then it was that Mackerell appeared on the scene and after watching the show through, made them cut a large amount of the film out, regardless of the fact that the State Board of Censorship had already passed on the films.

It is possible that the local manager of the World Specialty Film Company may take the matter into court.

CHAOS MARKS OHIO CENSORS' FIRST DAY

Vestal and His Associates Fail to Have Leaders Ready for Use with Films, and Refuse to Help Exchanges Out with a Substitute Plan—"Recall Reels," He Tells Mutual Manager—Repeal Looked For as Only Relief

Special to The Motion Picture News.

Cincinnati, O., Sept. 9.

OHIO censorship of motion pictures has fastened a firm grip about the motion picture interests of the state. The law, which provides for the censoring of all films to be shown within the limits of the Buckeye state by three persons sitting in Columbus, went into effect on Tuesday, September 1. On that day it was rumored about Cincinnati, secret emissaries of the board, of which Harry Vestal is the chairman, visited every picture house in the city as inspectors to see that no violation of the law took place.

Exchange men worked until long after midnight on Monday in frantic efforts to arrange their programs so that the exhibitors who were their patrons would be protected against any seeming violation of the law.

Their efforts, however, were unsuccessful, not by reason of any fault of theirs, but because of the slow-moving machinery of the State Board of Censors. This body has been censoring films for three months, or ever since the Supreme Court held that its right to pass upon the fitness or unfitness of films to be presented to the public in Ohio, was constitutional.

Yet exchange men found when the morning of September 1 dawned, they were unable to carry out the letter of the censorship law.

Fail to Furnish Leaders

This was because the captions, or leaders, which state that the film has been passed by the state board of censors, and which under the law must be furnished by the board at an expense of $1 per, to each film distributing company, had not been furnished in time.

Long distance telephone calls to Mr. Vestal from all of the local managers developed the fact that the "leaders" would probably not arrive in time for the exchange men to send them out with their day's films.

"What shall we do?" asked the exchange men. "Can the exhibitor show films that have been approved, without the leaders?"

Mr. Vestal informed the managers that this should not be done as it is a distinct violation of the law and would subject the exhibitor to a fine of from $50 to $250 or a sentence of a year in jail, or both.

C. C. Hite, manager of the Mutual Film Corporation, told Mr. Vestal that he had more than 100 reels in circulation through the state. These reels did not bear the approved caption.

"Recall the reels," ordered Vestal.

"Impossible," replied Hite.

Exchanges Find a Working Plan

Exhibitors in Cincinnati do not know now whether they will be subject to arrest within the next few days or not. Some of the exchanges have sent out accompanying their films, which have been approved, but for which leaders have not been received, the following notice:

IMPORTANT NOTICE.

"Do not project this feature before examining each reel.

"If the reel does not have a leader, approved by the Ohio Board of Censors on it, write a slide approved by the Ohio State Board of Censors.

"State reel number before and after projecting feature."

Exchange men say permission to project slides bearing the number of the approved reel, in the absence of the leaders, was given them by Harry Vestal, chairman of the censor board.

Mr. Vestal, however, in talking to Manager C. C. Hite, of the Mutual on August 31, declared that this scheme could not be carried out.

Censors' Force Too Small?

According to one Cincinnati exchange man, the censor board is unable to get out the leaders in time because only one machine is used in reviewing the film and only one woman is being employed to draw up the certificates for the furnishing of the leaders.

Another feature of the case lies in the fact that Mayor Baker, of Cleveland, at the last moment bobbed up with the demand that he also be allowed to censor films shown in his city.

The censors promptly squelched Mr. Baker, it is understood here.

No such demand was made by Mayor Spiegel, of Cincinnati, who has ever stood ready to conserve the motion picture interests. It is understood, however, that Mayor Spiegel and the police department would suppress any objectionable film, even if it bore the approval of the censor board.

The city administration in Cincinnati, while lenient, has always and will always exert a quiet censorship on pictures and theatres in this regard. Complaints have also been received by local exchange men that so much of the film or approved reels have been cut out by the censors that the story has been robbed of its punch to a great extent. Scenes which have been reproduced in posters have been entirely cut away and complaints from theatre patrons in this regard have been heard.

Exhibitors Hope for Repeal

The hope of the Cincinnati exhibitors is for the repeal of the censorship law.

As the result of this chaotic state of affairs exhibitors in Cincinnati since the first of the month have been showing films furnished them by their exchanges, whether they carried the state leader or not. They are depending absolutely on the exchange men although if a law violation is found, the exhibitor will have to stand the prosecution.

The leader furnished by the State Board of Censors is five feet in length and must remain this length according to the rule. Every time a strip or two is torn off in a machine the leader must be duplicated, for which an additional charge of $1 is made by the censors.

Thomas Corby, one of the big exhibitors in Cincinnati, stated that he did not think the state censors would be able to do the work which they are required to do by law.

"Censors Can't Do the Work"

"If they try to censor every film produced, the work would keep 18 men busy for 24 hours every day," he declared. "It seems ridiculous that three persons should try to accomplish this task.

"Every motion picture man knows that it can't be done. They must, of course, pass many pictures by their titles, without having first seen the film, in order to get through. They must also cut out many pictures by their titles.

"In that case a film might be refused, returned to the exchange and fitted out with a new and better-sounding title, sent back to Columbus and passed.

"If such a thing were done and proved it would show that state censorship, under conditions such as we have in Ohio, is a farce."

Roe S. Eastman.

ELIZABETH PREFERS DAILY CHANGE

Special to The Motion Picture News.

Elizabeth, N. J., Sept. 10.

Running the same show for two or three days is being tried out at the two largest film theatres in the city, Proctor's Broad Street house and the U. S. Roof Garden.

The plan does not seem to work as well as the old scheme of changing the program daily.

EDNA GOODRICH NEAR DEATH

Edna Goodrich, who is under contract with the Jesse L. Lasky Company and who is now en route to this country from Europe, had a most harrowing experience while abroad. Miss Goodrich



EDNA GOODRICH

and her party secured a motor car and headed for Havre to catch the cruiser *Tennessee,* and while going down hill the brake gave way and the car plunged into a crowd at the bottom of the hill, killing a child.

The enraged soldiers were about to shoot the entire party when an officer intervened, passports were shown, and they were allowed to continue on their journey.

Wisconsin Exhibitors Urged to Fight Adverse Bills

C. H. Phillips in Letter to Milwaukee Managers Says Strong Organization Should Be Formed to Combat Unfair Legislation

Special to The Motion Picture News.

Milwaukee, Sept. 9.

AN urgent call was made to Wisconsin exhibitors by C. H. Phillips on September 6 to get together and fight unfair legislation in that state. Mr. Phillips called attention to bills relating to state regulation, building code affecting motion picture theatres, censorship and certain arbitrary powers it is proposed to give the fire marshal in making inspections of buildings. These bills were being prepared by the reference librarian at Madison.

With the possible exception of censorship the exhibitors in the city of Milwaukee would not be affected, but Mr. Phillips declared that a strong front should be presented by every exhibitor in the state against the proposed legislation.

In letters sent out to the managers of motion picture theatres in the city it was proposed to hold a convention on September 15 at the Plankington House club rooms.

All exhibitors were ured to become members.

The letter follows:

Milwaukee, Wis., Sept. 6.

Dear Exhibitor: You no doubt know that the International Motion Picture Association and the Motion Picture Exhibitors' League of America effected an amalgamation of the two organizations at the convention of the Motion Picture Exhibitors' League of America held at Dayton, Ohio.

The undersigned, who is the president of the International Motion Picture Association, has been appointed on the Executive Board of the Motion Picture Exhibitors' League of America, and as such member respectfully calls your attention to the necessity of forming a strong organization in the State of Wisconsin for the purpose of preparing to fight proposed legislation which will be introduced in our next Legislature.

We have been informed that the bills which will be introduced are already being drawn by the reference librarian at Madison. The bills with which we are likely to be confronted are those relating to state license, state building code, censorship and last, but not least, a law empowering the fire marshal to inspect theatres.

Milwaukee would not be affected by any of these bills, with a possible exception of the censorship bill, which may increase the cost of service.

The Motion Picture Association of Milwaukee feels it is its duty to fellow exhibitors to prevent any legislation adverse to the interests of the moving picture industry in the State of Wisconsin, and to that end invites a solid organization that can go before the Legislature and present its claims.

We have therefore decided to hold a convention at the city of Milwaukee on Tuesday, September 15, beginning at 9 o'clock in the morning, the meeting to be called at the Plankington House club rooms; this is State Fair week and you should find an opportunity to attend both the convention and the State Fair. Arrangements have been made to entertain all of the exhibitors at a luncheon at 1 o'clock, p. m.

If it is impossible for you to attend the convention and assist us in electing competent and efficient officers to represent the Wisconsin exhibitors, we respectfully ask you to show that you are a live exhibitor and not one who depends upon others to protect his interests, by sending to Mr. George Fischer, temporary treasurer, in care of the Alhambra Theatre, Milwaukee, the sum of six dollars, which includes your initiation fee and dues for one year.

This amounts to but fifty cents per month, with which you will protect your interests against unfair legislation in the State of Wisconsin.

Respectfully yours,

C. H. Phillips,

President International Motion Picture Association.

Reaction in Capital Against War Films

Disturbances They Cause in the Audience More Than Offset Their Popularity, Say Exhibitors—Wilson's Neutrality Appeal a Factor

Special to The Motion Picture News.

Washington, D. C., Sept. 10.

THERE is much sentiment here at present against the exhibition of the war films. They were loudly heralded in some theatres and anxiously waited by the public, just as the newspapers are for the latest news of the fearful combat in Europe. The films have come and have been making the rounds of the city, at first with much demonstration, but now that has calmed and in fact, to a part of the public, they have lost their flavor.

President Wilson's appeal to the people to regard and respect the strict neutrality of America in all things, including the motion pictures exhibited of war preparations has had much to do with the present aspect of matters. His wishes have been considered.

Like every other large city of this country, the population of Washington is made up of many nationalities and there will of necessity be in a motion picture house representatives of the nations now fighting. There is no good reason to give these people excitement and antagonistic feeling, perhaps, against the occupant of the seat next to him.

One exhibitor remarked that while the showing of the mobilization of the various European armies were money getters for him with standing room only most of the time, the next set of war films would be to his loss.

"They caused too much disturbance in my house. There were demonstrations of sympathy in different quarters as the different troops entered the screen. The usual silence of the screen exhibitions was utterly disregarded and one might almost have imagined it was a baseball game.

"No, I can't afford that. It would spoil my house. No more war films for me."

While there is a feeling against the real war views of the present conflict in Europe, there is a warlike spirit in the public and anything flavoring of national conflicts, imaginary or with some authentic value, are being put upon the screens and eagerly patronized by the public.

It almost appears that every war photoplay that has been issued for the past two years is being given a return engagement with financial benefit to the management. Theodore Franklin.

Milwaukee Censors Snub Reformers

Despite Protests, Exhibitors Are Merely Asked to Cut the Titles to a Flash in "For Those Unborn"—Coming Season One of Unbounded Prosperity, Is the Outlook—Three New Downtown Theatres Are Under Way

Special to The Motion Picture News.

Milwaukee, Wis., Sept. 9.

JUST what a fair-minded, conscientious censor board has to contend with and to what extremes certain "reformers" of the "holier than thou" type will go was never better illustrated than in this city today when one of this type complained to the local Citizens' Committee of the title of a picture that was being shown at the Butterfly Theatre.

The picture in question being the Majestic's "For Those Unborn," with Blanche Sweet in the lead.

Though Charles Phillips, the secretary of the Citizens' Committee, refused to divulge the name of the complainant, he said that the only objection that could have been made against the picture was the title, as the picture itself was absolutely beyond reproach.

The Citizens' Committee took no other action on the picture than to ask Manager Graham to cut the titles to a flash.

That the party or parties who objected to the title of "For Those Unborn" were able to countenance a musical comedy that played this city the last half of last week, in which the chorus displayed considerable of its physical beauty, is beyond the understanding of the local exhibitors.

Not the First Time

This is not the first time that the Citizens' Committee have had trouble with reformers of this type. Not long ago a certain well-known business man caused some of the members of the committee to spend two hours of their time viewing a picture at which he had held up his hands in holy horror and which turned out to be an absolutely harmless production.

In this case, the Citizens' Committee reprimanded the complainant instead of the exhibitor.

The present season from all appearances is going to be the most prosperous for local motion picture exhibitors in many years. The downtown theatres are playing to practical capacity all week, and though plans are completed for two new houses, a third is now building and a fourth contemplated, none of the down town men are worrying.

In fact, the majority welcome the newcomers and expect an increase in business rather than a decrease when the new houses are opened.

"For," said one of the managers, "the more bright lights there are, the bigger the crowds, and the bigger the crowds, the bigger the business."

The Strand, which is now building, is expected to open about October 15. Phillip Gross, Jr., will be the manager of the new house, and he promises that he will have many surprises in the way of conveniences and innovations for local picture fans. The house is about a block out of the present bright light district, and its opening is sure to open a new downtown field for local exhibitors.

New Downtown Theatres

It is expected that ground will be broken for the "White House," O. L. Meister's new $100,000 house, before the snow flies. This, together with a new house, which is to be built on the southeast corner of Third and Wells streets, completes the list of new downtown theatres announced.

The outskirt theatres all look for a prosperous season. Many of them are gradually sliding their price from five to ten cents, and it is expected that ere the winter is over the ten-cent admission fee will prevail at the majority of the outskirt houses instead of at the minority, as is now the case.

In the face of much competition, Manager George Fischer of the Alhambra Theatre, in place of adopting a cut-throat policy, has bravely decided to increase his admission fee to twenty cents for the downstairs seats in the evening. The balcony seats will remain at ten cents as heretofore, and no advance will be made in the matinee prices.

Six and seven reels will be given, and the magnificent fourteen-piece orchestra will be retained. Entertainers have always been very popular at the Alhambra and Manager Fischer is combing the vaudeville and opera stages for talent.

The Paramount program will be shown, together with the General Film companies' features, and the pick of the General's regular program. This, together with any special features that may be booked in from time to time, will make the Alhambra's program the peer of any in the city.

The majority of motion picture men concede that the new policy will be a success, and it would not be surprising to see a house erected here very shortly to house twenty-five-cent pictures.

Fatal Lack of Co-Operation

A splendid example of what lack of co-operation among motion picture exhibitors will do to the manager's pocketbook was seen at Portage, Wis., some weeks ago. A tent show came to town and put up their tent on the market square about half a block above two of the town's picture houses and about three blocks from the third.

Here they stayed all week, pirating shows and charging twenty and thirty cents for inferior productions. Though they paid but little into the coffers of the town, they took out between $100 and $150 a night.

In the meanwhile the three motion picture exhibitors, who were all paying taxes, and residents of the town saw the band from the show come down in front of two of the theatres and, after a short concert and some ballyhooing, drag the crowd past the motion picture houses and into the tent show. This went on all week and the exhibitors were helpless.

In fact, the weekly band concert was cut short for the convenience of the tent show, a consideration that the picture exhibitors have never even asked for.

J. M. Martin.

CLARA KIMBALL YOUNG GOES TO PEERLESS

Clara Kimball Young, who was featured by the Vitagraph Company in "My Official Wife," has left that company to become the star of the recently formed Peerless Studio, which is one of the component parts of the World Film Corporation.

With Mrs. Young comes her husband, James Young, who is also her director. They have been associated with the Vitagraph Company for four years and in that time they have staged such winners as "The Little Minister," "Love's Sunset," "Goodness Gracious" and "Violin of M'siou." All of which, with the exception of the first named, have been shown at the Vitagraph Theatre.

The first release that Clara Kimball Young will be seen in under the Peerless company is to be "Lola," which is from a story written by Owen Davis. It will be released in October.

GOEBEL GETS NOMINATION

Special to The Motion Picture News.

Pittsburgh, Sept. 10.

John Goebel, of the North End Theater, Perrysville avenue, North Side, has been nominated as the only candidate for president of the Motion Picture Exhibitors' Association to succeed Fred J. Herrington, resigned. The election takes place this week.

PENNSYLVANIA CENSOR BANS BIG POSTERS

Makes Ruling Forbidding the Use of Anything Larger Than a Three Sheet, Measuring 43 by 83—Breitinger, of "John Barleycorn" Memory, May Be Overstepping His Authority in Issuing This Arbitrary Order

Special to The Motion Picture News.

Philadelphia, Sept. 10.

PARAGRAPH No. 21 of the new rules issued (or about to be issued) by J. Louis Breitinger, chief motion picture censor of Pennsylvania, deals expressly with the use of big paper. Not stopping at barring the use of big paper in front of theatres he has made his ruling so general that it includes all places of amusement. Under this head come theatres, parks, circuses, etc., over which he is not supposed to have any control.

The specific ruling reads: "All banners, posters, handbills or other advertising matter on display at places of amusement or elsewhere of a large size or of a lurid, sensational or misleading character are prohibited, and the board will appreciate the co-operation of the manufacturing companies, film companies and the exhibitors in its endeavor to properly regulate the display of films, reels or views to be exhibited and the advertising in connection therewith."

This copy of the regulations was posted in the ante-room of the censors' Philadelphia projection room. A pen and ink note change the words "large size" to read, "of a larger size than a three-sheet poster, 43 x 83."

This is all very good as far as it goes and the growing tendency to do away with the large size monstrosities which are put out in the form of six, eight, nine, twelve, sixteen and twenty-four-sheet stands, will back Mr. Breitinger up in his duling.

The really up-to-date exhibitor has no place for the big paper if his lobby is well regulated. He does not need and moreover does not want anything larger than a three to properly display his wares. But where he is putting on a big production and wants to bill the show like a legitimate theatrical attraction would be billed, where would his paper showing be with threes only?

He also errs in his ruling on "places of amusement." He is only supposed to be a picture censor and as such his authority is clearly defined in the law which created the censor board. He is treading on the toes of the legitimate theatre owners and there is liable to be a flareback of large proportions.

Other rulings of importance are also made. One which will affect the manufacturer or renter is, "The fee of $2.50 will be charged for each reel of 1,200 feet or less and $2.50 for each duplicate or print of each film, reel or view."

In the past and under a working agreement with the companies which had entered suit only the original was charged for. Now everything is included, originals and duplicates.

This is followed later by a ruling that "On and after September 18, 1914, all films irrespective of release date shall be submitted to the board in accordance with the rules."

This means that those who have been only submitting pictures released since June 1, 1914, will have to shell out good money for films that have mainly passed beyond the field of usefulness except for occasional booking.

Applicants to have reels censored must furnish the name of the manufacturer and of the players (except in the case of current events) and an affidavit as to the number of duplicates, and in addition a letter describing the scenes and purposes intended to be carried out or lesson (moral or otherwise) to be conveyed by such film.

If an elimination or rejection of any film is recommended the applicant is to receive immediate notice of rejection or elimination, and if not agreed to the film will be reviewed by the censor himself and the applicant or his representative. This would seem that the case of the "Barleycorn" film had sunk in deep.

It will be remembered that after Carl Pierce, of Bosworth, Inc., made a kick and a fight, the censor decided that he would reconsider.

All banners, posters, handbills or other advertising matter concerning films, reels or views, where same are lurid, sensational or misleading, will be prohibited and when requested by the board such advertising matter used in connection with the display of the film must accompany the film.

He then proceeds to take a crack at vice and problem films, since his recent encounter with a Harrisburg exhibitor who defied him by showing the "Drug Terror."

"All films released prior to June 1, 1914 (excepting those depicting sex and vice problems and films similar thereto and also excepting those in which complaint is made by the board) may be exhibited within the state until September 1, 1914."

Expressions of opinion could not be learned from exchange men and exhibitors, but it is known from expressions prior to the above rulings that on the poster question at least the censor will not have any kicks. Every big exchange in Philadelphia and most of the little ones were interviewed on the poster question when it was thought that the one sheet would be the largest allowed and the opinion was unanimous that it would be a good thing.

Aside from the artistic viewpoint they considered the financial viewpoint. Only one concern in the entire lot, the Interstate Films Company, claimed to be making any entries on the right side of the poster department ledger, but the manager agreed that the ruling if enforced would be a good thing for the business.

In spite of the apparent mistakes in the censor bulletin we trust for the sake of the business at large that the misleading poster is barred permanently.

Julian M. Solomon, Jr.

Wheat Crop Booms Kansas Theatres

Many Houses Near Kansas City Remodeled—The Electric Inaugurates One Twenty-Cent Night a Week

Special to The Motion Picture News.

Kansas City, Mo., Sept. 9.

SEVERAL houses in the territory adjacent to this city are being remodeled or entirely rebuilt as a result of the impetus given picture exhibitions by the general prosperity of the huge wheat crop.

In Parsons, the Best Theatre, owned by Otto Fees, will be doubled in capacity to seat about 1,200 persons by the addition of two new store rooms. A new house is being built in Atchison by the Center Amusement Company, operating two houses in St. Joseph, Mo.

The new house there probably will be named the Orpheum and will be the third in that city. In addition Herbert Welch, owner of the Colonial Theatre in Atchison already has doubled the capacity of his house.

Another Kansas house, the Electric, operated by P. J. Concannon in Emporia, is being doubled. Entirely new equipment is being installed, including new seats and a $2,500 orchestral unit. Mr. Concannon plans to increase the price of admission at his house to twenty cents on one night a week. The regular admission now is five and ten cents. In the event the increase is made permanent, his house will be the first outside of the larger cities in this section to charge that sum. Emporia is a town of about 10,000 inhabitants.

George E. Quisenberry.

CHICAGO THEATRE TRIES HIGHER PRICES

Star Bucks the Center of a Nickel District, and in Raising Its Admission to Ten Cents, Plays to Big Business—Also Successful in Keeping a Feature on for a Week—News of American and Essanay Companies on the Coast

Special to The Motion Picture News.

Chicago, Sept. 10.

RIGHT in the heart of Chicago's most active business section, two hustling, ambitious and aggressive exhibitors, decided something like a month ago to install another motion picture theatre where there already seemed to be plenty.

These two gentlemen had gained success in their other theatre ventures, of which they now own nine, in their taking the initiative, and having the courage of their own convictions. Many of their other theatres stand out as strong as does the Star, but the Star is a shining example of what can be accomplished in the face of seemingly unsurmountable obstacles.

Madison street between Clark and Dearborn streets has been for many years known as Motion Picture Row because of the number of film theatres located in that one block. In its number are included some of the very first photoplay houses that were opened in Chicago. They have weathered all the storms, gone through all the changes, and of late a few of them have been showing more than three reels for five cents.

JOHN BODKIN and John Keane under the firm name of Bodkin-Keane Company, opened this Star Theatre and immediately did the unheard of thing. They established an admittance price of ten cents. Simultaneously with that radical move they put on a feature and played it for one entire week.

Only in very exceptional cases has it been known that one picture played on Madison street for that length of time. The other theatres still continue to charge five cents. They, of course, are getting the five cent pieces, but Bodkin and Keane are getting twice that much.

The theatre holds three hundred people, it is well ventilated, the air being changed every minute and a half; the decorations are soft and the pictures good. The advertising in front of the house is not of the circus variety. There is no loose flapping of posters.

A SPECIAL electric sign, built by Marx Brothers, covers the upper portion of the house. It is a pretty piece of workmanship. Underneath the sign, and a part of it, is a framework which will hold a nine sheet and several threes; this is bordered by electric light. Outside of this there are only a few other frames about the lobby. The only music used at the present time is a piano player and an orchestra.

"I believe," remarked Mr. Keane, "that when you have something exceptional, a real feature to offer people, you should raise your admittance price, otherwise you are putting the exceptional films on the same level as the ordinary and they will not receive the appreciation they should.

"We have established this ten cent admission price and intend to maintain it. It is easier for us to get good features because we do not make daily changes. Sometimes we play a film as long as a week, others we keep for three days."

This is the first time in the history of "The Row" that a policy of nothing but features has been established. To many it undoubtedly seemed impractical as it is a transient trade as a general rule that visit these theatres. Many have a half hour or an hour to spend and drop in to while away the time.

THE policy of Bodkin and Keene, however, seems to prove that the photoplay is established on a stronger basis on this street of transients than merely as a pastime. It is now recognized there as one of the necessary amusements.

The Picture Playhouse Film Company, Inc., of New York City, has established Chicago quarters in the Mallers building. S. C. Bestar is in charge of this branch. Mr. Bester has been associated with the film business for a number of years and is especially familiar with the central west territory.

Mr. Hubbell, of the firm of Moore Hubbell Company, is in Europe at the present time securing photographs for his firm which it is issuing in slide form to the picture playhouses. This gives this firm first-hand views of the subjects to be presented to the trade.

THE Majestic Theatre, of Rock Island, Ill., owned by Joseph Hopp, of Chicago, and managed by Joseph R. Quinn, opened during the past week after being closed during August for decorations and repairs.

Mr. Roth, owner of one of the large theatres in Joliet, is experiencing a little difficulty in the exhibiting of "The Littlest Rebel." It seems as though another exhibitor of the same city had booked it for the Fourth of July, but in view of the fact that it was not released at that time, that booking automatically expired.

No further effort was made by that gentleman to renew his bookings and now that Mr. Roth has billed it he threatened suit. Mr. Gollos, of the Photoplay Productions Releasing Company, has his personal lawyer looking out for the interests of Mr. Roth.

IN conjunction with the "Ladies' World Magazine" the Essanay Film Manufacturing Company will release the first complete mystery drama of a unique series. The first of these dramas is "The Plum Tree," in three acts.

"The Plum Tree," like all mystery dramas which will follow, will be a complete story with the exception that one paragraph will be omitted in the "Ladies' World." In the Essanay production the entire story will be shown on the screen, including the paragraph which is missing in the magazine story.

The "Ladies' World" will offer large prizes to its readers who send in the best paragraph to take the place of the one which is missing. In order to find out just what the missing paragraph is, it will be necessary for the magazine readers to see the photoplay.

THESE stories will not be released in serial form by the Essanay, but each production will be complete in one release of as many reels as is required. There will be a story a month and a release a month.

Harry Pollard is producing "The Legend of Black Rock." This photoplay is a story with unusual depth and Margarita Fischer has a role that will give her an opportunity to display her dramatic ability in a new light. Joe Harris is playing opposite.

Thomas Ricketts is producing the third of his series of stories by Marc Edmund Jones. It is called "In the Daylight." The previous of this series were "In the Firelight," and "In the Moonlight," which were highly spoken of by the critics, and "In the Daylight" promises to be equally well received.

A BEAUTY society comedy-drama featuring Margarita Fischer and Harry Pollard, will be released by the American Film Manufacturing Company, Tuesday, September 22.

In the Flying A production of "Jail Birds," William Garwood made a sensational dive through the window of the court house after he had been found guilty of manslaughter by the jury.

FILM LODGE ENVIRONS

One thousand feet of motion pictures, comprising twenty-three different scenes around the Odd Fellows' Home, Lexington, Ky., have been taken by S. J. Needham, of Cincinnati.

RUSSIAN STAR IN CENTAUR COMEDIES

Nettie Noges, who has just signed a contract with David Horsley to appear in Centaur comedies, is a Russian actress, who appeared in Ibsen's "Pillars of Society" as Olaf, a little boy, when she was only fifteen.



NETTIE NOGES.

In her second season with that company, Miss Noges was promoted to more important parts in such plays as Sudermann's "Magda," "Fires of St. John," and Strindberg's "Father." In the "Fires of St. John" Miss Noges scored her first great hit which resulted in her being chosen as the leading woman for the Theatre Eathonia, where she immediately starred in the "Pillars of Society."

RELEASE VIVID WAR PICTURE

The two-reel release of the U. B. O. Feature Picture Company, entitled "The Evolution of Europe," was secured by the foreign agent of the United Booking Office, F. P. Company, and is said to be authentic in every detail.

The action starts with the scenes of mobilization in England, Russia, Germany, Austria, France and Servia, with the crowned heads reviewing the armies. The fleets of super-dreadnaughts, cruisers and destroyers in battle array; the Uhlans in death grapple with the enemy; the Tsar's Cossacks in action—all are given in vivid scenes.

The picture has already won success at the New York Theatre, New York City, and the Bowdoin, Boston.

KATHIE FISCHER CELEBRATES BIRTHDAY

Kathie Fischer, niece of Margarita Fischer, has celebrated her seventh birthday. She was the recipient of many presents from her numerous admirers. Besides a number of children who attended the festivities were Margarita Fischer, Mrs. Fischer, Mrs. Pyle and Harry Pollard.

Ohio Censors and Temperance League Clash

Head of Association Fails to Prevent Cuts in "Ten Nights in a Bar-room"—Censor Law Now in Full Force

Special to The Motion Picture News.

Columbus, O., Sept. 10.

ONCE more the Ohio Anti-Saloon League and the Ohio board of censors have clased. The first time it was over the films of Jack London's "John Barleycorn," in which the censors shortened several drinking scenes. This time it's over "Ten Nights in a Bar-room," another temperance picture.

Wayne B. Wheeler, head of the Ohio Anti-Saloon League, first declared he would bring mandamus proceedings against the board to restore certain scenes cut out of the picture. Later, however, he announced that a lecturer would be sent around by the league wherever the picture is shown to explain what scenes were cut.

Wheeler, in an interview in several local papers concerning the eliminations in the "Ten Nights in a Bar-room" pictures, recalled the allegation that $25,000 had been offered by the manufacturers of the "John Barleycorn" pictures to suppress the pictures in six states on which wet and dry elections are scheduled for this fall.

The state industrial commission demanded an explanation, claiming that Wheeler's statements sounded as if he meant to imply that the company had offered the censors a bribe. Wheeler replied that he meant to convey no such impression and sent the commission a copy of a photograph of a letter purporting to have been sent by an Illinois liquor organization to the owners of the film offering the $25,000 for the suppression of the film in Ohio and other states.

The censors stand pat on their cuts of drinking scenes.

"We cut such scenes always and can make no exception in these pictures," they say. "Enough of the scenes are left to convey the idea, to tell the story and to impress the temperance lesson the pictures tell."

The state film law went into full effect Tuesday, September 1. From now on any Ohio exhibitor showing films not approved by the Ohio board of censors will be liable to prosecution under the law. The penalty is a fine of not less than $25 or more than $300 for the first offenses and imprisonment for not less than 30 days or more than one year or both for persistent violations.

There will be little if any crime, fewer drinking scenes, and even less kissing in the pictures from now on.

Cleveland Musical Union Demands Increase

Exhibitors Declare that They See in the Move a Well-Laid Plan to Abolish Mechanical Devices

Special to The Motion Picture News.

Cleveland, Sept. 9.

THE blood-sweating behemoth of circus poster fame—the only and largest living animal of its species in captivity, gentlemen—has nothing on the Cleveland motion picture exhibitors at the present time.

Even before arbitration on the operator's wage scale had been successfully closed the exhibitors had a demand of more than a two hundred per cent. increase from the Musicians' Union to contend with. The elements of a splendid fight are in the making. The Musical Mutual Protective Association, Local No. 4, American Federation of Musicians, in a letter to the local managers demand a new scale of wages for all musicians.

But the new rates hit particularly operators of mechanical devices, and the theatre owners see in the demand a carefully-planned move to abolish mechanically-operated musical devices. Here is the scale demanded: Where a man now plays six nights a week for a three-hour period, he receives $16 a week. The new figure asked is $24. This applies to all non-mechanical instruments.

A man playing a mechanical device in the uptown theatres (east of East Ninth street) for a four-hour period, six nights a week, now receives $20. The union demands $50 for the same working hours.

In the downtown houses where three shows are given daily for seven days, the mechanical player operator receives on an average $35 a week. He works about 10 hours per day. And now $80 for seven days, or $65 for six days is demanded.

For downtown non-mechanical players, $4 per single engagement of four hours is asked. If the man works in two shifts, being employed seven hours, $6 is demanded.

The exhibitors have balked at the demand and declare that if the issue is forced the entire city will swing to non-union men. They anticipate that the union will call out the union picture-machine operators if the demand for the higher rates is not acceded to. In such a case they promise to bring in and employ only non-union operators.

The exhibitors will meet to talk over the situation. They declare that the wages demanded are ruinous to the exhibitor and cannot be met.

Orsen N. Nielsen.

The Fable of the "Dog" Town That Knew What It Wanted

By A. H. Giebler

And incidentally, of the man who was wise enough to give the "stop-on-signal" community the line of amusement stuff it was standing pat to get—Moral: The wise guy of the metropolis who kicks because the "R.F.D's" won't fall for "1820-and-still-going" junk is the boob of the business

THERE is a town about 50 miles south of St. Louis that I cannot call by its real name without wounding the feelings of some very good people in a manner that the reader of this story would not understand unless he had lived in the town, but since every word of this story is true, I will call the place Verity, which will make it near enough to the truth for all concerned.

Verity is a small town, and as near like several other thousand towns that fly-speck the map of the United States as are the proverbial peas in the pod. Its streets are muddy all winter and dusty all summer, and outside of the circle of its three thousand inhabitants and their sons and daughters and other kinsfolk who have gone away to live in other places, it is little known.

Verity used to have a reputation, however, a reputation that reached far and wide, and caused it to be talked of in railroad trains and on railroad ties, in hotel lobbies and hall bedrooms all over the country, and the people who talked about the town did not give it its real name any more than I have. They called it "Anathema," and "that awful burg," and "Punkville," and a dozen other ugly and, to their reasoning, appropriate names.

VERITY had the reputation of being the worst show town on the kerosene circuit! Verity compels me to tell the truth about "Verity." It *was* the worst show town on the kerosene circuit, and while Verity justified its reputation, it was perfectly justified in it. Its character was won not because the people were slow or behind the times, or because they were afflicted with a moral wave, but because there was a lot of people in the theatrical business without brains enough to give the people in country towns the credit of having any brains at all.

Verity is just near enough to St. Louis to be used as a try-it-on-the-dog stop for every fly-by-night bunch of hamfats and patent medicine Indian herb grafters on the road. About once or twice a month during the season some broken down thespian would send out a call for lady and gent performers who could furnish their own wardrobe, were willing to work for a small salary and double in brass. Lord knows, they had brass enough.

A fearful and wonderful aggregation of almost talent would be got together that could usually pool enough funds to buy a ten-trip to Verity, which was chosen because it was a small, inoffensive town on the way south where overcoats were not needed. At first, quite a few of these near actors did make enough to carry them to the next stop, not because Verity liked the sort of performance they gave, but because the people were amusement hungry, and kept on hoping against hope that perhaps some time through a lucky accident a good show would come to town, but that sort of lightning struck the place so seldom, and as there was no way to pick out the sheep from the goats without spending their money, they stopped going altogether.

IT finally got so that every show, good or bad, that came to the Opera House, played to old Pete Woolson, the janitor, and a few ushers. The good companies that had accidentally billed the town soon cut it off their route, and the bad ones disbanded, the men walked out of town, and the women got jobs waiting on the table in Aaron Wheatley's Palace Hotel until they could get in touch with, and negotiate a touch from some good-natured relative who would send them enough to pay their way back to the city.

From that time on the fine big Opera House was dark except when the Methodist Church played an engagement with a church fair, or when the Ideal Dancing Club gave a blow-out.

Three years elapsed. Motion pictures were born. The people of Verity took new hope. Visitors to the city brought back glowing accounts of the new art. The people looked forward to the time when they would have their own moving picture shows. The time came. They got them. They got them from the same source that they had got their speaking stage shows. The tribe of hamfats was not dead.

They came to the town and established store shows, and used the same line of reasoning they had used in their dramatic ventures. "Anything is good enough for the sticks." They ran year-old, rain-stormy pictures in badly lighted, poorly ventilated rooms.

THE people, long suffering and patient, came. They took a look at the miserable projection, and listened to the raucous voiced bawler, whom the manager felt it was his duty to station at the side of the screen to explain the picture to the "rubes." The "rubes" came once or twice, then they stayed at home, and the town's reputation grew worse. It was hopeless, the hamfats said; they gave it up; it was the worst picture town on the map.

Then Jimmie Maxwell arrived on the scene, and the town lost its reputation. He did not have to come far, because he was born and raised in the town. Jimmie liked to go to shows, and although he was what the hamfat managers would have called a "rube," he had seen more high class performances in his young life than most of them had, on either the silent or speaking stage, and he knew good work when he saw it.

It was summer when Jimmie got his hunch. He proposed building an airdome. All the older citizens advised him against his project. "It won't do, Jimmie," his uncle John, president of the National Bank, told him. "The people have been humbugged so often they won't go to your show."

"Yes, but, Uncle John, I intend to give them good pictures."

"You can't give them good pictures, Jimmie. The exchanges in the city won't ship you good ones. They say anything is good enough for us rubes. They will send you pictures that will be old and out of date, and pictures that will get the church crowd against you."

"I WON'T have the old stuff," said Jimmie. "I know good pictures when I see 'em. I'll go up there to the exchanges and I'll shake a bunch of money in their faces, and I'll get good pictures, the kind I want, or I won't have any."

"All right, Jimmie," said Uncle John. "Go ahead; your name's good for the cash at my bank; only remember you will have to give the people of this town a first class show in a first rate building. They are used to doing without shows,

(Continued on page 70.)

RAILROAD MOTION PICTURE CAR READY

Special to The Motion Picture News.

Springfield, Ill., Sept. 10.

Within the next few weeks residents of the smaller Illinois towns will have motion pictures brought to them in the first railroad motion picture theatre ever put out in the United States.

The Jones Brothers Railroad Moving Picture Shows company have just about completed their first motion picture car and it will be started on its initial tour shortly. The car is to be pure white. It will be called the "White Dove."

Electricity generated on the car will provide current for the projection machine, the elaborate outside electric light display and the $1,000 electrical orchestra which will be installed in the car. The interior of the car is arranged to seat a large number of persons. First-class films will be shown, particularly feature pictures of high merit.

NEW PROVIDENCE THEATRE OPENS JAN. 1.

Special to The Motion Picture News.

Providence, Sept. 9

THE National Realty Corporation has acquired by long leases the entire block bounded by Union, Washington, Worcester and Clement streets, where it is proposed to construct a modern business block having a three-story frontage on Washington street.

It will contain a theatre 119 feet by 200 feet on the ground floor, which will have a seating capacity of 3,000. It will be used as a motion-picture house, but the stage and accessories will be sufficient to permit the putting on of regular dramatic productions.

Mr. Williams, the proprietor of the Casino, has the lease of the theatre and expects to open about January 1, 1915.

BOSWORTH ACTOR SURPRISES POLICEMAN

Some of the scenes in Jack London's "An Odyssey of the North," made by Bosworth, Inc., are laid in Seattle, so Hobart Bosworth, who directed it and played the lead, went there to take them, thereby giving a Seattle policeman the surprise of his life.

Noticing an Eskimo whose actions were attracting a crowd that blocked traffic, he seized the disturber and hustled him away. The man went willingly, only to paralyze the policeman a moment later by saying, "Thank you so much. Would you mind doing that again?" The officer was game, and his scene with Hobart Bosworth as "Naass" forms one of the most effective in a production full of dramatic moments.

Cleveland Mayor Threatens Local Censorship

Starts War on Lurid Advertising, and Scenes of Crime and Violence—Will Arrest Any Showing of Uncensored Films

Special to The Motion Picture News.

Cleveland, O., Sept. 9.

POLICE censorship of motion picture films may again be established in Cleveland if Director of Law J. N. Stockwell holds that the city has this power since the enactment of the State censorship law.

Following the complaint that motion picture scenes of crime and violence were being shown at a number of downtown theatres, Mayor Baker has requested the law department for a ruling as to the city's powers since the State Board of Censors has been passing upon films.

On Wednesday, September 2, Mayor Baker told Police Chief Rowe to order patrolmen to watch motion picture theatres on their beats and tear down and destroy banners and posters portraying crime or war scenes. According to the Mayor, the war against hair-raising banners will be continued until an injunction is sought by theatre owners and the case is threshed out in court.

Mayor Baker has also ordered the chief to detail men to see that only films bearing the approval of the Ohio State Board of Censorship are shown. Managers showing uncensored films are to be arrested, the Mayor said.

Huge lithographs of armed bandits and advertisements of other thrilling motion picture scenes have been displayed at a number of theatres within the past two weeks, the Mayor was told. The same conditions prevail in theatres in the outlying districts.

Following the city's crusade against pictures of crime two years ago, the Motion Picture Exhibitors' League voted against lurid advertising and the banners and lithographs at the theater entrance were eliminated.

Up until the time of the enactment of the State censorship law, police had the power to prevent the showing of crime and violence. A number of arrests were made in the crusade two years ago.

Attorney Robb O. Bartholomew was appointed city censor and he made a lengthy report on the motion picture situation, recommending the licensing of all theatres.

An ordinance incorporating Bartholomew's recommendations was introduced in the city council but failed to pass. City censorship was continued until the State Board of Censors took over the work.

Mayor Baker has asked the law department to report whether the censorship law repealed sections of the general code empowering police to prevent the showing of scenes of crime and violence. He does not expect a reply for some days. Orsen N. Nielsen.

Static Club Moves Into Permanent Quarters

Composed of Los Angeles Camera Men, Who Have Installed an Experimental Laboratory—All Local Manufacturers Represented

Special to The Motion Picture News.

Los Angeles, Sept. 7.

THE Static Club, composed of about seventy camera men who have made good at local studios, is now cozily located in an attractive clubhouse near Echo Park Lake, at 1830 Santa Cruz street, which is to be made the permanent home of the organization.

At a recent meeting of the members, it was voted that the secretary should open negotiations with the Cinema Club of New York City, looking to the affiliation of members of that organization with the Static Club while at Los Angeles, or members of the Static Club with the Cinema Club while in the East.

A feature now being added to the clubhouse is an experimental laboratory where members can do developing and finishing, or secure the aid of other members in solving problems in motion picture photography.

The club is a corporation with eleven directors. The officers are: E. G. Ullman, president; William C. Foster, vice-president; Henry Gant, secretary; S. S. Norton, treasurer. All local manufacturing companies are being added at practically every meeting.

The Static Club held open house Saturday evening, August 29, to all camera men in Southern California. Invitations were sent to all camera men not members, and the attendance was greater than expected, there being about fifty present. During the evening the crank-turners and focus finders talked shop. There were explanations made of several different kinds of intricate exposure work, and a general social time followed. In the billiard room there were several match games, a musical program was given, and later lunch was served. The housewarming was a complete success.

All of the many studios in the Los Angeles motion picture industry were represented and there were a number of out of town camera men, including Thomas B. Middleton, H. B. Heimerl, F. M. Dean, and Mr. Brown, of the American studio at Santa Barbara, present. J. C. Jessen.

Community Theatres Strong in Capital

Northeast and Southeast Sections of Washington Reveal Neighborhood Houses, Both Airdomes and Theatres, in a Flourishing Condition—Apollo, Empire, Princess, Maycroft, Universal Park, Avenue Grand, Meader's and Navy, All Boast Consistent and Profitable Patronage

Special to The Motion Picture News

Washington, D. C., Sept. 10.

THE picture theatre in the residential parts of the Capital City is showing a marked improvement in many ways. This is exemplified in the northeast section, which, not so long ago, was characterized chiefly by the small house, mediocre music and a program which had chiefly seen the rounds of the other parts of the city. Not so now.

The northeast has become a progressive business community and with this advancement the motion picture exhibitor has also advanced.

New large theatres have been built carrying ten cent shows, first runs and big features as the daily shows, while excellent music accompanies the pictures, and attractive decorations and brilliant electric display are readily observed.

The Apollo Theatre is one of the newer houses with a capacity of about 700, under the able management of A. N. Waters. This has an artistic architecture, with an arched front and a lobby of considerable depth which adds to the attractiveness of the entrance.

The price of admission varies from 5 to 10 cents, according to the program, and a "Country Store" is a feature once or twice a week. Mr. Waters and his assistant, Mr. Chick, had only the most cheerful reports to make.

Music A Feature at the Empire

Another new theatre in this section is the Empire, which is large, commodious, and attractive in its structure and decorations. "Standing room only" regularly prevails at this house between the hours of 8 and 9:30, which bespeaks its popularity. Samuel Greenburg is the gracious manager, who is always solicitous of his patrons.

A noticeable feature of the Empire is its excellent music, which is always in keeping with the drama in progress. This is accounted for by the fact that Mr. Greenburg is a musician himself and will not tolerate mediocre music.

"I must have good music, no matter what the price," he said emphatically, as we listened to parts of the opera of "Madame Butterfly," "Il Trovatore," and selections from Beethoven accompanying a big feature.

The Princess is a very popular theatre in the northeast, which has enjoyed years of good patronage under the management of John Morgan. It has always stood for the best in the pictures, excellent ventilation, appropriate music and courteous treatment.

Mr. Morgan has been in the motion picture business a long time and has the ability of selecting a well balanced program which pleases everyone.

Special Provisions For Children

The Maycroft offers the residents of the northeast an excellent airdome, spacious, comfortable, and well managed by Fred Stein. The projection is good and the show consists of a feature and a couple of single reels, which includes a comedy.

This park is especially attractive for mothers with babies in carriages, for Mr. Stein has provided ample space for these and if the infants are asleep in the carriages the ushers are instructed to let the parent know if the child wakes. There is always an attendant to look after these babies.

"It is very seldom," said Mr. Stein, "that we have to call the mother for any disturbance on the part of these babies, for usually the child is at once attracted by the screen and enjoys the pictures or someone near at hand at once entertains the kid.

"It pleases me to note the confidence with which mothers turn over their little ones to our care. This gives them a chance to have a pleasure and relaxation after the day's work and trials."

Another park in this section is Universal Park, which is large and commodious. A good program is offered which is always well attended. This is under the management of William Minnis, who offers a special weekly attraction in the "Country Store."

Popular Southeast End Houses

The southeast section has been just as active in motion picture advancement as the northeast. The largest theatre in this part is the Avenue Grand, which commands an attractive frontage on Pennsylvania avenue.

This has a capacity of about a thousand with a gallery, wide aisles, roomy seats, high ceiling and one of the clearest screens of the city. The projection is excellent with perhaps the longest throw in the city. The Avenue Grand was formerly a vaudeville house and after various vicissitudes has finally come under the present management as an exclusive picture house. It carries an excellent program of features, which brings the patronage of the cultured of the community. John Keenan is the manager.

Another popular theatre in this vicinity is Meader's, under the management of Harry F. Wolf. This is a house of good size which caters to the refining influences of the pictures. Its attractive interior and exterior decorations have given it the distinction of being one of the pretty residential theatres. Its well-balanced program draws a good attendance.

The Navy, close at hand, is just recovering from a slump in business, but in the hands of the present management, C. R. Brooks, this theatre promises to once again stand in the good favor it formerly held.

Residential Houses Are Growing

It is exceedingly gratifying to note the advancement of the residential theatre, for this especially signifies the perpetuation of the motion picture as an amusement of the *people*.

These theatres are keeping pace with the down-town shows and in that way have been able to entertain a large part of the public within the vicinity of their homes. It has been and is playing a large part in keeping the unity of the homes, as well as giving the tired housekeeper a convenient and wholesome pleasure. The large, well ventilated, attractive house, with good music and clean shows has worked a refining influence in various sections of the city. It is nothing uncommon to see automobiles lined up against the curb before these theatres while the young folks have given them the same dignity of dress as if they were attending a high-priced legitimate performance.

Theodore Franklin.

ALCAZAR CELEBRATES FIRST ANNIVERSARY

Special to The Motion Picture News.

Waterbury, Conn., Sept. 10.

The Alcazar Theatre in Naugatuck observed its first anniversary the week of August 31 in a most fitting manner. Manager George Rabbott spared neither labor nor expense in garnishing his house for the festive week. The exterior was strung with five hundred variegated incandescent lights, while chains of laurel added a wanting touch of nature. The interior was embellished in regal style.

Beginning at the lobby the chain of lights and laurel swept on down through the orchestra and along the side walls. Hydrangeas and giant palms occupied advantageous positions on the stage. The screen had a laurel frame, and opposite it on either side were huge American flags. Ferns also added to the general effect. The anniversary week was brought to a close with the showing of "Home, Sweet Home," the Mutual Company's masterpiece.

Theatre of War, This Actor's Next Stand

Guy Standing, Cast for "The Silver King," Is Made a Lieutenant in the English Navy, Famous Players Hear

GUY STANDING, who was cast for the stellar part in the film version of "The Silver King," which the Famous



GUY STANDING

Players intended bringing out this season but postponed indefinitely when Standing, an English subject, and a member of the Royal English naval reserves, was called to the colors, has received a lieutenant's commission in the British navy, carrying with it the command of H. M. S. Ytene.

In a message to Adolph Zukor, Mr. Standing writes:

"I have been tendered and accepted a lieutenant's commission, with command of this ship, the 'Ytene.' Hence, for the time being I am no longer an actor, but a member of the King's 'Navee,' a role as interesting as that of 'The Silver King'—which again reminds me of your kindness and tolerance in suspending so costly a production because of the necessity that called me to the greater theatre of war."

In another paragraph, Guy Standing predicted the great naval battle between the English and German vessels, the official reports of which were recently published in the newspapers:

"I am confident that we will meet the enemy in a great sea fight very soon, and am certain the English naval force will give a good accounting of itself. The prevailing spirit among our numbers is one of calmness and quiet preparation. Yet we can sense the imminence of impending events."

KEWPIES ON THE SCREEN

"Our Mutual Girl" has traveled considerably, and in all cases she visits interesting people for the theater-goers who have been following her unique adventures through the medium of the Mutual pictures.



"OUR MUTUAL GIRL" AND HER KEWPIES

In the search for further novelty, the producer hit upon the bright idea of having "Our Mutual Girl" go and see Rose O'Neill, the creator of those quaint people, the Kewpies.

ELIZABETH THEATRE OPENS AGAIN

Special to THE MOTION PICTURE NEWS.

Elizabeth, N. J., Sept. 10.

Elizabeth has another motion picture house. The G. A. R. Theatre at 124 East Jersey street after being closed for nearly a year, has been reopened under the name of the Victoria Theatre.

Harry Rubenfeld, a local man, is the proprietor and manager, having leased the building from its owners, Judson Kilpatrick G. A. R. post. Rubenfeld is running only evening performances except on Saturdays when he gives matinees. His prices are five and ten. Programs are changed daily.

UNIVERSAL MOVES SCENARIO DEPARTMENT

The scenario staff of the Universal Company is being moved from its present headquarters at the executive offices at 1600 Broadway, to the Imp studio. The move was suggested by Julius Stern, manager of the Imp studio, in order that co-operation can be developed between the directors and the scenario department.

It is essential that these two departments work in unison. It also enables the scenario department to judge what is necessary in the way of photoplays for the various companies.

Holiday Sees Change of Bill at the Vitagraph

"Win(k)some Widow" and "413" Vie With Each Other for Audience's Favor —Both Plays Commendable and Well Acted

THE change of bill at the Vitagraph Theatre, New York, on Labor Day was a welcome one in at least one respect—that it substituted a sturdy and wholesome melodrama for the sultry atmosphere of "The Painted World," which had headlined the preceding bill.

"413" is a melodrama that is far from the madding crowd of melodramas, not because there is anything particularly up to the minute about the story, but because it is played by a company, each member of which has intelligence enough to avoid painting the characters as black as they might.

Such sensible handling of a story is unusual enough to make the oldest blood-and-thunder tale new. There is not a trace of raving, ranting, strutting or posing in the whole three reels. The actors behave so naturally that they do for the credibility of the story what the cleverest playwright could not do with his imagination. The romance of a wealthy clubman, who is a secret service man in his spare moments, with the daughter of a diamond smuggler is not a novel plot, but when one finds human beings in the parts instead of barnstormers, it is certainly fascinating.

Harry Northrup plays his part to the limit, without exceeding it. Morey, as the hero, is more carefully disguised as an ordinary man than any hero of the season. Anita Stewart is—well, Anita Stewart, which would be praise enough for many an actress. The rest of the company, including Julia Swayne Gordon, lend their characters real and convincing individuality.

"The Win(k)some Widow" is remarkable for the appearance of J. Stuart Blackton, the well-known Commodore, in the role of farceur, and Cissy Fitzgerald's successful solution of the problem of carrying on five flirtations and attending to a husband, all at the same time. It requires four reels, the fire department and all her presence of mind to do it, but she emerges in the arms of her husband, with five solitaires and a menagerie to the good. To say nothing of the applause of her audience.

The farce is a trifle heady in spots, but it is prefaced with a sentimental hors d'oeuvre, "The Unwritten Play" and followed by "413," which is strong enough to carry off any of the intoxicating effects of its predecessor, like a cup of black coffee. The whole program is well compounded and ought to make a palatable mixture.

The Other Side of the Pass Question

By An Editor

Pass Seekers Posing as Newspaper Men Should Not Be Confused with Earnest, Hard Working Members of the Craft—Distribution of Free Tickets Does Not Influence Newspapers in Allotting Space for Reading Notices.

EDITOR'S NOTE.—The article below is a reply to the one which appeared in last week's issue of The Motion Picture News, *under the title of "The Pass Disease and Its Victims." The author of the latter is a newspaper man. The writer of the former has served in nearly every capacity on several New York dailies. Both represent well-grounded viewpoints. The exhibitor will find food for thought in each of these articles.*

SPEAKING of passes, I shudder to think of the future of Buffalo (or any other city, for that matter), if the newspaper men of the community are such characterless individuals as Charles B. Taylor would have us imagine from his description of "The Pass Disease and Its Victims," which appeared in last week's issue of The Motion Picture News.

I would like to pick out one or two of Mr. Taylor's examples and analyze them. He speaks of a certain individual of the advertising office of a daily paper who threatened to stop the notice automatically due a theatre manager, unless his needs in the way of passes were satisfied.

But, so the story goes, "The managing editor, being a 'prince of good fellows,' who gives everybody a square deal and who is in turn always 'taken care of' with all the passes he wants, and could have the whole theatre if he wanted it," gummed the advertising man's cards and the latter's threat amounted to nothing.

I wonder if Mr. Taylor realizes in what a position he would have placed the managing editor in the eyes of his boss and in the eyes of real newspaper men had he mentioned the name.

The managing editor may have appeared as a prince of good fellows to the theatre manager whose house he favored, but the very fact that he could be spoken of as one who was always taken care of, proves very conclusively that he was not to be trusted in his managerial capacity. In other words, he was not loyal to his paper—a thing fatal to the reputation of any newspaper man—or he could not have been mentioned in that way.

ANOTHER instance: "When a press agent enters the editorial sanctum the first thing that passes through an editor's mind is, 'Well, how many do I get?'" If such be true in any case, the editor is not worthy of the title. He is not an editor. He is a grafter posing as a newspaper man.

The thing in Mr. Taylor's article which impresses me is the same as that which has impressed me in every lament of the kind that I have ever read or heard. It is the constant allusion to pseudo-newspaper men who try their newly-acquired police cards or business cards on every occasion, and classifying them with newspaper men.

The newspaper man of standing rarely uses any identification, and he very, very seldom asks anyone for a pass. He doesn't need to.

He more often than not pays his way to the theatre. Don't seem astonished! I know any number of newspaper men who pay their way, year in and year out. I do not say that many of them are not invited by the friendly press agent and accept, or that many of them do not get theatre tickets through the regular channels by which tickets are distributed to members of the staff in every newspaper office.

BUT I do say, they don't ask for passes save in occasional instances when a friend may be publicity agent for an attraction which the editor or reporter particularly desires to see.

Last year there was a show on Broadway which was attracting the attention of the police. There was much public controversy over it, and the producers announced that they would give a midnight performance of the piece so that all the morning newspaper men might see it and pass judgment. Tickets were distributed in all the newspaper offices in New York.

On the night of the performance the theatre was packed. In fact, so packed that by one-thirty, before many of the working newspaper men of the city could have arrived, the doors were closed. Not one-quarter of the audience was made up of newspaper men of standing. The other three-quarters were made up of the midnight riff-raff of Broadway, women of the streets, copy boys from the offices, drifters from Park Row and what not.

I saw a night editor and a telegraph editor from a powerful morning daily unable to get in. Others equally well known on Park Row could not get in. And those men went to see what manner of show it was. I afterwards asked a reporter who knows everybody worth knowing in New York's newspaper life who was there. He replied that he saw very few persons whom he knew even by sight. The crowd was your average theatre man's idea of a newspaper crowd. The more is the pity.

A FEW nights later, several newspaper men sat in the press box with the publicity man of a New York house devoted to Grand Opera.

"Do you know," he asked, "this is the first time this winter that I have seen this many regular fellows in this box? I don't understand it. I get plenty of demands for passes from the small fellows who don't amount to anything, but I have to work my head off to get a real newspaper man here. What do you fellows want, anyway? Just let me know and I'll send you embossed invitations and tickets with raised letters on them if you so desire; but come up and see us."

"I've been after George," he said, slapping an old friend on the shoulder, "all winter to get him to come and see my show, and this is the first time he's been up this year."

And this is just what I have been leading up to. The theatre man, especially what you might call the smaller exhibitor—and I presume it will apply to the motion picture exhibitor—gets a wrong slant in looking at this problem. He puts too great confidence in the cheap pass fiend's ability to do him good or ill.

AS a matter of fact, the average fiend couldn't get a two-line item into the paper, and his influence in keeping legitimate matter out of the paper is as small as his intellect.

Every editor knows that theatrical, and incidentally motion picture news, is the most interesting routine stuff that comes to his desk. He knows that his public demands it. What his public demands he has got to print whether he wants to or not.

He also knows that a higher rate is charged for amusement than for other forms of advertising. And he is quite aware that this higher rate is charged because of the free space which is given to theatrical enterprises.

The sooner the exhibitor learns that he is sure to get interesting matter into the daily papers no matter how many passes he issues, the sooner he will cease to lament the greed of newspaper men; and the better off he will be when he quits confusing snippy advertising solicitors and reporters in embryo with those fellows who toil nightly over reams of copy toward which they must maintain an impersonal attitude.

HIPPODROME STAGE LARGER THAN LEGITIMATE

Special to The Motion Picture News.

Buffalo, Sept. 10.

Buffalo's newest and most elaborately equipped photoplay theatre, Shea's Hippodrome, opened to the public on Monday, August 31.

This theatre is located on Main street, near Chippewa, and is managed by William L. Sherry, former manager of the Lyric Theatre in this city. The interior decorations of the Hippodrome are among the handsomest in western New York. The stage is the largest in Buffalo, not excepting the legitimate theatres.

A fifteen-piece orchestra will play at all times, while George A. Bouchard, former organist of the Strand Theatre, will render selections on the $25,000 pipe organ. Prices are announced as ten, fifteen and twenty-five; boxes, fifty. The Paramount film service and musical acts will be the form of entertainment. The opening feature was H. B. Warner in "The Ghost Breaker."

IMPORTANT CAST FOR "SHORE ACRES"

For the production of "Shore Acres," immortalized by James A. Herne, the All-Star Feature Corporation has engaged the following cast:

Charles A. Stevenson, as Nathaniel Berry; William Riley Hatch, whose work in the All-Star productions "Paid In Full" and "Pierre of the Plains" are well remembered, as Martin Berry; Conway Tearle, the Broadway leading man, is cast as Sam; E. J. Connelley as Blake; Violet Horner, formerly with the Imp, Reliance, Biograph and Vitagraph companies, as Helen, and little Madge Evans in the part of Mildred.

Others of the cast are Philip Traub as Bob, Harry Knowles as Capt. Ben; Mrs. Evans.

John H. Pratt is now at Block Island with his company. William A. Thompson is in charge of the camera with his two assistants, and George Kleine is master of properties.

SNAKE ALMOST GETS ACTOR

The fifteen-foot python shown in "The Mystery of the Poison Pool," the Picture Playhouse company's film, was a captured snake, and the man, James Gordon, who had to climb the rope to escape from the cannibals below while the snake was coming down, faced real death.

The snake had to be shot within a foot of the actor's head and there was placed some distance away one of the best shots in the country, in order to kill the snake at the proper moment to make a good picture.

Exhibitors Will Appeal to Labor Federation

Grant Cleveland Operators $2.50 Weekly Advance on Latter's Demands Pending the Appeal—Two Houses Refuse Arbitration Terms

Special to The Motion Picture News.

Cleveland, O., Sept. 10.

A WAGE increase of $2.50 weekly and an increase of twenty-five cents an hour for overtime work was granted the 142 motion picture operators in Cleveland on Thursday, September 3. The new scale was approved at a conference between the executive committee of the Motion Picture Exhibitors' League and the executive committee of the Motion Picture Operators' Union.

A week ago the operators asked a general increase of $5 a week. The former minimum salary was $15 per week and the maximum was $25 per week. The $2.50 increase will stand pending an appeal by the exhibitors to the Federation of Labor.

On Thursday night a motorcycle squad of twelve members of the operators' union visited each of the 128 motion picture houses in Cleveland and announced to each manager the terms of the arbitration. It was felt that every manager could not be notified immediately by the Exhibitors' League. The operators' union therefore took it upon itself to see that the decision reached every manager.

Only two houses refused to recognize the result of the arbitration. They are the Ezella, corner of East Seventy-first street and Superior avenue, Gustave Caleb, manager; and the Pearl, situated in Brooklyn, a suburb south of Cleveland and including part of the sixth ward of the city. Otto Tschumper is manager of the latter house.

As a result of the refusal the managers of the above two houses personally operated their lanterns. It is expected that they will recognize the new scale soon.

Orsen H. Nielsen.

Washington Screen Club Loses Its President

A. Dresner Leaves Local Film Exchange and Goes to Pittsburgh, as Manager for Warner's Features—Changes at Capital

Special to The Motion Picture News.

Washington, Sept. 10.

SOME changes have taken place in local exchange circles, with the resignation of A. Dresner, of the Washington Film Exchange, who has accepted the managership of Warner's Features in Pittsburgh, Pa.

Mr. Dresner takes with him D. M. O'Brien, who was at the helm of the Electric Film and Supply Company here. Thus Washington is robbed of two of its most energetic exchange men. Mr. Dresner will be especially missed, as he has been here for the past several years and has built up an excellent business for the Universal between Philadelphia and Atlanta.

As president of the local Screen Club, Mr. Dresner has increased his popularity and circle of friends. He always introduced some novelties into the meetings of his organizations. Both Mr. Dresner and Mr. O'Brien carry with them the well wishes of Washington film circles.

The departure of these two men necessitates other changes. Henry F. Lovelle, of Philadelphia, succeeds Mr. Dresner at the head of the Washington Film Exchange. Geo. W. Smiley, who was on the road for the Electric Film Supply Company, now takes the management of that exchange.

J. H. Sullivan, special auditor of the Interstate Film Corporation, was recently here.

Theodore Franklin.

No Cheap Admission in East Indian Theatres

A Prosperous Motion Picture House in Karachi Charges Sixty-five Cents—Natives on Lookout for Slurs in Films

ONLY one cinematograph establishment is in operation in Karachi. It is in a substantial stone building to which a second story and corrugated iron roof are being added, writes Consul James Oliver Laing, Karachi, India. Two performances are given daily, both in the evening. The performance is long and the admission to a reserved seat is 2 rupees (65 cents).

A feature in films which should be avoided in this market is objectionable comment on or portrayal of religious subjects. Mohammedans, Hindus, and other religious sects are keen to see any apparent slur and to resent it bitterly.

The Karachi establishment referred to was recently sued by Mohammedans on account of a film used depicting a scene in the life of a prophet. The Mohammedans alleged that their prophet and their religion had been insulted. The court dismissed the suit, as no proof existed that the manager of the house had had any intention to insult anyone.

The film was merely a fanciful representation of a supposed incident in oriental life. Offense was nevertheless unintentionally given and the case dragged on for several days.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City.

MAKING THE BOXES PAY

A NOVEL idea in the way of increasing box-office receipts was put into execution in Cincinnati by Manager Joseph Hennegan of the Lubin Theatre. He had purchased the Paramount program and knew he would show to capacity houses, but he dared not increase the price of admission, which is ten cents.

In order to overcome this price limit which he had established, he built across the center of his theatre a row of boxes, separated from the rows of seats before and behind by brass railings. Each box contained comfortable, movable chairs. The boxes will seat fifty persons. For seats in these boxes a charge of twenty cents or double the regular admission price is charged.

The public "caught on" with the new idea at once and box seats at the Lubin are always in demand. The boxes are located at what is believed by experts to be the most advantageous section of the theatre. Midway from the screen, they extend clear across the house.

GOOD FILMS BETTER THAN TRADING STAMPS

THE management of the Preston Theatre, Louisville, has done away with the plan of giving trading stamps to patrons on certain nights during the week.

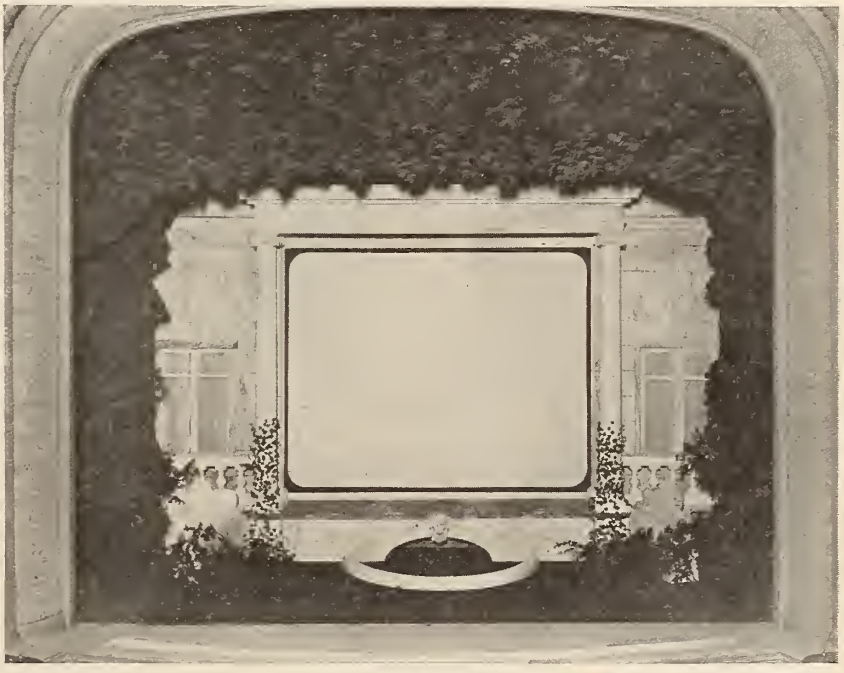
The plan was not entirely successful and Manager Grove states that the money saved will be expended toward securing high-class feature films, and he feels that the patrons of the theatre will be better satisfied.

PUTTING PRICES WHERE THEY BELONG

THE Delft Theatre Company play all big features and are not afraid to put prices up where they belong. For instance, they showed "Neptune's Daughter" August 19, with prices at twenty-five, thirty-five and fifty cents, and turned away business from the Marquette Opera House, Marquette, Mich., seating 1,000 people. By popular demand it was played again August 21, and to capacity business a second time.

PALACE IN SYLVAN SETTING EFFECTIVE

WHAT is probably one of the most novel settings used on the stage of any motion picture house in the country has just been installed in Proctor's Broad Street Theatre, Elizabeth, N. J. It is designed to represent part of the exterior of a palace in a sylvan glade.



STAGE OF PROCTOR'S BROAD STREET THEATRE, ELIZABETH, N. J., SHOWING NEW STAGE SETTING.

The lions, pillars and balustrades are of concrete, the windows are of wood and may be opened, and the curtains at the windows are rich lace. The foliage used in the setting is real, although it has been treated with a preservative preparation. Special lighting effects are thrown on the setting at each opening, and the electrical fountain is operated for a few minutes.

The setting was designed by B. A. Holway, manager of the theatre, and Joseph Eilbacher, a concrete ornament manufacturer, and it has attracted much attention from the patrons of the Broad street house.

"Mary Pickford Week" was observed at the Broad Street Theatre during the week beginning August 31. It was widely advertised through the newspapers and by means of 5,000 special programs distributed at the theatre and in local stores. In spite of the intense heat recently and the fact that the city's industries have been hard hit by the war, the Broad street house has been enjoying a record attendance.

The program for the week was made up as follows: Monday and Tuesday, "The Eagle's Mate"; Wednesday, "Hearts Adrift"; Thursday, "Caprice" and "In the Season of Buds" (Biograph); Friday, "Tess of the Storm Country" and "Love's Refrain" (Imp), and Saturday, "In the Bishop's Carriage."

THE BEST NONE TOO GOOD

THE Liberty Theatre, Washington, D. C., under the management of Max Biron, is an excellent example of

a well conducted resident theatre in the northwest section. The program consists of a feature and two additional reels, showing for the first time in that vicinity.

The house is one of the comparatively new theatres, built with the idea of attractive architecture, decoration, spacious aisles and foyer, high ceilings and good ventilation.

Speaking to Mr. Biron he made these statements:

"I have had a contest here to maintain myself against competitors who show seven, eight and sometimes nine reels, but I believe I have won out in quality. That counts in the long run in everything, motion pictures included. I have always a good attendance and at rush hours we play beyond capacity. Courtesy is another asset for the exhibitor, and to this I pay especial attention. Patrons not only expect but they appreciate it and it is due them from the management. It gives dignity to the house. It pleases me to note that automobiles have begun to line up before the Liberty and that the young folks dress up as much to attend this playhouse in their neighborhood, as if they were going to a theatre down town. I expect increased popularity and patronage during the fall and winter seasons."

HIS RISE IN FIVE YEARS

ENTERING the motion picture field in Louisville five years ago, at which time there were only four houses in operation in the city, Louis J. Dittmar, owner of the Majestic Theatre, and prominently identified with the various exhibitors' organizations in Kentucky, has wrought an unusual measure of suecess from his opportunities.

The many friends of Mr. Dittmar in the Main street wholesale district bade him "good-bye and good luck" with a little incredulous smile or knowing wink when he gave up his job as salesman for a commission shoe house to make his first venture in the motion picture business.

"I believed that a wonderful field of opportunity lay ahead of the business," said Mr. Dittmar, "and realizing that it was just then beginning to develop in this city, I decided to take a chance."

His first venture was in 1908, when he erected a house on the site of his present theatre at a cost of $20,000. The business rapidly grew beyond his expectations, and in 1911 it became necessary to tear down the old Majestic, and a building costing $50,000 went up in its place. The new Majestic is one of the most beautiful in the city, with a seating capacity of 650. Eight to ten performances are given daily throughout the week.

Mr. Dittmar is a believer in continual, consistent advertising.

Jack London Film, "Burning Daylight," Released

Story Paints Vivid Picture of Frozen North Before the Big Gold Strikes in the Klondike District

THE story of Jack London's "Burning Daylight" tells of the men in the Frozen North before the big gold strike in the Klondike, and of the one who was pre-eminently the leader, the first in enthusiasm and energy, the most daring, the most picturesque.

So long had he been known as "Burning Daylight" from his frequent exhortation, "Hustle, daylight's burning!" that his real name, Elam Harnish, was almost forgotten.

The play opens with a dull evening at the Tivoli, a saloon and dancehall in Circle City, Alaska, in midwinter. Everyone is bored until the dramatic entrance of Burning Daylight, when his blithe leadership asserts itself and he becomes the center of attraction, from Nell, a dancehall girl, who loves him, down to the newest tenderfoot.

Watching Burning Daylight as the play unfolds, we get a true picture of life as it was lived in those early Klondike days, the picturesque side of its romance and daring; the feats of endurance on the trail, as when Burning Daylight makes the round trip between Circle City and Dyea in sixty days, often on unbroken trail, and the reckless bravado of its men, as when Kearns wins $127,000 in one game of poker.

All through the earlier scenes runs Burning Daylight's hunch that the big strike is coming soon, and we soon see that his faith is justified, when Carmack, a squawman, strikes gold "From the grass roots down." From that time on Burning Daylight bends every energy to "riding his hunch," but not until he accumulates eleven millions does he pull out for the States and a happy life. The drama is a very epic of the North.



HOBART BOSWORTH IN "BURNING DAYLIGHT," FROM THE NOVEL BY JACK LONDON.

Stage Parker Novel in Elaborate Settings

Scenes of "The Seats of the Mighty" Rich in Rugs, Tapestries, Furniture and Gorgeous Decorations, Highly Insured

IN one of the scenes of the film version of Sir Gilbert Parker's "Seats of the Mighty," now in course of production by the Colonial Motion Picture Company, the tapestries, rugs, furniture and other decorations borrowed for the occasion are said to be worth $150,000. Insurance has been placed on the effects for that amount.

With all this magnificence of setting, equal to the efforts of "legitimate" producers, "The Seats of the Mighty" should become as well known for its rich sets as for its acting.

The company has obtained an all star cast for the production, including Millicent Evans as Alixe, Lionel Barrymore as Doltaire, Glen White as Robert Moray, and Thomas Jefferson, as Louis XV.

The Theatre of Today

This Page, Conducted Under the Auspices of the Buyers' Service Department, Is Designed to Bring the Manufacturers of Accessories and Equipment and the Exhibitors Into Closer Touch with Each Other. It Is for the Service of the Buyer and the Seller Alike. All Questions Will Be Answered in These Columns and Communications Will Be Welcomed

Not "What," but "How"

IN these days of feature films when exhibitors are vying with one another to make their theatres more attractive, each trying to "put one over" on his rival or go him one better, there is nothing that will not bear a trial.

Anything that will tend to give clearer pictures, better ventilation, or more comfort to patrons will swell the box office receipts. An attractive lobby display, roomy seats, appropriate music, good projections, are all that at first glance seem necessary to a theatre. But there are dozens of what I shall term "accessories to the moving picture theatre" that go to make a picture theatre cozy, restful, attractive and the ideal place of amusement.

Much is being said, preached, printed and read these days regarding exhibitors and what they should be, and what they should do. But what some exhibitors need is someone to tell them, not WHAT, but HOW.

All the trade publications devote columns telling exhibitors what should be done and what should not be done in the interests of the business, but a certain percentage of exhibitors still seem to continue in the same old rut. In these columns we will endeavor to show how by the use of the proper "accessories to the moving picture theatre," the exhibitor makes good.

INEXPENSIVE BUT EFFECTIVE VENTILATION

ONE of the most inexpensive and efficient ventilating systems ever installed in a motion picture theatre is the one that keeps the air sweet and cool in the Mirth Theatre, Kinnikinnic and Potter avenues, Milwaukee.

As in all modern buildings, the Mirth Theatre has an air space between the inner and outer walls, and it is this space that Manager George J. Bauch has utilized with such good results.

When the plans for the Mirth Theatre had been drawn up and practically O. K.'ed it was discovered that no provisions had been made for ventilating the building. It was then that the basis for their present ventilating system was laid.

Openings were made in the walls along the base board and directly under the ceiling, into which were fitted registers which could be opened or closed from a central control. Mounted on the roof in an air-tight house were two two-thirds horsepower fans which drew the air directly from the theatres either through the upper or lower registers, the upper registers being used in the summer to draw the heat generated by the lights off the ceiling, and in the winter the lower registers were used to bring this heat down on to the floor before drawing it up through the fans.

Soon after the theatre was opened a defect was discovered in the system that came pretty nearly putting the theatre out of business. The system worked splendidly until one cold day, when both fans were working it was discovered that the architect had forgotten to provide any way for the fresh air to enter, unless it came in through the entrance, which it was doing at such a rate that it was impossible to stand near the door. The fans were turned off that night, and it looked as though the ventilating system could only be used in the warm weather.

Providentially, for it was not through any foresight, the architect had located a practically air-tight room directly under the stage which contained the heating plant. A false sheet iron ceiling was placed six inches below the brick ceiling of this room and registers were placed leading into the theatre. A coal shute leads into this boiler room and into this was run a pipe to draw the fresh air from the outside.

Now when the fans are put on there is no more trouble at the entrance, for the air is drawn in from the rear, and is heated in the winter by the heat from the boiler, and is cooled in the summer by a spray of water in the coal chute.

PLENTY OF LIGHTING

W. FRED BOSSNER, proprietor of the New Boz Theatre, Boise, Idaho, believes that ten cents is a good standard price for a clean picture, and that if the price is above that mark it will mean a material falling off in the business. Mr. Bossner's success in the motion picture business has been phenomenal; his first picture venture here some five years ago was such a success that his house was too small, and he had a second one built with almost double the seating capacity, and the house has been a winner from the first.

Lighting a house is one of the big attractions in any theatre building, states Mr. Bossner, and it can be seen that he spared no expense in having the Boz the best lighted theatre in the city. The indirect lighting system is used, and when the lights are turned on the theatre is so bright that a written post-card can be read in any part of the house.

Another feature in which Mr. Bossner excels in the business is giving his patrons plenty of time for each picture, and descriptive reading between pictures, which had made quite a hit at his playhouse. Current-event pictures between the different pictures are shown three nights weekly at the theatre, and are also proving a good drawing card.

Going back to the price schedule, Mr. Bossner was asked why he did not think the better and more costly pictures put out in recent years should not command a higher admission price. His reply was that the motion picture theatre was the poor man's theatre, yet one which afforded attractions that the moderately well off and the rich could enjoy, that as soon as the price was advanced it put the show beyond the poor man's purse most of the time.

Business at all performances has been good in the Milwaukee motion picture theatres.

PEERLESS STUDIO EQUIPPED FOR FOUR COMPANIES

The Peerless Feature Producing Company is the newest film concern to make its presence felt, with a $100,000 studio just completed at Fort Lee, New Jersey. The Peerless company will be able to produce one feature a week. The stage of the studio is so ample that four companies can work at one time on it.

Co-operation Will Be Alco Policy

Company Plans to Bring About Closer Understanding Between Exhibitors and Exchanges Concerning First Run Pictures

THE Alco Film Corporation announces a reform policy affecting the relations between exchanges and exhibitors which should be welcomed with open arms by motion picture managers throughout the country.

Every theatre owner has had the unsatisfactory experience of being promised exclusive territorial service for an early run on a picture and has discovered that the exchange man sometimes had gone directly to his competitor across the street or in the next block and sold the same picture on terms that conflicted with his terms.



WALTER HOFF SEELY

Perhaps the exhibitor did not discover this action until it was too late to change his program, and as a consequence he suffered a loss in both attendance and prestige on account of the duplicity of the exchange man.

The Alco plan is designated to give a square deal to the exhibitor in every instance. The exchange man will not be allowed to break promises.

Every exhibitor who books an Alco picture will be absolutely sure that his competitor will not be able to get the same picture before or at the same time, provided the exhibitor books for an early run. Also, no competing exhibitor will be able to get the same picture at a date that will permit him to advertise a date of showing which will in any way affect the attendance of the public at the first man's theatre.

The Alco head office will be behind every exhibitor to see that he gets this square deal.

If for any cause the exchange service is not satisfactory in every way the exhibitor is requested to appeal direct to the head office when full redress will be forthcoming.

The head office wants all exhibitors to feel that they are dealing directly with it and that the company recognizes that it is worth more to have every exhibitor who books the Alco features, satisfied with and enthusiastic over the



AL LICHTMANN

service rendered, than to have one disgruntled customer.

The Alco's definite instructions to the exchange man are:

"Never promise anything to any exhibitor which you cannot fulfill, and when you do promise anything be sure that that promise is carried out."

The impartial and universal enforcement of this policy is by no means the least of the duties which Walter Hoff Seely and Al Lichtmann, president and vice-president of Alco, have set for themselves.

AN OLD FOLKS MATINEE

MANAGER OSCAR FINCH, of the Diamond Theatre, 2410 Lake street, Omaha, and Manager Jensen, of the Lothrop Theatre, Twenty-fourth and Lothrop streets, have attracted considerable favorable attention in Omaha recently by issuing perpetual invitations to the aged folks in the Old People's Home, nearby, to attend their shows. Their attitude toward the old people, most of whom would never see a picture were it not for the invitations of the generous exhibitors, has made them many friends and consequent patrons.

Last Monday, Manager Finch gave a special matinee for the old folks, even assuming their car fare to and from the show. Both theatres have entertained them in a body several times.

ROTHAPFEL MEETS OLD FRIEND

Dr. W. Taylor, of the U. S. Navy, who at present is recruiting officer in Newark, N. J., stopped abruptly in the entrance of the Strand Theatre as S. L. Rothapfel, the managing director came out from the auditorium. Mr. Rothapfel also stopped.

"Pardon me, but your face looks very familiar," said the naval officer."

"Yes?" said the manager. "My name is Rothapfel—I believe I know you, too. Aren't you Dr. Taylor, of the Navy?"

It did not take the two men long to renew their acquaintance, which dates back to 1901. At that time they were shipmates, or at least serving their country on the U. S. S. "Bancroft," Dr. Taylor as the ship's surgeon and Mr. Rothapfel as a corporal.

Advises Barker To Put Shakespeare in Films

Marston Declares That the English Producer Should Devote His Talent to Al Fresco Scenes of the Bard of Avon

LAWRENCE MARSTON, principal director of one of the original "Big Four" motion picture companies, advises Granville Barker, London's foremost producer of Shakespeare on the speaking stage, to jump into motion pictures.

"It is an unwritten law of the motion picture studio that when scenes are located amid Nature's backgrounds they must be filmed in the open," he said recently. "This ability to stage Shakespeare and other classics out of doors is the greatest asset of the cinematograph and if Granville Barker were sincere in his efforts to give Shakespeare the best mountings possible he would renounce the indoor stage and devote himself to elevating an art which, I must confess, sadly needs elevation. Why not follow in the footsteps of the Coburn Players and stage Shakespeare, wherever the play calls for it, al fresco?

"It is Mr. Barker's ambition to present the classics without the arbitrary divisions of acts and scenes. I think the cinematograph has anticipated him in this. Perhaps, indeed, he may have taken a hint from the screen plays. Motion picture exhibitors do not find it difficult to hold the attention of the public.

"Mountains and cascades, real woods and the expanse of waters can only be shown with fidelity to Nature on the motion picture screen. Even in the most spectacular of Hippodrome and Manhattan Opera House productions the introduction of a ship or railroad engine, no matter how elaborate the mechanics of the set, merely excites admiration for the ingenuity of the stage director.



Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Following the Pictures, Not the Music

By E. A. AHERN

THE following is from a young lady pianist in Illinois, who wishes her name withheld:

"I have read your articles in the MOTION PICTURE NEWS and find them to be of great value to me. I am very much interested in my work, but certainly play under difficulties.

"There has been a young violinist working with me. Being a conservatory graduate, he naturally thinks he should get up the programs.

"This is the way he goes about it: One or two violin solos from 7:30 p. m. to 7:50 p. m. Then he plays as fast as he can. For the dramas we play waltzes and waltzes until I know the audience is waltzed to death. Then for comedies he plays popular songs through once, regardless of whether the song fits the situations or not. Next follows drama, and we waltz some more. Well, he left after having been here about two or three weeks.

"Here is my arrangement of music for my show the other night:

"The opener—A lively rag and a waltz selection P. P. reel No. 1. A Gypsy Story with some tragedy, music, 'Spooky Spook,' as it was a mysterious part. Then I made a pretty waltz out of the last part, as the scenes were of a sad nature; also played 'Melody,' a 4-4 andante movement.

"For the intermission, 'Too Much Mustard.' For reel No. 2, a comedy. As there was no sense to the picture I played a lively rag and 'Dixie Rube,' interpolating a popular song chorus or two. For reel No. 3, a two-reel feature, I played 'Laces and Graces,' a waltz and reverie. For the second part, 'Parade of the Flowers,' three step and a waltz.

"I have to turn my head around in order to see the pictures, and sometimes it gets very tiresome. My manager, I don't believe, takes as much interest in his business as I do in my end of it, for he won't run off the picture for me. So I do the best I can, and I sometimes get a bit discouraged, but in order to hold my position I have to do as he says.

"If you have any good dramatic music I wish you would publish a list of it."

I do not wish to criticize this manager or the way he conducts his business, as it is out of my field, but this pianist surely has my sympathy. She is trying to make something out of the pictures, but is surely handicapped by having to contend with such an employee. As to this young man's ideas of picture playing, he lasted about as long as anyone else does that plays in such a fashion.

Because one happens to be fortunate enough to be able to attend a conservatory, that doesn't mean that audiences comes to a picture theatre to hear them go through a lot of difficult music. As I said in one of my previous articles, we must use our brains as well as our fingers. If this young man had just stopped to reason things out, he might have been on the job yet.

There was a time when a person with a strong arm held down the jobs. The louder one played, the longer the jobs lasted; very little brain work was required, but those days have passed. I remember a theatre that advertised its pianist as "The man that played to beat the band," and he certainly did.

I lost my job one time to a party that worked a double shift. Played the shows and after the show used to put on boxing exhibitions. He was very "strong" in each place. But as I say, those times are no more. We have to cut out the "Bang! Bang!" and "Blue Notes" and get down to real business, and entertain as well as follow the pictures.

For all of my Woodland pictures, when there is no dramatic music required, like some of the pictures taken by the Edison people in Maine about a year ago, I use caprices and schottisches like "Birds in the Brook," "Dance of the Bumble Bees" and "Dance of the Brownies," etc.

For illustration, the following is the music I used for "Caprice," by the Famous Players with Mary Pickford: "Wood Nymphs," a polka; rondo caprice, "When a Maid Comes Knocking at Your Heart," from the "Firefly"; "Blushing Rose," serenade; "Sympathy," from the "Firefly"; "Garden Matinee," 4-4 moderato; "Snow Queen," 6-8 novellette; "Venetian Love Song," from "A Day in Venice," by Ethelbert Nevin (I play this on the organ; it is very expressive); "The Dawn of Spring," 4-4; "Fairy Phantoms"; "Allsamee," 2-4, for the fire scene; "Nympha," 3-4; "Love Is Like a Fire Fly," from the "Firefly."

There were only one or two places in this four-reel picture where there was any need of dramatic music. I humored the music by means of retards, crescendos,. accelerates, to suit the action of the players.

For the pathetic part I used the organ, which helped bring out the solemnity of the scenes. For the fire scene I used a piece of music with a good bass part, increasing the tempo as the fire grew.

Outside of these few scenes I played my music in a light and breezy manner, as this was the general idea of the story.

I also arranged my music, as you will see, so as not to have two pieces of the same rhythm following one another; still the music was in keeping with the picture, at the same time pleasing to the ear.

This is one point you will notice I am very emphatic on. Occasionally we have an orchestra to play at this house for two months during the summer. When we have any picture like the ones just mentioned to play for, I have the drummer use a bird whistle when scenes are in the woods; and when the scenes are inside (studio scenes) for any length of time, I have the drummer stop until outside; or if the scenes are short I have him whistle P. P. until outside again. This helps to give the atmosphere. If the scenes are of a hurried nature we don't use the whistles.

Here is where I clashed with the drummer. At one time he said: "Say, there isn't any whistle part written in this piece." I replied: "Well, let's put it in, as it will help out the picture."

At another time he was using the bells in a picture that had a tendency to distract the attention from the story, and I suggested not playing them. He got rather angry and said: "What's the matter with you? Don't you play the music the way it is written?"

I am using these little incidents to help convey to you my ideas of playing the pictures. I make my music for the picture by these little tricks, and sometimes when playing with others, I have to explain to them—that we are employed to follow the pictures, not the music.

ELMWOOD DEDICATES NEW ORGAN

THE opening recitals on the large Ernest M. Skinner pipe organ at the Elmwood Theatre, Buffalo, N. Y., takes place on Saturday afternoon, August 29, when Bertram S. Forbes is to render an exceptional program. The organ at the Elmwood has been especially built by the Skinner company of Boston, Mass. It has fifty-one speaking stops and twelve couplers. It is divided into five compartments, operated electrically from a console in the orchestra pit.

Among the opening numbers of the program are "Pique Dame" overture, Suppe; Barcarolle from "Les Contes D'Hoffman"; "Intermezzo," by Seiss, and Boccherini's "Menuett."

All of the following week was known as "dedication week," and the management invited the public to suggest selections for organ which will be rendered in the order of priority and in so far as time and program will permit. The organ has been in process of construction at the Elmwood for the past three months and is a splendid addition to the house.

EVELYN NESBIT THAW IN FILMS

Evelyn Nesbit Thaw is the latest recruit to the motion-picture field. Mrs. Thaw can be seen daily these hot days dividing her time between the Lubin studio in Philadelphia and Betzwood and nearby country and seashore resorts where she is completing the five-reel dramatic story entitled, "Threads of Destiny."

Fred Mace, the well-known comedian and motion-picture man, has Mrs. Thaw under contract, and under a special arrangement with Siegmund Lubin, will present her to the public. Mr. Mace and Mr. Joseph W. Smiley are jointly producing "Threads of Destiny," and incidentally Mr. Smiley is playing one of the greatest roles of his picture career as the Chief of the Russian Secret Police.



NORMA PHILLIPS ("OUR MUTUAL GIRL") MEETS DANIEL FROHMAN

Blazing the Film Trail in the Ozarks

Pictures Are Just Making Their Debut in the Country of "The Hill-Billies"—Nothing but Tent Shows Known

Special to The Motion Picture News.

Kansas City, Mo., Sept. 10.

THE moving picture film is making its debut into the backwoods Ozark section of Missouri and Arkansas—the most backward and secluded part of the Central West. A half dozen tent shows, starting out from Kansas City, St. Louis and Springfield, are going through the mountains, drawing crowds at every town and exhibiting films that were discarded long ago in the cities.

The hill-billy likes the picture show. Let it be advertised that a tent show will exhibit one or two nights in a little, far-from-the-railroad town the entire countryside will turn out. From hollow and cove and mountain top, carrying lanterns, walking and riding, the Ozarkers pour out to the show.

Then for an hour the audience will sit amost breathless while the films are run off. Many of them, perhaps, have never seen a train, some have spent their entire life in the hills and only know of an outside civilization from seeing an occasional "furriner" whipping the streams for bass and trout, but the "lure of the silent drama" is at work.

Recently one of these tent shows penetrated to Old Horton, near the intersection of the Howell, Douglas and Ozark county lines in Missouri. It was there that the Collins fued between different factions of the family bearing that name resulted in the stoning of one woman last spring after a series of fightings and killings that have gone for nearly fifteen years. It is said that members of both factions attended the show armed and ready to strike if the scantest occasion arose. But it was held in silence and the audience quickly dispersed to their homes.

In Oregon county, another show reached Alton, the secluded county seat to which federal revenue officers make frequent raids after moonshining native. In Branson, on the White River, a show is given on certain days every week.

In most parts of the Ozarks, however, the picture show is seen only once or twice a year. The tent show is carried in wagons and the projecting power used is acetylene. Pine knots or lanterns furnish the other needed illumination and an admission fee of ten cents is charged. It cannot be more than that.

The Ozarker uses money as a medium of exchange only rarely and with his customarily large family, he would be unable to obtain a larger admission fee.

For the exhibitor in the Ozarks, the life is that of a carnival troupe. Traveling from town to town in a wagon by day, setting up his tent at night, constructing rough benches from lumber or even logs, he is a circus magnate, not an exhibitor as the name is known elsewhere.

His outfit in most cases will be old and almost worn out, the film will splutter and jerk on the screen. But what's the difference—the hill-billy does not know any better and it pays well.

Yes, exhibiting in the Ozarks is a strenuous game. But it is a profitable one—for the man who knows how.

George E. Quisenberry.

FILM NEWS FROM FOREIGN PARTS

Motion Pictures Make Stronger Appeal to the Amusement Public of Rio de Janeiro Than Any Other Form of Entertainment—Fifty Film Theatres in China, All Located in Treaty Ports of the Celestial Kingdom—Chinese Prefer Comic, Historical and War Scenes.

MOVING-PICTURE show houses, or cinema theatres, as they are known here, writes Consul General Julius G. Lay, Rio de Janeiro, constitute the most popular form of indoor public diversion in Rio de Janeiro, and the successful maintenance of at least five large theatres in the down-town district of this city, with about 30 other show houses scattered throughout the city, is evidence that they are well patronized.

The Companhia Cinematographica Brasileira, Largo do Carioca, 13, controls some of the most important show houses in Rio de Janeiro and in many other cities in Brazil. It has four houses in this city—the Pathé, with a seating capacity of six hundred; Odeon, with five hundred chairs; Avenida, with four hundred; and the Parc Fluminense, with one thousand. In the city of Bello Horizonto, State of Minas Geraes, there are three first-class show houses, one of which, the Cinoma Commercio, with a capacity of four hundred, is owned by this company; it also controls the largest show house in Juiz de Fora, State of Minas Geraes, with a capacity of one thousand, as well as others in other cities in and beyond this consular district.

Another large distributor of films is J. R. Staffa, Avenida Rio Branco, 179, Rio de Janeiro, Brazil, who, besides owning and operating the Parisienne, with a capacity of five hundred, supplies films for about one hundred other show houses throughout Brazil.

Mr. Gustavo José de Mattos is now remodeling several large stores and will, in the course of a month, open the Ciné Palais, at Avenida Rio Branco, 147, Rio de Janeiro.

Besides the above-mentioned firms, Blum & Cisteine, Rua S. José, Rio de Janeiro, buy and rent films, and Bastos Diaz & Co., Rua Gonçalves Dias, import and handle motion-picture machines.

Character of Exhibition

There are six to eight exhibitions per day in each show house, commencing at 1:30 p. m. and ending at about 10:30 p. m., the average show running about 2,000 meters (meter = 3.28 feet) of films, usually including two or three separate subjects, except on certain occasions, when special extremely long historic or dramatic films are exhibited. Programs are changed Mondays and Thursdays in Rio de Janeiro, but in the smaller towns every other day.

All moving-picture show-house machines are operated by electricity, in which manner the lighting is also furnished.

The public is very particular about the class and quality of the films produced, and it is readily perceivable to any person who has visited the moving-picture show houses here that only the very best films are used. Love, intrigue, drama, spectacular, and tragic films, in the order named, seem to have the largest demand. Comic, scenic, and war pictures are also shown, and historical pictures when well executed are well patronized.

Recent exhibitions of the Life of Napoleon, the Fall of Rome, and similar films were well received. Up to recently cowboy and western pictures were popular, but the public seems to have become tired of them. Industrial and educational pictures are not much in demand, and films of Indian warfare and those involving the negro question will not be put on by the managers.

The reading matter should in every instance be in Portuguese, the language of Brazil.

The following are the most popular makes of films in Rio de Janeiro at present: Gaumont, French; Pathé, French; Cines, Italian; Nordisk, Danish; Messter, German; and Vitagraph, American.

Attitude Concerning American Films

American films have been shown here in the past, and importers state that they have been given a fair trial, but the trade in American films has dropped considerably in the last few years because the price is higher than European films illustrating the same class of subjects, and the manner of presenting the plots and situations with plenty of intrigue in the European films appeals more strongly to the public here.

The manager of one of the largest importing firms asserted that American manufacturers have apparently overlooked the very important feature of employing a competent translator for the reading matter on the films.

The rental price of films depends largely on the quality and original purchase price, but an average program costs Rs. 20$000 ($6.47) per day, with permission to change twice per week.

The average cost of European films is about 25 cents (American currency) per meter (39.37 inches).

The extremely high import duty on films is the principal reason why their use has not been more extensive here: They are dutiable at Rs. 25$000 per kilo, which is equivalent to $5.63 per pound, American currency. Films average about 100 meters per kilo (2.2 pounds). They are packed in individual round tins, and these in turn packed in wooden cases, the size conforming with the order, thus reaching this market in good condition.

Motion-picture machines are dutiable at Rs. 60$000 each, which is equivalent to $29.75 (American currency). There are several additional small taxes for handling, stamps, etc., as well as customs-broker's charges.

There are several manufacturers of films here, but this industry has been carried on only on a small scale.

Moving-Pictures in the Far East

The development of the moving-picture business in China is proceeding slowly and the various promoters are not finding that the undertaking at present is very remunerative, yet, at the same time, they are sanguine as to the possibilities in the not-far-distant future, writes Vice-Consul General A. E. Carleton, Hongkong.

As a matter of fact, the moving-picture shows can not have the same success in the Far East, especially in China, as in other parts of the world without an immense outlay of money for educational purposes. The Chinese in and about the treaty ports have taken kindly to this form of entertainment, but only after years of patient endeavor, and those living away from the coast ports, who are not in touch with western people, are scarcely aware of the existence of these shows.

It thus will be seen at a glance that the possibilities are really immense for the development of a tremendous business in this line, but the trade must be created by consistent work. Having interested the Chinese sufficiently, there is no limit to the expansion of the moving-picture shows.

There are not 50 cinematograph shows in all China and Macao, and all of these are in the treaty ports. In the Philippines there are reported to be over seventy-five, and the limitations have by no means been reached. In Hongkong and Kowloon there are only five in continuous operation, and with a population of over half a million it seems not unlikely that in a few years this number will be more than doubled.

The Obstacles Encountered

In this colony the one great difficulty seems to be a matter of price, for the present rates of admission are beyond the average Chinese, and shows with popular prices have not been experimented with beyond a tentative attempt,

which unfortunately proved a failure. This, however, was some time ago, before the Chinese in general learned to appreciate their value. It might be tried again with far better results.

The chief hindrance to a greater development of these forms of entertainment appears to exist in the Chinese themselves, for they do not care to participate in making films of scenes, customs, etc., of their own country. Of course, this objection has been in a measure done away with in the treaty ports, where they have come in touch with western civilization to a certain degree.

Even in Hongkong and Kowloon this superstition is still pronounced. The writer has in mind an American company which worked for two months with some Chinese actors on a Chinese story, the principal point of objection being that the leading man was strongly adverse to being placed in a coffin. He was astonished to find himself alive after his incarceration, and in fact was so pleased over his restoration to life that he laughed, thereby spoiling the film in its most tragic part.

It is such ingrained antipathy that so handicaps the moving-picture makers in China. It thus means a long educational propaganda before success is reached.

Film Preferences and Costs

As a matter of fact the films now generally in use in Hongkong and in the treaty ports are over 40 per cent. second-hand films, and of the total in use it is estimated that twenty-five per cent. only are American. The short pieces are four hundred feet or five hundred feet in length. Most of these seconds are imported from Europe; and some of these occasionally are years old, which have gone the rounds of Europe, eventually finding their way to the Far East.

It is not uncommon to pay only $5 gold for a complete film of American production, whereas the export price for these films was originally seven cents gold per foot. The customary price in Hongkong, the writer is informed, is about six cents gold for new films. Under the circumstances the market for new material here is not good, for the managers of the movies in Hongkong confessedly buy the second grades.

The tastes of the better-educated Chinese materially differ from those living, for instance, in Canton, as was demonstrated a short time since, when the Anthony and Cleopatra film had a good run in Hongkong, but in Canton was taken off the second night, as the people did not care for it. As a rule the Chinese prefer comics, historical, and war; they prefer short pictures, where there is plenty of movement. The drama of the western world is outside of their knowledge and understanding. It is necessary to give them films in which the pictures themselves are self-explanatory.

High Prices Limit Attendance

The theatre prices in Hongkong are far from being popular, ranging as they do from about thirty-five cents to seventy-five cents gold for European theatres and half these amounts for the Chinese theatres. As a result these shows attract only a certain class of people and are not for the masses. The Europeans form a small percentage of the audience as a general rule, as they are adverse to paying these amounts.

Regarding the prices, which to foreigners appear extravagant, there is perhaps a logical explanation more applicable perhaps to a small theatre-going community like Hongkong than to most cities. Distances are greater than it seems possible for so small a place, because the transportation facilities from sections of the Peak district or from Kowloon are slow, tedious and expensive.

These difficulties are not imaginary. This is one of the reasons why there are only two shows an evening, one commencing at 7:15 and the other at 9:15, each practically of two hours' duration. Under the local conditions the people do not care to attend shows of an hour's duration.

Then the Chinese theatres continue for hours, and naturally the Chinese can not be content to stay only for a short period; they desire and insist upon a long sitting.

Managers of local theatres have tried all sorts of schemes to shorten the shows and likewise lessen the prices. Under the circumstances and on account of the heavy expenses for operating them it does not seem possible to lessen the admission charges very much. Continuous performances of, say one hour each would probably not be popular in Hongkong, and therefore the present method in general must be adhered to.

The language question is one of some difficulty in China, and the expense of having the readings in Chinese is large under the present conditions, where the number of users is limited to such a few theatres. The lack of a chain of theatres seriously handicaps the business, both as to language and purchase of new films. As a result, the two European shows under European management are using English readings.

Variety Entertainments

The custom in Hongkong seems to be to use one long film and fill up the rest with short films. One of the local theatres has a sort of a variety entertainment as well, although pictures are the principal feature.

In Hongkong an American company has been here for some time manufacturing Chinese pictures at an average cost of $2,000 (gold) for films of the usual length. These films are in most cases for the Chinese alone, although this company has taken many of great educational merit, which are being used in the United States, not only in the movies but for sale to periodicals.

At the best the undertaking has not as yet been a financial success for the reason indicated. If my information is correct, the proportion of American films seen here is small, and the reason appears to be that the producers do not give what the local market demands. As before indicated, the Chinese demand movement in every picture—heavy tragedy or love pictures do not appeal to them.

Popularity at Commercial Metropolis

The moving-picture theatres of Shanghai draw their patrons from the 15,000 foreign inhabitants and from a very small portion of the 1,000,000 natives dwelling in the Native City and Foreign Settlements, writes Consul General Thomas Sammons, Shanghai. The steadily increasing audiences and erection of new theatres testify to the growing popularity of the films.

Comic plays and scenes are perhaps best received in Shanghai. American films are well liked, because of their realism, purposefulness, and strength of plot, though practically every known make is screened here.

Five per cent. ad valorem duty is collected on imported films. The rental paid for supplies of first-class films is about fifty dollars per week, which includes one chance, though the methods of renting films vary greatly, and in some cases the films are rented by the meter per night. For medium-class films the rental is about $37.50 per week. When rented by the meter (39.37 inches), the price per night is about one cent. per meter for films which have not been on exhibition at one or more of the other theatres.

Films which have been shown in other theatres rent for about one-half cent per meter.

The purchase price for new films is eight to fifteen cents per foot, while the price for second-hand films is one to five cents per foot. However, as a general rule, films are rented.

Erection of New Theater

A new spacious moving-picture theater, the New Olympic, is being erected at the junction of Carter and Bubbling Well Roads, and will be operated under the management of Mr. Ramos.

Each of the theatres here shows about five thousand feet of film during the one daily performance given. They are all electrically lighted and operated. The films are changed biweekly, Wednesdays and Saturdays.

Films intended for use in this climate should be packed in sealed tins. None of the Shanghai moving-picture theatres deal in machines or supplies. There are two firms here which deal in cameras for taking films, one of which also manufactures films.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

To Raise Prices or Not to Raise Them

Editor, The Motion Picture News,
New York City:

Dear Sir.—Are admission prices too low in the smaller cities of the country, or could the exhibitors do a better business by advancing the scale and putting in better pictures? This is a question with which western New York exhibitors have been wrestling for many months, and the question has not been answered satisfactorily to this day.

Every agent who comes through this section with special features to sell tells of the admission prices that are secured in New York, and wonders why Rochester motion picture men cannot charge a like scale, say from 25 to 50 cents for the best pictures.

These men, of course, are interested only in the sale of their feature films. They overlook the fact that conditions in New York, and in a city the size of Rochester, are entirely different. Prices as high as $1 are obtained in New York, but that does not signify that any such scale would be profitable in Rochester.

As a matter of fact, the highest price obtained in this city at present is twenty-five cents. The house which sets that figure is the Gordon. It is understood that the management of that theatre has the subject in mind of advancing the prices, and it is rumored that when the new Hippodrome on East avenue is opened it will charge more than fifteen cents for its best seats.

Rochester is known as a low scale town, so far as prices are concerned, to the entire amusement world. Houses here do a better business at five and ten cents than they could by charging more, and the idea has been to build houses with large seating capacities and to fill them up.

Every exhibitor has a desire to show the best there is in the way of pictures, but they cannot afford to do so at the low prices which were established in the days of one-reel pictures.

Prices for films of that nature were much lower than they are for the big features, and if the higher priced films are to be shown, the patrons must pay for them.

Thus the exhibitor is torn between two desires, to show the best films, and to leave his prices at the low scale. It takes a man well versed in the show business indeed to know what to do.

A false step in that direction might ruin a good business, and that is why so many exhibitors stick to the old scale, and refuse to have anything to do with the big feature releases. They don't see their way clear to raise their admission prices, and they cannot show the good pictures without advancing them.

The most pronounced movement in the motion picture field in the last twelve months has been that which involved the production of five to eight reel features, reproductions of famous plays and books. The expense of these productions is so great that it is impossible to show them at the old prices, and, in marketing the feature films, the producers find themselves up against the objections of the exhibitors to raising prices.

The exhibitor feels that the patrons of his house are satisfied with programs composed of shorter films. "Let well enough alone," he figures, and as a result, where there is one house showing the high priced films, at advanced rates, there are dozens showing the shorter programs at the lower prices.

This is a problem which every exhibitor must figure out for himself, taking into consideration local conditions, his class of trade, location, etc., and it is a problem which cannot be settled in a minute. Up-State.

A Protest from the Audience

Editor, The Motion Picture News,
New York City:

Dear Sir.—This letter is a protest to the film manufacturers for their inattention to details of staging, characterization and costuming of the smaller one and two reel stories that make up the bulk of a picture show program.

These details of which I am complaining are small, almost inconsequential, but for the sake of greater pictorial truth and more convincing film portrayal the manufacturer should take as much pains in making a one or two reel as he would with the more stupendous and gigantic five and six part features.

Two instances to illustrate. In a thrilling newspaper story, a sporting editor is made to wear a black bow tie with a standing collar.

Imagine that! I have seen that kind of a tie worn by senatorial candidates, after dinner speakers and chautauqua lecturers but never by anyone you might expect to write a "corking" story of a baseball game or the slang of a boxing match.

Again, in a mountaineer story, the hillbilly wore trousers that were creased and around his neck was a white collar. Also imagine the infidelity of that character. The story painted him as a man who lived in utmost seclusion and ignorance, many miles from a backwoods town, yet he was dressed like a "city chap."

These films were put out by two of our best known producers. They were well acted, well staged and intensely interesting, but the "punch" of both stories faded away somehow in the consideration of those lapses of costumes.

Let's get our films absolutely true to life. Then they will call forth wider attention and consideration.

A Film Fan.

Asks for Ban on Drinking Scenes

Chicago, Sept. 1, 1914.

Editor, The Motion Picture News,
New York City:

Dear Sir.—As you have always evinced a willingness to champion the well-founded opinions of exhibitors, I am prompted to call your attention to a condition that seems to be growing daily, viz., the staging by all film manufacturers of outrageously grewsome subjects, which run the gamut of crime in its most repellent form.

Particularly is this true in the great volume produced of sensationally colored, over-drawn, disgraceful, drinking scenes, which are shown in one form or another in almost every release.

In the four years past that I have been engaged in the picture business as an exhibitor, night after night I have heard exceptions taken by the audience as they left the theatre, to scenes of carousing shown in a picture.

As the photoplay houses of this country handle many thousands who enjoy their libations in a moderate way, and at the same time cater to women and children (being considered places of clean, innocent amusement) it would seem that the handful of manufacturers are subjecting the thousands of exhibitors throughout the country to unmerited criticism, which tends to the loss of patronage.

Now that the controversy between the total abstinence and the personal liberty factions has become so keen, the evils of such pictures are enhanced and the poor exhibitor (the middle man) is caught between two fires.

Trusting you will lend your weight in an endeavor to show the manufacturers the errors of their ways in allowing many so-called producers to air their superficial knowledge of bar room tactics to the detriment of the picture business in general, I remain,

Yours very truly,

W. M. Hight.

RENEW MUTUAL CONTRACT

The Mutual Film Corporation at its offices, 71 West Twenty-third street, on September 5, announced:

The existing arrangements of the Mutual Film Corporation and The New York Motion Picture Corporation for the marketing of Keystone, Broncho, Kay-Bee and Domino films, are to continue in the future as in the past. The renewal of the contract, which expired in August, has been the subject of much discussion ever since Messrs. Ince and Sennett came to New York six weeks ago. A renewal has been arranged on terms highly acceptable to all concerned.

The only alterations in the condition of the contract as applied to the Keystone brand are that every two weeks Keystone will put out a multiple in addition to the regular release.

Rochester Firm Ready With Four New Films

Educationals Include Care of the Teeth, the Latest Ideas in Farming and Rattlesnake Catching as an Industry

FOUR educationals of unusual interest have been released by the Rochester Motion Picture Company, Inc., Rochester, N. Y. The subjects cannot fail to attract attention wherever shown.

The first is "The Lineman," a film of 1,500 feet, showing and covering all the dangers that confront the electrical worker. During the making of this film many chances were taken, as parts were taken inside of power stations that were running full speed. A lineman makes a fall from the top of a 50-foot pole. Many scenes show the linemen at work on the tops of poles at dizzy heights.

"Oral Health," a film of 1,000 feet, shows the care and treatment of the teeth. During the action of this film mechanical devices are used to show teeth actually growing, and the things that happen during the process of growth; also a complete record of the methods employed in the public schools, and how at the free dispensaries the poorer class are carefully taken care of by expert dentists.

"The Rattlesnake Industry" is a film of 1,500 feet, covering the handling, catching, breeding, skinning and taking of the venom; the fats, the oils. These are all used by hundreds of hospitals all over the country to cure blood poison, etc. During the action of this film a man is shown actually bitten; it also shows cases at the time of poisoning and at the time of cure.

"Agriculture," a film of eight hundred feet, showing all the latest ideas in farming, including the use of dynamite.

Great Southern Film Company Engages Cast

Birmingham Firm Expects to Supply Big Demand for American Productions Because of Condition of Foreign Market

Special to The Motion Picture News.

Birmingham, Sept. 10.

WITH the approaching completion of the organization of the Great Southern Film Manufacturing Company, headquarters and studios in Birmingham, this city, is soon expected to become a factor in the manufacture of motion picture films.

On account of the European war situation, which the men backing the local manufacturing project claim will cut off the supply of all foreign manufacturers and create an enormous demand for American-made films.

The officers of the concern have just been announced as follows: A. Alex Wall, Birmingham motion picture theatre owner and operator, president; Dr. R. J. Strickland and A. A. Bruner, vice-presidents; C. H. Glasser, secretary and treasurer; Judge Alvin M. Douglas, counsel.

President Wall has just announced that arrangements have been completed with Alfred Hollingsworth.

Alma Russell has been engaged as the leading lady and other members of the company are announced as Mr. Macklen, Rus Smith, Joe Bennett, Miss Blasdell, Dick Foster, assistant director.

Ralph R. Silver.



ETHEL BARRYMORE IN THREE SCENES FROM "THE NIGHTINGALE."
(Alco—All Star Feature.)

How Exhibitors Advertise

LIVENING THE DULL NIGHT

"THE biggest pay-roll in town." That is the sign on a streamer which flaunts across the entire front of E. W. Jackson's Family Theatre in St. Bernard, O., every Thursday evening. Incidentally, Thursday some time ago was Jackson's jinx night. It is not a jinx any more.

By giving away a total of $14, Jackson fills his house with friendly patrons on Thursday night and stimulates a desire for attendance at the next Thursday evening's performance. When the patrons enter his theatre on Thursday evening Mr. Jackson personally presides over a huge box which contains 731 envelopes of the pay-roll size. Each patron is allowed to select any envelope in the box.

Seven hundred of these envelopes contain one penny each; one of them contains a $5 bill; twenty of them contain nickels and ten of them dimes. Every person who pays an admission to enter the theatre therefore is presented with money. It is in truth the largest pay-roll in town—in point of numbers and it has gained great popularity for the Family.

CAPACITY BY BILLBOARD ADVERTISING

NAT. B. SMITH, manager of the U. S. Roof Garden Theatre, at 51-53 Broad street, Elizabeth, N. J., is a firm believer in the power of billboard advertising for the motion picture house. When "The Christian" and "Neptune's Daughter" were the attractions at his house, both were liberally advertised through the billposters, and as a result they drew packed houses. On the two following nights the theatre was so well filled that the sale of tickets had to be stopped.

For "The Christian," four twenty-four sheets, ten sixes, ten threes and fifty ones were used, and for the Kellerman picture, ten twenty-fours, twenty eights, seventeen threes, and fifty ones.

Although the Garden Theatre was only recently completed, extensive alterations are already being planned to it. The theatre now consists of an auditorium and a roof garden. The roof garden, as it now is, cannot be used in the winter, but the business of the house makes it necessary to have a greater seating capacity than the auditorium affords.

Plans are being made to enclose the roof garden for the winter and put a portable roof on it. The sides will be of glass. Opera chairs will be installed, replacing the summer lawn benches and a new Wurlitzer will be installed. Elevators will be put in to carry patrons from the ground floor to the roof.

The improvements will be commenced within a week or two and will be completed about the last of October. They will cost in the neighborhood of $25,000.

GETTING AWAY FROM POSTERS

A TENDENCY is being evidenced by the larger houses of Kansas City and thereabouts to reduce the use of advertising sheets for lobby displays. Players' photographs in small frames and a limited employment of one-sheets is becoming the rule. The new Royal Theatre here, the largest and most up-to-date of the down-town houses, absolutely refuses to use any posters whatsoever, contenting its display to four small frames showing photographs of the players taking part in the daily program.

Joe Stiebel, owner of the Apollo, one of the better known residence district houses, also has announced that he will pursue a similar policy when his theatre is opened this fall.

The Tenth Street Theatre limits itself to photographs and one-sheets with the exception of one larger poster placed on a side wall of the lobby. The managers of the Willis Wood Theatre, now being converted from a "legit" house to a picture theatre, expect to use no lobby display other than an electric sign over the entrance, emblazoning in large letters the name of the offering.

The Wonderland Theatre, which has been remodeled and its lobby increased twelve feet in width, also is eliminating the huge posters. It has also been learned that P. J. Concannon will use nothing larger than one-sheets in the lobby of his Electric Theatre in Emporia.

"The day of the flaring, glaring nickelodeon front is passing," one exchange man here remarked recently. "The keynote of the more profitable houses of today is refinement in display. The house that is doing good business presents a clean, well toned front and not a hodge-podge of shrieking paper."

It is noticeable that most of the theatres mentioned above have terra cotta and tile white or brown front lobbies.

SOMETHING FOR PATRONS TO KEEP

A LIVE wire exhibitor in Bethlehem, Pa., Harold W. Heiberger, manager of the Lehigh-Orpheum, is using successfully a doorknob hanger. It consists of a slip of heavy pasteboard and a cord run through a hole at the top for hanging it on a nail or doorknob for future reference.

A recent one, printed in blue ink with a neat border, contains a program of the coming attractions at the theatre. The number of reels patrons can expect each day are indicated at the top, then follows a list of special pictures to appear for the next seven days.

Besides the dates of the films, the prices and the stars in each picture are generally mentioned.

The hanger is an excellent idea, for patrons are induced by its attractiveness to save it for the future.

The same manager issues a house organ advertising the coming attraction as in the case of the hanger. It is full of bright, interesting bits of film news likely to appeal to the general public.

In addition to this there is an insert, consisting of an illustrated herald, announcing the future date of an important film attraction and furnished to the theatre management by the producing company. A number of local business houses carry advertisements.

PROTECTS FRAMES WITH WIRE

LIKE many other exhibitors, Manager Schoenlober of the Violet Theatre, W. 24th and Violet streets, Milwaukee, has been having his troubles keeping his three and six sheets looking neat. If he used glass frames to cover them, the glass was always being broken and if he did not frame them they looked untidy and become torn. He has finally hit upon a scheme which, though very inexpensive, keeps the paper neat and untorn.

Removing the glass from his frames he substituted common ordinary chicken wire. The wire holds the paper in place and does not interfere with the legibility of the poster. It does away with all the bother of washing that the glass frames necessitated and, of course, the wire frames are not liable to be broken.

KELLERMAN WAR ZONE HOUSE RAZED

In a special despatch relayed from Ostend to the Universal Film Manufacturing Company, it was stated that the home of Annette Kellerman (Mrs. James R. Sullivan), who created an unprecedented success in the picture entitled "Neptune's Daughter," has been razed in order to make way for the fortresses located in the environs of Paris.

Miss Kellerman's house is located at 14 Avenue De Cheminde Fer, Rueil, Siene et Oise, France. This is a suburb of Paris located about twenty miles outside of the city proper and is directly in line of Fort No. 40. As instructions have been given to remove all obstacles in the range of the big guns of these forts, Miss Kellerman was forced to abandon her residence last Thursday in order that the same could be razed. Miss Kellerman is at present in Paris.

FREE CIVIC FILMS FOR THE ASKING

Special to The Motion Picture News.

Billings, Mont., Sept. 9.

Billings, not content with a city bathing pool which attracts hundreds to its cool waters daily, has had its attractions "filmed" and will send the reels over the state and without the state to advertise the city.

The films were shown last week at the Luna Theatre, Billings, for the first time. They were taken by a Spokane company.

The natatorium is one of the largest in the inland Northwest, and city officials believe the motion pictures will attract favorable attention to Billings wherever shown. The project is being financed from the city treasury, and the films will be offered free to any exhibitor who will show them in connection with his regular program.

WILL SUPPLY SCHOOLS WITH PROJECTORS

Special to The Motion Picture News.

Kansas City, Mo., Sept. 10.

A company is being formed here to sell projecting machines and educational films to schools, homes, churches, library institutions, women's clubs and similar associations.

The details of the organization have not been announced, but its formation here follows a two weeks' demonstration of the Patheoscope, the home projecting machine sold by the Pathé company, by Mrs. Emma L. McCleland, a representative of the company. Mrs. McCleland has interested the local school board in the use of the machines here.

The company probably will handle cameras and raw film stock as well as the projection machines and the regular film service.

Exhibitors Sound Sunday Show Sentiment

In Omaha Territory, They Beg Exchanges for Programs That Won't Offend the Most Prudish—Puritans Were Conquered in One Town

Special to The Motion Picture News.

Omaha, Neb., Sept. 9.

THROUGHOUT the territory of which Omaha is the recognized center—Nebraska, Iowa, Kansas and the Dakotas—there is trouble in the smaller towns over Sunday closing. During the summer the exhibitors in a number of the villages have remained closed Sunday without objection, but since the fall business is livening up and every day lost marks a financial decrease, there has been a discontent.

Many exhibitors have tried to put on Sunday shows that will meet with the approval of those who have been objecting. Take, for example, John J. Homan, proprietor of the "Mystic" at Alton, Ia. He called on Manager Fred Van Husan of the Laemmle company the other day and almost pleaded for such a service.

"I want something almost religious, something that carries a good moral lesson," he said, "and I want some good, wholesome comedy."

"Why, we have lots of that," said Van Husan.

"You don't understand," said Homan, "I want something entertaining, but it must be strictly clean. Not even any kissing. No hugging. All black, quiet dresses. Something no one, no matter how prudish, can object to."

"Oh-h-h," said Van Husan, "I don't know about that, John. We'll do the best we can, though." Then Van Husan remarked that such requests were becoming more and more frequent.

Over at Rock Rapids, Ia., there has been a long drawn out fight over Sunday closing. The exhibitors have tried the quietest kind of pictures, but the minute anything that even suggested only a kiss appeared, there was a storm of criticism that the poor exhibitor had to bow before.

If they can get the right kind of pictures—old maidenish pictures, if you please—the exhibitors think they can gradually educate their critical audiences up to the proper attitude. In the small villages there is no entertainment during the long winter afternoons unless the motion picture houses are running. There are no theatres. Many of the farmers depend upon Saturday nights and Sundays in which to seek such entertainment. But they are not enthusiastic enough to support the exhibitors in the face of puritan criticism.

Many Kansas towns are also complaining. Out in Nebraska any number of small towns have tried almost everything to get to run on Sunday. A few exhibitors have tried it in spite of the criticism, to go under in disgrace. One or two, according to general reports, have won out.

One remedy is that suggested by some of the troubled exhibitors. Get the right kind of pictures—educational, travel, religious or news pictures—and keep showing them, every once in a while slipping in a quiet little comedy or a clean little picture with a good lesson, until the town public comes to view the exhibitor as he should be viewed—some one with the best wishes of the community at heart.

At Sheldon, Ia., another plan was found to be a success. Several exhibitors there had tried all kinds of plans to get around the objections to Sunday shows. But when one show would try it the public, influenced by a sermon or other wave of public sentiment, would desert it for the others.

Finally, after all had suffered, they did the only possible thing. They got together. Then they began putting on clean, proper, educational, interesting Sunday shows. Now they are enjoying good business, all are prospering, and they are working hand in hand with the element which objected to the open Sunday.

This, as you see, is just another lesson on "getting together."

Guy P. Leavitt.

EDUCATIONAL FILMS ONLY

Special to The Motion Picture News.

Los Angeles, Sept. 7.

The Mozart Theatre, for several seasons home of grand opera in Los Angeles, later used for stock company productions, will be opened in September with a motion picture program. The present lease expires September 7, and at that time Edward Mozart, a former lessee of the house, will again take charge of it. It is the plan of Mr. Mozart to show only educational pictures.

The theatre has a seating capacity of 1,500 and is one of the best equipped theatres in the West. It is located three blocks from the center of the shopping district on a side street, and for this reason has never proven a paying house.

TWO AMERICAN PLAYERS GET LIVELY SEND-OFF

Olive Templeton and Florence Short, who have been working in a special feature since the first week in July under the direction of Thomas Ricketts of the American Film Company, were given an impromptu farewell by a number of the members of that company recently.

Miss Short will remain in Los Angeles for a short time, while Miss Templeton proceeded directly to her home in Maine.

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Copy for next issue must reach us by Wednesday 11 a. m.
For Releases see Pages 72, 74, 76, 78
For Buyers' Guide see Page 69

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Vol. X September 19, 1914 No. 11

The Privilege of Being Taxed

THE latest news of interest to the trade from Washington is that the motion picture industry is about to be vested with the honor of contributing to the $100,000,000 fund which President Wilson has asked Congress to raise.

This is a proof of the growth and prosperity of the industry that ought to be substantial enough to silence the professional pessimists who predict the speedy death of what they term "the movie craze."

* * *

IT demonstrates, at any rate, that the motion picture business is no longer an "infant industry."

Incidentally, it may remind the motion picture manufacturer that it would be as well for him if his business were in the class of those infant industries which maintain a Congressional guardian "ad litem" or two at the capital to see that nobody takes advantage of their youth.

* * *

THE proposition to tax motion picture films for the purpose of raising war revenue is a caustic comment on the lack of efficient organization in any part of this field.

Take note that no opposition was raised when a member of the Ways and Means Committee of the House suggested that it would not be amiss to tax motion pictures. Who was there, indeed, to raise any opposition? And why should any opposition be raised?

Somebody must be taxed, if the $100,000,000 is to be forthcoming. Obviously it couldn't be the railroads, nor the oil and gasoline people, nor the tobacco manufacturers, nor any of a score of other industrial groups who are officially immune from all such vulgar proceedings.

* * *

AND so, after casting around for suitable victims, it was decided to call upon the industry whose manufacturers had rather proudly declared before a Congressional committee not long ago that their profits aggregated 110 per cent.

It is frankly acknowledged around Washington that the motion picture business has been singled out for taxation because of the highly colored stories of the profits that were being realized every year.

The member who proposed the taxation of films, in fact, cited the report of the trust investigating committee, in which film manufacturers were quoted as placing their profits at more than 100 per cent.

* * *

IT is said that the proposal to tax gasoline was abandoned because "it would arouse the wrath of the farmers using it for farm machinery."

A similar attempt to tax railroad tickets was frustrated with the explanation that "it would arouse a feeling of resentment in the hearts of the traveling public against the administration."

* * *

THAT the photoplay-loving public, which is several times as large as the gasoline-using public, and comparable in numbers to the traveling public, would object to paying the tax on theatre tickets did not occur to the committee.

And, after all, why should it?

There were no lobbyists on hand to remind them of it, and Congressmen are busy men with a great many things on their minds.

* * *

ONE thing more.

The tax will take one of two forms. Either it will be a tax on films, or a tax on theatre tickets.

Does it need to be said that *the exhibitor will pay, in either case?*

If theatre tickets are taxed, he will pay the government.

If films are taxed he will pay the manufacturer.

But he will pay. Don't forget that.

* * *

AND, on the whole, if the exhibitor and the manufacturer are not wise enough to protect themselves as the members of other industries do, they can at least have the consolation of knowing that they have supported their country out of their pockets like true patriots—if there is any consolation in that knowledge.

In the proposed tax is a lesson for dilatory exhibitors who have been indifferent to the benefits of a national association. Here certainly is a case where a strong organization could wield telling influence for its members against an unjust and discriminating piece of legislation.

Coining Dimes Out of Heart-Interest

By R. H. GORE

Charley Sweeton, Whose Introduction to Filmdom Consisted in Visiting a Motion Picture House to Get in Out of the Rain, Now Draws Crowds That Do Not Consider His Theatre a Rainy-Day Refuge—His Rules for Success

MAKING motion pictures pay in the big houses where the recognized theatrical attractions have fizzled out is the specialty of Charley Sweeton, of Evansville, Ind.

Charley got the hunch along in the early years of 1900, when he stumbled into a small picture show one night to get away from the cold. He was then an usher in one of the big theatres of Evansville.

That night he failed to sleep. He was thinking of the day when he would put pictures into Evansville's largest theatres and keep them open the year around. Now he has two of them operating in addition to smaller houses. Sweeton was still manager of the Jake Wells houses when the Orpheum began to fail to make proper returns as a vaudeville and single-act house.

"I CAN make motion pictures pay in that house," he told Jake Wells, his employer.

There was enthusiasm in the youthful face, but Jake Wells couldn't see the same possibilities of the screen plays.

"Lease it," said Wells.

"I'll do it," said Sweeton.

Next week the policy of the Orpheum was changed. Pictures went on where individuals had amused the crowds before.

There was a falling off of attendance. The older theatrical men took Charley Sweeton aside and told him that he should have asked their advice and warned him against future rashness.

"It's a bad proposition," they said.

THE younger man shook his head. He went home to his wife and he talked with her. She shared his confidence and his enthusiasm.

"There must be something that will get your crowds," she said.

He thought for a long time.

"There is that something that makes anything go, and I'll find out what I need behind the Orpheum," he said doggedly.

The next day he met a newspaperman, a personal friend. They talked about his venture.

"You can make anything pay," the other said, "if you will adopt some policy and stick to it. We publish our newspaper for the workingman. We don't give a continental about the rich man nor the society buds. We go in for those who toil, and it pays."

CHARLEY SWEETON saw the necessity for an objective point. That night he formulated a motto: "Some men have money, some have brains, but all have hearts." And then he knew what course he would pursue. He picked the picture that had heart appeal. He went strong after human-interest. He studied psychology. He was confident that his idea would build his theatre. Then he hit upon another idea.

"Get the whole town to working for you. The workers that don't cost anything are the best kind," he argued. He set to work to formulate a program. It looked like this:

The Theatre—A place to appeal to the heart and mind of people.

Plan—Presentation of impelling pictures.

Audience—Analysis of their likes and dislikes.

A—Regulating character of pictures.

B—Steadiness of purpose.

C—Efficiency in presentation.

D—Developing a character for the house.

HIS house paid. He has recently taken over the $100,000 Majestic for picture purposes.

THE company a house draws is an important consideration.

"I do not appeal to the highbrows," he said. "They are too few. But I do appeal to the great mass of common people. It's not only a business proposition. It's human. It gives me pleasure to educate them to meet problems.

"I am loyal to the newspapers. I discriminate in placing my copy, however. I use the newspapers that are liked by the people who attend my theatre—the 'lower crust' population as distinguished from the 'upper crust.'"

And Sweeton is able to do almost as much at his Orpheum Theatre for a charity fund as any of the newspapers.

Motion Picture Part of Club Entertainment

Edward King, of Titan, Hits Upon Novel Method of Entertaining His Guests—Fine Film Shown at Rowayton, Conn.

THE motion picture has found a new field for giving pleasure. Besides entertaining thousands in its regular homes every day, it has often added pleasing novelty to the monotony of church fairs and school entertainments. And now it takes its place with opera singers and skilled magicians on the program of a social club's festivities. The occasion for this unusual use of the film and screen was a gathering of the members of the Tokeneke Country Club. Rowayton, Conn., on Friday evening, August 28.

Edward King, of the Titan Film Corporation, hit upon this novel way of surprising his fellow members. This company has just secured the American rights to exhibit "The Heir of the Lagarderes," a five-part drama that was made in Europe. Accordingly, he arranged to show this splendid example of the producer's art in the comfortable reception room of the clubhouse, while the club members lounged about in the easy chairs.

The picture, which all of those present heartily enjoyed, was preceded and followed by songs and recitals by David Bispham, the singer. He rendered four or five short pieces previous to the showing of the picture, and afterwards recited and sang "King Robert of Sicily," one of his well-known successes.

Altogether the evening passed away with great success, although Mr. King had more than enough trouble with the installation of the machine and the working of the electricity, which was for a time cut off.

Because of the disagreeable night, not as many attended as were provided for, but there were still quite a few seated in the comfortable club room when Mr. Bispham began his recital. All those who were present admired the picture which has been reviewed in this paper.

NEW KLEINE FEATURE READY SOON

A five-part picture entitled "The Woman Who Dared" is soon to be released by George Kleine, through his branch offices. The feature of the production is a sensational race between an automobile and a passenger train. Many glimpses of circus life are also portrayed.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

"THE REEL SHOW" OPENS

A MOST attractive theatre has opened on Ninth street, in Cleveland, under the display sign "The Reel Show." It is one of the smallest of the Cleveland motion picture houses, but it is also one of the most richly furnished and elaborately equipped houses in the city.

The house is owned by G. W. Hausheer. It is managed by M. B. Goren. Mr. Hausheer has spared no expense on the building.

A front of genuine California onyx is one of the principal claims to distinction made by the Reel.

Another feature of the exterior is the arrangement of the heavy plate glass windows, permitting a view from the street of the interior of the theatre.

The theatre is equipped with two Power No. 6 machines. A mirror screen of the best quality is used. An American Fotoplayer, a self-contained orchestra, furnishes the music. First releases of the Mutual program are shown.

NASHVILLE TO HAVE ANOTHER THEATRE

AN addition to the amusement features of Nashville, Tenn., is a new motion picture being installed by the Crescent Amusement Company at 217 Fifth avenue, north, the building formerly occupied by M. Skalowski. The permit calls for an expenditure of $20,000 and is in conformity with the new city laws for the construction of motion picture houses.

The curtain will be in the front of the house, the floors will be fireproof, and a fireproof partition wall will be built between the machine room and the auditorium. Other requirements being complied with are for a building 25 feet or more in width and a ceiling with proportionate height. The seating capacity of the theatre will be about 500.

The new theatre will be under the management of the Crescent Amusement Company, which has established a reputation for programs and films of excellent artistic character.

RIVERSIDE HOUSE READY IN OCTOBER

THE Owl Theatre, owned and managed by the firm of Howe & Merrill, at Riverside, Cal., will be opened about October 15. Originally it was intended to spend about $25,000 on the construction and furnishing of the theatre, but it is estimated now that the total cost will be in the neighborhood of $40,000. The theatre will be fitted with a very complete ventilating system, which will wash the air of the theatre every three minutes. There will be 850 seats, including twelve boxes containing six seats, each of which will sell for one dollar. The regular prices will be ten and fifteen cents. The owners have arranged for rest and smoking rooms, and will give their patrons every comfort. It is the intention to use multiple reel features two and probably three days each week.

THREE HOUSES UNDER WAY IN NORTH MICHIGAN

THE Delft Theatre Company, Inc., N. W. Jopling, president; A. O. Jopling, vice-president, and H. S. Gallop, general manager, are building a new house at Escanaba, Mich. The seating capacity will be 800, the decorations in the old German fashion, with seats upholstered in blue velour or plush. A large balcony, large stage, steam heat and floor ventilation with air taken from roof will be other features.

The same people are building a new house at Munising, Mich., which will seat 500. They are building a third house at Marquette, where they now control the opera house and Grand Theatre.

These new houses will open about December 1, and each one will be named the Delft Theatre.

FRESNO THEATRE WILL COST $80,000

A THEATRE and office building to cost $80,000 is being erected at Fresno, Cal., by T. C. White, the location being on I street. The theatre will be used for road shows and large moving picture attractions, and will seat fifteen hundred persons.

THEATRES HERE AND THERE

LOUIS HEPPINGER, of Clairton, is looking the ground over at Washington and Carrick, Pa., as he contemplates erecting a motion picture theatre in some town in this section. He is one of the up-to-date managers and believes in a first-class show.

The Empress Theatre at Harlan, Ia., will be opened soon. It is a new building and seats over 500.

R. A. Cator recently opened a new Airdome at Twenty-first street and Avenue F, Council Bluffs, Ia.

Bids for the construction of a motion picture theatre to be constructed on Chelsea avenue, near Sixth street, Dayton, O., by the American Photoplay Theatres Company, have been opened in the office of Hanker & Cairns, architects. The theatre will cost approximately $35,000.

Robert J. Kitts has completed plans and specifications for the one-story brick motion picture theatre and store building to be built on Brand boulevard. Glendale, Calif., for Henry C. Jensen. It will contain two store rooms and a theatre auditorium to seat about 900. The cost will be about $25,000.

Tamaqua, Pa., will have a new motion picture theatre in the near future. according to an announcement made this week. A number of Tamaqua capitalists are behind the proposition. The new house will cost $60,000 and will seat 1,200 persons. The screen will be 21 by 16 in dimensions.

Shickshinny, a town a few miles from Wilkes-Barre, Pa., will boast of an up-to-date motion picture theatre when William Dillon opens his house now under course of construction. The new theatre will seat 600 persons and will cost about $20,000 to build.

NEW KLEINE FEATURE SOON

George Kleine will soon release a four-reel subject under the title "Bartered Lives," in which the European actress Miss Hesperia is featured in a dual role. Miss Hesperia recently captured first prize in the European contest for the most popular motion picture actress.

"WHEN WE WERE YOUNG"

(Miller Brothers—Warners—Three Reels)

REVIEWED BY PETER MILNE

"WHEN We Were Young" is a picture the action of which transpires in the time when the West was young, and is a story in which the marauding redskins and the stanch United States troops play important parts with the latter, at last getting the upper hand, but only after a great and absorbing struggle.

It is in such pictures as these that the Miller brothers excel. They have the facilities, the men, the Indians, and the locale all ready at their beck and call, so that when one knows that he is going to see a Western melodrama put out by this company, he knows that he is going to see some of the best that this class of entertainment offers.

But aside from being a picture of this sort, this production boasts of something quite new and out of line from the ordinary picture in which the Indians and troops are the main attractions. The exciting spectacle of the Indians laying siege to the troops who are encamped on a small island in the middle of a river is this new scene. And after many days the soldiers are finally rescued by another company, which was brought to the scene by one who had escaped from the island and who had managed to evade the Indians.

By this act he proves his worth and claims the right to ask for the hand of the Lieutenant's daughter, which before had been refused him, because he was suspected of dishonesty; but his name is also cleared by the confession of the real culprit, and all ends well.

The picture is in the form of a vision coming to the old couple who live over these days when the whites held a footing in the wild West which was none too sure. Perhaps the story could be made a little clearer by the addition of a subtitle here and there, but as it stands it is a fine picture, a fine Western, and one to be enjoyed.

"THE VIRGINIAN"

(Lasky—Five Reels)

REVIEWED BY PETER MILNE

THOSE who have enjoyed Owen Wister's novel, "The Virginian," and there are many who have, will most certainly realize that it was no easy matter to transform it into a motion picture, even with the added resources of the



THE VIRGINIAN WINS THE BET.

play by Kirk La Shelle to draw from. To realize the scenes laid in the West in the time when that country was truly worthy the adjective "wild," was perhaps not such a difficult proposition, but to give a correct portrayal of the characters must have presented great difficulties to both the director and the principals of the cast. That they have accomplished this in "Lasky" style is a deserving success.

To him who goes to see the picture with the memories of the book fresh in his mind, it will be obvious that the director had in mind Owen Wister's wonderful descriptions of certain scenes. The great expanse of uncultivated land, the wounded Virginian lying unconscious by the brook, and Molly supporting him to her home, the death of Trampas effected by the Virginian and countless others, are all scenes which seem to be lifted from the book and placed in the picture, so accurate are they and so correct in every detail.



THE THIEVES BELIEVE THEY ARE SAFE.

Beautiful light effects and excellent photography throughout stamp the picture as technically perfect. It would not have been allowed the director to show the actual hanging of Steve and the other cattle thief, so he has introduced the novel idea of showing the shadows of the two men, which create a solemn impression besides giving the same effect which the actual bodies would have, only leaving out some of the gruesomeness.

Dustin Farnum gives a clear characterization of the Virginian, the daring and free man of the early West. In less accomplished hands than his the part could have either been overacted or the reverse, but as he interprets the role, he seems all that we thought the man was. Winifred Kingston as Molly Wood, the New England school teacher, whose advent into the West considerably changes her character and ideas, and her heart too, which is finally won by the Virginian, is well cast.

Billy Elmer as Trampas, the heavy of the tale, J. W. Johnston as Steve, Sidney Deane as Uncle Hughey, Tex Driscoll as Shorty, James Griswold as the stage driver, and H. B. Carpenter as Spanish Ed complete the cast. They are all possessed with a perfect understanding of their parts.

Well established is the fact that the picture is better than the play, but as the story is taken from the book as well, much, of course, had to be left out, and for this reason those who have read the book will perhaps enjoy it more than those who have not, as they will be able to supplement the picture with their own knowledge of the story.

On the other hand, those who have not read the book will enjoy it fully, as they will not be able to detect the omissions. Taking both these sides of the matter into consideration, it is safe to say that the production will be greatly appreciated by all who are fortunate enough to see it, on the first side because of their further knowledge and on the other because they see only the story as it is put before them.

WHEELING THEATRE BURNS DOWN

Special to THE MOTION PICTURE NEWS.

Wheeling, W. Va., Sept. 10.

The Orpheum Theatre at Wheeling, W. Va., was burned to the ground this week with a total loss of $50,000 to the building and contents. The theatre is located at Market and Fourteenth streets, and was bought by George Shafer.

"THE HIGHER LAW"

(101 Bison-Universal—Two Reels)

REVIEWED BY PETER MILNE

PICK a hundred men out of an average crowd and ask them what kind of a man Louis XI of France was and ninety-nine will be at a loss for an answer; send them to see any installment of the Universal's Francois Villon series in which that character is impersonated by D. C. Crane and they will come away possessing a correct interpretation of his character.

But this is not all they will glean from "The Higher Law." An excellently produced and absorbing tale is set before the observer in these two reels, so absorbing for the simple reason that it is quite new, and yet alive with action and intrigue, that the two thousand feet will have passed before one is aware of the fact.



VILLON IN THE ENGLISH INN.

The director, Charles Giblyn, has proven himself worthy of great praise. The old costumes and castles, the jovialty of the tap-room, the dignified and stately action of the court followers, all lend a decidedly mediaeval atmosphere to the picture, besides proving that great pains were taken in the producing of each scene.

Francois Villon, impersonated by Murdock MacQuarrie, is the central figure of the series, each chapter of which is a separate tale. This picture is the second of the series. Mr. MacQuarrie does excellent work in the role of the man, who is at once the servant and master of his king, who at one moment appears as pious as a monk and the next as authoritative as his lord, but always scheming and plotting to further the king's power and correspondingly his own.

The original of these pictures are now being run in the Century Magazine by George Bronson Howard.

But the picture does not rely solely on its meritorious costumes and atmosphere for success. There is sufficient scheming, brawls, duel scenes and the like to appease the appetites of the keen lovers of sensationalism, and those who would not be content with the great character study that the picture offers.

"ADVENTURES IN DIPLOMACY"

(Eclair-Universal—Three Reels)

REVIEWED BY PETER MILNE

THE Eclair Film Company have taken advantage and have seen the excellent motion picture possibilities lying in "Elusive Isabel," a story written by the late Jacques Futrelle, which was recently published in serial form in the Saturday Evening Post, and have accordingly secured the rights and produced it as a motion picture in six reels and two parts. The first part, "Adventures in Diplomacy," is released September 16, the second part, called "For the Mastery of the World," will be released at some later date.

It is a strong picture, a well acted picture, and possessed with the power to hold the attention of those who witness it throughout. One remarkably strong point in its favor is the excellent light effects which are noticeable from beginning to end, which create a fine effect and instill even more interest into the spectators.

A number of Eclair stars ably interpret the leading characters in the story. Alec B. Francis appears as Grimm the detective, who is on the track of a group of foreign spies, led by Rosa Morini, Belle Adair and her brother, E. Roseman. The Venezuelan ambassador and his accomplice are played by Fred Truesdale and J. Lindsey Hall, respectively.

Perhaps there are a few details of the picture that could be improved upon. The addition of a few subtitles in a number of places would make the story clearer. Quite a little of the story is left to the imagination until the final scenes, where it is entirely cleared up. But this may not be considered a fault by some, as leaving a few of the events to be explained by the last scenes, materially heightens the interest.

The photography, as in all pictures released by Eclair, is of the best variety and the sets are most gorgeous.

The story deals with the efforts of a band of foreign



THE AMBASSADOR IS DISCOVERED IN A SWOON.

spies to obtain a treaty involving the affairs of Venezuela and Mexico, which is in the possession of the Venezuelan ambassador. All of their carefully laid plans are successful until the final step is reached, when they are discovered by a detective. The prince is made a prisoner, and the girl is set upon the right road.

PATHÉ FRENCH STUDIOS STILL PRODUCING

Word has been received by the American offices of Pathé Freres that the French studios of the company are still producing negatives, despite the war. There is a sufficient number of actors who are exempt from military service to insure a steady supply of good pictures.

In addition to this there was a good stock of unreleased pictures on hand when the war broke out, sufficient in itself to meet the requirements of the American market for a considerable length of time. Altogether the feeling in the American offices of the French concern is one of optimism.

"THE UNWELCOME MRS. HATCH"

(Famous Players—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

THOSE persons who go to see "The Unwelcome Mrs. Hatch," by Mrs. Burton Harrison, will find a welcome relief from the sameness and the crudeness and the obviousness that too often, alas, are found in motion pictures. This is a superior production, and it will be encouraging to the firm and steadfast believers in the future of the picture play as a substitute for regular plays.

We cannot have too many films of this character. The public is always ready to accord such picture a hearty welcome.



AFTER TWENTY YEARS OF SEPARATION

It certainly does all that could be asked, and even as much as the stage version of the same play did, and this without depending on action to carry it through. For, in reality, there is very little action in the entire four reels, but there is development and this is the important thing after all.

The story never drags, it moves forward continuously, but the progress is in the interplay of characters upon each other.

Now the great difficulty in a picture of this kind is in making it comprehensible without overloading it with sub-titles. This difficulty has been met and overcome by casting in the several parts players of rare intelligence and grasp, who never fail to make the spectator understand their feelings and the thoughts, and yet can never express them by word of mouth. When the whole power of the play lies in the emotional clash of characters the highest order of histrionic ability is required to reveal this on the screen.

But not a point is missed, and the credit for the achievement belongs to the players. First and foremost is Henrietta Crosman, who makes her initial appearance in pictures. But her long experience as an emotional actress fits her eminently to delineate the character of the wife who is divorced and comes back to see the daughter that has been taken away from her.

She is really superb in the quiet restraint and the calm, dignity with which she plays a part that a lesser actress would have been sorely tempted to clothe with fierce and fiery outbursts of indignation and tears of righteous sorrow. But Miss Crosman's understanding is too fine to give vent to such melodramatic methods, and she is justified because she succeeds in making the character perfectly intelligible.

Following Miss Crosman's lead, the other players are always carefully restrained, never violent or stormy, even in the most tense and dramatic moments of the play.

In fact the play moves with this quiet dignity that is entirely at variance with the feelings of the characters, and yet is entirely in keeping with the air of good breeding that pervades the home from which the first wife is forced by the actions of a loveless husband.

"THE PAWN OF FORTUNE"

(Eclectic—Five Reels)

REVIEWED BY J. BURROUGHS NOELL

REPLETE with dramatic and intense situations that are interpreted with virile power by an intelligent cast of players, the five-part drama, "The Pawn of Fortune," makes a direct appeal to that large body of theater-goers who like above all else plot, and plot with suspense and surprise.

These absolutely necessary elements for arousing and maintaining interest are here in abundance, and contribute more than anything else to the success of the picture. But other characteristics of a well-produced photoplay are here besides an entertaining and well-constructed story.

The acting is fully adequate to the demands made upon the players, and serves to give a clear and well-defined characterization to the persons concerned, and in consequence there is no danger of the audience misunderstanding or failing to grasp the story, even in the smallest details.

Furthermore, the settings are substantial and solid, without the least appearance of being makeshift. In the factory and laboratory everything seems genuine, and when we are shown the interiors of the homes of people of affluence, the furnishings and the decorations are entirely characteristic. At one point in the story it is necessary to present scenes in foreign lands, because the hero is forced to leave home, and he spends several years in wandering in strange and distant places, on one occasion falling in with a cannibal tribe. Here the absolute fidelity of the producer is almost terrifying.

The story concerns an inventive genius, Hadley, who arouses the jealousy of the young owner of the manufactory for which he works. He marries the woman, but later has to go on this frightful journey, far from his wife and child.



JANET'S INVENTION UNLOCKS THE SAFE

The child is lost and is brought up by the leader of a gang of criminals as his daughter. The mother becomes a trained nurse. When the husband finally gets back, he finds his wife, but they search in vain for the daughter.

But she sooner or later turns up in the home of her own parents, being engaged as a governess for their adopted daughter, but after an exciting flight from a detective, who had trailed her from a robbery, in which she had innocently lent her services and a machine which she had invented for opening safes.

Janet is a new character in film drama, and possibly in fiction. The ability to invent mechanical devices is not usually considered a feminine trait. Woman's absolute lack of comprehension of machinery is proverbial, almost beyond the belief of masculine minds.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Twelfth Episode)

REVIEWED BY PETER MILNE

SINCE the first few episodes of the "Million Dollar Mystery" we have seen or heard little of the million dollars. When last it was shown on the screen it was cast to the bottom of the sea by the butler, where it has remained up to the present installment.

Now it is brought up by the anchor of a ship, discovered by a sailor, and concealed by him until the vessel reaches port. Here he attempts to disembark with it, but is met by the captain, and a struggle ensues in which the box is again thrown overboard.

Jackson, the conspirator, learns of this fact by overhearing one of the men talking of it in a cafe, and a member of "The Black Hundred" is sent to regain it. He employs a negro to dive for it and he may be seen at the bottom of the ocean, finally reaching the box and bringing it to the surface.

It is then conveyed to the secret rooms of the Black Hundred, where, when the conspirators are about to open it, the lights are turned out by the butler and Jim, who gained admittance to the meeting by attacking Jackson and stealing his secret code. In the confusion that reigns, while the room is in darkness, they manage to escape with the box, leaving the conspirators astounded at its disappearance, and the mystified spectators still at a loss as to whether the box contains the million dollars or not.

An atmosphere of mystery pervades the entire two reels of this episode, which will most certainly set the spectator to wondering what the ultimate outcome of the whole story will be.

An unknown person is introduced in this chapter, mystifying the audience still more; he is to be seen conversing with the butler, whom he closely resembles.

Braine also sees this man and is just about to shoot



BRAINE EXPLAINS HIS INJURY.

him when he is shot by Flo, disabling his hand. She then inquires of the butler who this strange person is, but he will not disclose the man's identity, leaving Florence and the entire audience in a quandary as to who the gentleman may be and what his business is with the butler of the Hargreaves house.

The episode closes when an unknown hand is shown dropping the treasure box down a well. Only the hand of the person who is executing this deed is visible, and this hand affords plenty material for speculation on whom it belongs to; for instance, if its owner is the mysterious individual who was earlier talking with the butler.

The film will undoubtedly make a hit, it has so many attractive qualities. The name "Million Dollar Mystery" has a catchy sound and was a wise selection for a title. The popularity of the picture justifies it.

"THE PERILS OF PAULINE"

(Eclectic—Thirteenth Episode)

REVIEWED BY PETER MILNE

THE twelve preceding episodes of this serial have afforded its followers many a thrill, and have provided them with many a sensational scene, but it is safe to say that none of them could boast of such a variety of excitement that appears in this, the thirteenth episode. It is a certainty that such a series of scenes have never been enjoyed by the public as yet.



THE PARTY LEARNS OF THE LOVERS' ESCAPE.

A startling steeplechase race is the thrill which is the big event of this installment, and it is a real race, not played especially for the camera, but the camera man was lucky enough to be on the spot when it occurred. Races are no uncommon occurrence in films, but one of such a variety is. The jockeys are seen astride horses hurdling the embankments, and there is not a time but one is not thrown from his horse, due to the beast's stumbling, and rolled among the hoofs of the other racers.

Each one of these scenes will cause even the calmest spectator to gasp for breath. It is said that in this race several of the jockeys were severely injured and three of them killed. It is not at all surprising, or hard to believe when one sees it on the film.

But this is not all that this episode has to offer in the way of excitement. Pauline and Harry take a daring leap from the top of a high wall of rock into the lake below, after they have made sure that there are no other means of escape from the gypsy band which is pursuing them, at the instigation of Pauline's uncle, who is still plotting to bring about the death of his charming niece.

The racing scene was introduced when Pauline, always bent upon excitement, bought Firefly, a speedy racing horse, and determined to enter the race herself as its rider. It would be asking too much to see Miss White herself thrown from her horse, and the substitution is a most clever one.

The first scene in this installment continues right on where the last one left off, and Pauline is seen bending over the basket of flowers, at the bottom of which is a snake sent her by a jealous gypsy. Harry notices that the flowers move and throws the basket to the floor and then beats the snake to death.

These Perils of Pauline do not seem to have deteriorated in the least since the very first episode, as might easily have been the case, but instead they seem to get better and better with each new release, proportionately creating greater interest as the story advances.

The title "The Perils of Pauline" has become a household word. This speaks volumes for the popularity of the picture. Probably there is no surer test of the merits of anything.

"THE DOLLAR MARK"

(World Film—Five Reels)

REVIEWED BY PETER MILNE

THERE is a picture that will be enjoyed by every audience in the country. No, it is not a war picture, but one made here in America, with our own American West forming a beautiful background, and the story is one teeming with excitement, full of action, but not overcrowded with events of the rapid fire order, and acted by players who obviously made a careful study of their parts.



SWEPT ON BY THE RAGING FLOOD.

It is extremely doubtful if the most severe critic of the motion picture could detect a fault in the entire five reels in regard to any of the essentials that unite to make a perfect production. Photography, acting, scenes and unity of the story are all as good as we have witnessed in recent productions.

The leads are played by Robert Warwick, who assumes the same role of James Gresham, the part which he created when the story was staged several years ago, and Barbara Tennant of the Eclair Company. Both of these stars seem to have a perfect understanding of their respective parts, performing excellently throughout the entire picture.

Aside from the fact that the story is good as a whole, there is a series of scenes that is worthy of special attention. Nothing as realistic and nothing as thrilling has been seen on the screen for some time. This big event comes when the two principals are in Jim's cabin, situated on the river bank, just below a huge dam. It has been pouring in torrents, and the waters of the river have been greatly swelled. Then the dam breaks, and the consequences are practically beyond description.

The waters come bursting through the dam so realistically that one can almost hear the roar. They sweep down to the cabin which resists their strength for a minute and then breaks up and is carried along with the rapid rush of the waters. Jim and the girl manage to stay on one side of the cabin, but are swept on down the river, until at length he manages to grasp a branch overhead. He ties himself to it and holds the raft back by shear strength.

Then it is over, but it is safe to say it will make a lasting impression on all those who see it. It is obvious that no rehearsal was possible, which should materially highten the praise for this thriller. Thriller it is in every one of the manifold phases of that word's meaning.

The story embraces the efforts that Gresham makes to keep his mine from the grasping hand of a trust, and when he triumphs and becomes a wealthy man, he still is forced to fight to hold his power. His cry is always, "money and more money," and at first he is so engrossed in his pursuit of wealth that he has no time for love, but it finally finds its way into his heart and he comes out triumphant in both respects.

NO WAR EFFECT ON DALLAS BUSINESS

Special to THE MOTION PICTURE NEWS.

Dallas, Texas, Sept. 8.

IF the European war has had any ill effect on the film business in Dallas none of the managers or owners are making any howl. In fact, practically all Dallas picture men are very optimistic over the present conditions and declare that the business is holding up well.

Nearly every house in Dallas of any consequence has been refurnished and brightened up for the approaching winter season. The Garden has just completed remodeling work which cost in the neighborhood of $25,000.

Reports from smaller towns surrounding Dallas tell of improvements that are being made in film houses, the opening of others, and, in fact, the business seems to be picking up all over this section of the country.

"BLACK RODERICK"

(Eclectic—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

IT has often been said that costume dramas are the most difficult to present satisfactorily on the screen. The ease with which the Eclectic company has overcome all the obstacles that this type of play puts in the path of players and producer makes one doubt the truth of this remark, for "Black Roderick," one of their most recent releases, is distinctly an excellent picture play, accurate in the historical background or atmosphere, clear-cut and deft in the acting, thoroughly enjoyable from the point of view of story value.

Black Roderick, as must have been already guessed, is some sort of outlaw and a Scotchman. He is a poacher, and lived in the olden days when to rob a nobleman's



THE CAPTURE OF BLACK RODERICK.

stream of its trout or his park of its deer was considered a far more serious crime than to kill a man.

Black Roderick has become somewhat careless, and he leaves signs of his illegal work, so that the game warden of the young lord has a right to become suspicious. But Black Roderick has overheard the young lord making love to the warden's daughter, and when he is accused of poaching, he has a ready retort. Some time later, when the lord is in the forest and Black Roderick is also enjoying himself with hunting the deer, the game warden is killed when he is about his business.

Of course, Black Roderick does the cowardly deed, but the evidence is against the nobleman. But the truth comes out, and the rest of the picture is taken up with the thrilling chase after the poacher over the rugged Highlands of Scotland, to a precipitous crag, where he is hemmed in by troops on one hand and rock walls on the other, and is smoked out and forced to surrender.

Capitalizing Personality

By William Parker

That Asset Is Worth $500,000 to T. L. Tally, of Los Angeles, and in Seventeen Years It has Enabled Him to Grow from Proprietor of a Phonograph Parlor to One of the Most Successful Exhibitors on the Pacific Coast

WHAT is the psychology of success in the motion picture exhibition business?

Here is one answer—in human form.

He is T. L. Tally, of Los Angeles.

And here are the figures to prove it.

He owns his own theatre on Broadway in Los Angeles.

The theatre alone is valued at more than $100,000.

The property upon which the theatre stands is worth $400,000.

He owns the theatre and he owns the property.

The chrysalis of all this was a little phonograph parlor seventeen years ago. You remember the old phonograph parlors. You put a penny in the slot, stuck a couple of tubes in your ears, there was a buzz, a rasp and a wheezy tune.

Thomas Edison, at that time, was practically alone in the phonograph field. He also was working on motion picture machine improvements. Motion pictures were a novelty then, their field was narrow, their scope was limited.

TALLY became interested in these, as they were called then, moving pictures. He thought they would be a splendid feature to draw trade to his phonograph parlor. That single idea was the cornerstone of his present big fortune.

Tally to this day might still be puttering around in a cheap store on some little side street with a penny arcade, eking out a precarious livelihood, if it were not for that transient thought.

Tally brought the first motion picture machine to Los Angeles. It was among the first to leave the Edison laboratories at Orange, New Jersey.

Even after he got it he was in somewhat of a quandary as to what to do with it. But he rigged it up and gave a ten-minute show for ten cents—a cent a minute.

Those were the days of old time favorites, the Black Diamond Express, Niagara Falls, Shooting the White Horse Rapids and other STARTLING and DARING films.

Then came prize fights as features. These were special films, and of course the admittance price went up, the public willingly paying twenty-five and fifty cents for seats.

Soon Tally was in a perplexity. What was he going to do about this motion picture part of his business?

RIGHT then and there Tally developed a trait that has brought him thousands of dollars and thousands of customers; he began to study the likes and dislikes of those who came into his place. Ere long he was in a quandary. His customers liked music, and they like motion pictures. It was impossible for him to decide which was in the majority, those who liked music or those who liked pictures.

Here was his problem: If he divorced pictures from the music he would lose the picture customers. If he divorced music from the pictures he would lose his music customers.

And that is the reason that to-day motion pictures and music are linked indissolubly in Tally's theatre.

On the other hand, Tally is impatient of vaudeville. He wouldn't have it on his stage if it worked free as long as he is an exhibitor.

This studying of his patrons has become second nature to Tally. The personal equation enters largely into Tally's business and it is responsible for much of his success.

The personal equation, however, is for the good of the public; Tally, through an inborn or acquired modesty, forbids his personality to dominate his business, or compete with his theatre. Tally realizes that the people come to see the show, and not Tally.

DOES this personality bear fruit? Does it pay dividends?

Let this bear witness.

THE MOTION PICTURE NEWS' representative dropped in at Tally's theatre at 7:30 o'clock in the evening. When the show was over at 9 o'clock Tally was standing near the front door. The head buyer for one of Los Angeles' biggest department stores came up.

"Mr. Tally," he said, as he shook Tally by the hand, "I've just returned from New York and abroad and I want to tell you that you have the most elaborate picture theatre and best pictures to be found anywhere."

Another man came up. He was somewhat diffident. His wife stood near as he spoke to Tally. "Is this Mr. Tally?" "Yes," was the picture man's reply. "I just wanted to shake you by the hand, Mr. Tally. I am in the iron foundry business in Boston. My wife and I are tourists stopping at the Alexandria Hotel. I like to compliment business ability when I see it, and therefore I want to compliment you."

Tally was the first man in Los Angeles to open a theatre devoted exclusively to motion pictures. Up to a few years ago motion pictures were almost entirely a component part of entertainment.

Then a few of the more daring exhibitors decided that instead of being a unit they would be the whole show.

So while Tally's competitors were running combination houses, vaudeville and motion pictures, he embarked in the motion picture business. He opened a theatre at Sixth street and Broadway.

This was eight years ago.

Tally already was a power to be reckoned with and his competitors watched closely this innovation. Many there were who predicted his failure.

But Tally refused to heed their advice to put in a vaudeville turn or so.

"If the people want variety I'll give them music," was Tally's ultimatum as he threw open the doors of his theatre.

IT wasn't long before competitors about town were following Tally's example. Not only were the big houses being converted into motion picture theatres, but little motion picture theatres were being opened.

Not only did Tally's motion picture theatre draw crowds form the first, but night after night his audiences continued to increase. Half at hour before each show crowds would be waiting in front to enter.

Success has turned many a man's head. But it never has addled Tally's. While those crowds were clamoring for admittance he was not trying to see how many he could squeeze into a given space; he was not busy on plans for additional theatres.

He was giving personal attention to the audience.

No matter how large a force of ushers is employed, there are bound to be certain periods when half a dozen persons are waiting to be seated.

At these periods Tally is always hovering about, directing the boys, seating people himself or studying the likes and dislikes of the audience.

As a result of this personal attention he soon found that he was turning away as much money as he was taking in.

FINALLY Tally decided on another theatre. Here he met another problem. If he got the amount of space he wanted the rent was so high the investment was all for the landlord. So he decided to take the hand of the landlord out of his cash till by buying land of his own.

And when Tally decided to do this, some of his competitors woke up to the volume of business he had been doing. Tally's investment in real estate just to build a one-story building on was close up to half a million dollars.

During those eventful days Tally worked from early morning until late at night. During the day he superintended the construction of his building, at night he superintended his motion picture business.

But the result was well worth while. Tally's Broadway theatre is located between Seventh street and Eighth on Broadway.

This is the busiest part of Los Angeles. Nearby loom giant office buildings and great department stores.

Practically every city and suburban street-car line is within a block of his theatre, many of these lines pass directly in front of it.

THE interior of the theatre is a testimonial to his ideas. As the show consumes approximately one hour and a half, Tally provided large roomy seats so that every person in the audience is comfortable throughout the evening, or afternoon.

The theatre has a seating capacity of 900, the show is continuous from twelve o'clock noon to 10.30 o'clock at night. Prices are ten, twenty and thirty cents. The thirty-cent seats are in loges in the rear of the house. How does Tally conduct his business? That is a trade secret which a lot of his competitors would like to learn, but the greatest secret of the continuation of his success is that previously mentioned personality.

He studies the crowds. Whether Tally has ever read "Crowds" or "The Psychology of Crowds," is a question. But, nevertheless, he has the psychology of crowds down to a science. He never has stopped studying them.

For a long time he ran the best one-reel films to be obtained. He never haggled about price.

He was always in the market for the best, he was willing to pay for it and he wanted it first.

Then along came the two-reel films, slowly at first, as the producers felt their way with this innovation. While the producers were feeling their way Tally was feeling his way —he was watching the effect of the feature reels on his audiences.

He knew they liked the Biograph, Vitagraph and other well-known brands, but how would they like features alone? That was the question he was eager to answer.

VARIOUS features were tried out and finally Tally decided to abandon the one reels entirely. He had learned that the audiences not only came to be entertained, but that they liked, when they were on their way home, to feel that they had given an evening to mental instruction, in short, that they had seen something worth while.

Another Tally innovation is a large pipe organ which cost approximately $25,000, counting installation.

The organ is one of the most complete electrical instruments possible to manufacture. It contains every known improvement in the art of organ building. It was built by the Murray M. Harris Company and under the personal supervision of E. A. Spencer.

It contains 60 stops with six divisions, each a complete organ in itself, to wit: great organ, choir organ, echo organ, swell organ, solo organ and pedal organ.

In addition to this there is an orchestra also, as shown by the program.

This orchestra is still another Tally novelty. It is partly concealed from the audience when it plays accompaniments, but for its own numbers it is brought up level to the floor by an elevator, the elevator lifting the whole section of the floor where the players are seated.

T. L. TALLY, personally, is a man of great energy. He has that nervous restlessness which characterizes almost every successful man. He is full of practical ideas, brief but lucid in his conversation and a shrewd business man.

In his theatre he is never still, but every move is for a definite purpose; he wastes no time.

"To what do you ascribe your success?" he was asked.

"Studying the people and giving them what they want," was his reply.

CATHOLIC SUBJECTS ISSUED WEEKLY.

"The Animated Catholic Magazine" will soon be issued by the Emerson Currier Cinematograph Corporation, 1449 Broadway, N. Y., makers of the "Eesee" Films. It has been incorporated under the laws of the State of New York for $50,000 with the following officers:

William D. Emerson, president and general manager; George R. White, vice-president; J. Hugh Fish, treasurer; Bernard P. Currier, secretary. The firm will feature Mabel Emerson, late of the "American," "Atlas," "Columbia," and Canadian Bioscope, supported by Latonia Currier; Orette Alretus, late of the American and Kalem; Frederick Bernard, late of Selig Polyscope, Kalem, American, etc.; J. Hugh Fish, star of "The Three Collegians;" Bert Currier, and other equally well known players.

As its name implies it will be an "Animated" magazine dealing exclusively with catholic subjects. The first "issue" appearing simultaneously on October 5 in the parish halls, and church basements of 1,800 parishes throughout the United States, followed every six weeks by a new "issue."

WAR FILMS COMING IN SLOWLY

At present the five camera men engaged by the Universal Film Manufacturing Company to cover events at the front, from all accounts are incarcerated at various points in the war zone, as word has recently been received from London that it is well-nigh impossible to get any real scenes of the fighting now taking place in Europe.

At the start of the war the Universal sent 1,000,000 feet of film to their London office with instructions to their manager to get war views at any cost, and thus far only 200 feet of genuine war material has come from the other side. This 200 feet shows the capture of a scouting party of Uhlans in Belgium prior to the capture of Bruges by the German forces.

FILMS LAST SCENES ON MOUNTAIN TOP

Special to The Motion Picture News.

Los Angeles, Sept. 7.

The Wilfred Lucas company of the Universal recently left for Big Bear valley, on the top of the Sierra Madre Mountains and forty miles from San Bernardino, Cal., where the final scenes of the first instalment of the "Trey o' Hearts" series, written by Louis Joseph Vance will be produced. The first three-reel instalment of this series is entitled "Flower o' the Flame." The stellar role is played by Cleo Madison.

Besides Miss Madison and Mr. Lucas, George Larkin, Edward Sloeman and Ray Hanford accompanied the party.

Live News of the Week

A. W. Goff, of the Cleveland branch of the Eclectic Film Exchange, is now manager of the Pittsburgh branch of the same company. He succeeds F. H. Vine, who has been transferred to Boston, Mass. Previous to going to Cleveland, Mr. Goff was connected with the Pittsburgh Calcium Company. He is well known to the film men of that section and has been welcomed back to the fold.

F. S. Frazer, formerly manager of the Majestic Theatre at Oil City, Pa., and owner of the Mecca Theatre at Ashtabula, O., has taken the position of manager of Gus Sun's booking office, which was formerly located in the Wabash building, but is now in the Schmidt building in Fifth avenue, Pittsburgh.

Arthur Roussel, vice-president of Pathé Freres, is still seriously ill at his residence in West New York. His condition shows no marked improvement and has caused regret among the many friends he has made in the film trade.

Director Ned Finley, of the Vitagraph Company, left New York City recently, accompanied by ten of the Vitagraph players, to resume the production of a picture at Hendersonville, N. C., where he previously met with an accident which caused him to stop work for a while. "O'Gary of the Royal Mounted" is the name of the picture.

The Nova Scotia rights for the weekly European war picture produced by the Novelty Slide Company have been purchased by the Sydney Amusement Company, of Canada, which operates motion picture houses in Sydney, East Sydney, Sydney Mines and Glace Bay.

Henry McRae, director of the Universal 101 Bison Company, has just finished producing a two-reel drama called "The Law of the Range." It is the first adaptation of Dr. H. Stafford, who wrote the scenario from the book by Wayne Groves Barrows.

Al. Christie, director of the Universal Nestor comedy company, has completed a fine comedy entitled "When Lizzie Went to College," in which Victoria Forde plays the lead. The picture shows the comical uproar that a western girl created while attending a girls' finishing school.

James Hills, of Nashville, Tenn., has accepted a position as musician at the Princess Theatre, Bowling Green, Ky.

Grace Cunard, leading lady of Francis Ford's Universal company, who gained great fame in the "Lucille Love" series in which she played the leading part opposite her director, has returned to the company after taking a much needed rest following her strenuous work in that popular serial.



GRACE CUNARD.

She is now appearing in "My Lady Raffles," a series of pictures, each one complete in itself, in which she plays "My Lady." These pictures are all mystery stories and are exceptionally lively and full of action.

Pearl White, the reckless heroine of "The Perils of Pauline," came near being seriously injured while the thirteenth episode of this story was in the progress of being filmed. Pauline was being chased by bandits and had to jump from the top of a high cliff into Saranac Lake below. Unfortunately she didn't hit the water in the right manner and the wind was knocked out of her. Director Gasnier proved the hero when he saw her feebly struggling in the water, and swam to her rescue. A half an hour later Miss White made the jump again with success.

Mae O'Neill, a stenographer in the New York office of the New York Motion Picture Corporation, is one of the leaders in a popularity contest among the girls of the Bronx, which is being held at Fox's Crotona Theatre.

The first prize for which this charming young lady is giving her competitors a good run is $500, besides an engagement to play leads in one of the popular film companies.

Tuesday, September 8, was Screen Club night at the Globe Theatre, New York, when a special showing of "Cabiria" was given for the members and their friends.

Henry Otto, director of one of the American companies, recently visited San Marcos Pass to film a number of scenes of "Daphnia," a picture that tells the conditions that existed in Kentucky fifteen years ago. It was written by Winnifred Greenwood.

The next release of the Jesse L. Lasky Company through the Paramount program will be "The Making of Bobby Burnit," featuring Edward Abeles and Bessie Barriscale.

John J. Coleman has resigned his position as studio manager for the Gene Gauntier Feature Players and in a short while will devote all of his time in looking after his chain of theatres in the south.

Just now Mr. Coleman is in Chicago to attend a meeting of the Supreme Council of the Ancient Accepted Scottish Rite Masons which is held in the middle of this month. Mr. Coleman is one of the three theatrical men in the world who have attained the honor of the thirty-third degree in Masonry.

During the week Sunday, September 13, the Bosworth picture with Hobart Bosworth in the leading role entitled "Burning Daylight" is the principal feature at the Strand Theatre, New York. The picture is taken from Jack London's story and is said to be a very convincing production. Others in the cast are Rhea Haines, J. Charles Haydon and George W. Hill.

The topical review will show some interesting scenes from Europe and the Eclair Scientia and musical attractions will complete the program.

H. C. Simeral, of the Automatic Ticket Selling and Cash Register Company, who has been most successful in business in Pittsburgh, has formed a partnership with J. S. Mead for the sale of the machines.

Harry E. Reiff, an old-time exhibitor, is now connected with the Eclectic Film Exchange, Pittsburgh, in the capacity or road man. He is a hustler and should be able to land a large amount of business.

J. R. Newman, of the Ludwig Hommel and Company, Pittsburgh, has just returned from a business trip and reports business in fine shape, especially in projection machines and supplies. The company has just received the contracts for the complete outfit for two new theaters, one in Pennsylvania and the other in West Virginia.

The Eaco Film Company, of which Edwin August is the president, has engaged Bennie Zeidman, formerly of Lib-



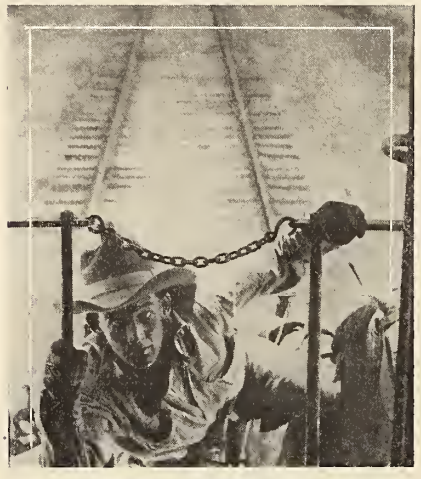
EDWIN AUGUST.

erty and Lubin, to take charge of their publicity. The company is actively engaged in production.

Albert W. Hale, who recently joined the Kalem company's studio at Santa Monica, Cal., as producing manager, had already established a reputation for stage management of a high order.

Mr. Hale first entered the motion picture business in the capacity of producer four years ago. He then became associated with the American studios of Pathé Freres at Jersey City, N. J. Since then he has been with Thanhouser, Vitagraph, Famous Players and other important firms.

The reviewers who saw the production entitled, "For His Father's Life," at a recent censorship showing, declared it to be one of the strongest Western dramas filmed this year. "For His Father's Life," featuring Joe Ryan,



JOE'S DARING LEAP.
(Scene from "For His Father's Life"—Eclair)

Mildred Bright and Will Sheerer, was released by the Eclair Film Company, Inc., on Sunday, September 13, and contains more punches than the usual three reeler.

A wonderful jump from horseback to a moving train; a race with the fast express; a rough-and-tumble fight on a hand car and a fifty-foot drop with a lasso are a few of the really thrilling incidents which make this picture continuous in action from start to finish. The story is clearly told and the parts handled by capable artists.

Crane Wilbur, hero of the Electric serial, "The Perils of Pauline," has just concluded a successful vaudeville engagement at Dales 116th Street Theatre, New York City. He will extend the engagement for two weeks, as his contract with the United Booking Office calls for that length of time.

Mr. Wilbur has been playing only at night, as the rest of his time is taken up with "The Perils of Pauline." It is said that he will appear regularly in vaudeville during the coming winter.

The Picture Playhouse Film Company has opened an office at 5 South Wabash avenue, Chicago, under the management of S. C. Bestar, who has had a long experience in the field and is well known to Chicago exhibitors.

The Star Theatre, the exclusive feature house on Madison street, has booked first run on all the Picture Playhouse's feature releases, past and future. A number of the other houses have booked, following the lead of the Star, and the outlook for big business looks good.

The Picture Playhouse has now five exchanges open and several more under negotiation, and all are reporting increasing business.

The Novelty Slide Company have produced a set of song slides illustrating the latest songs of Shapiro, Bernstein and Company, entitled "The Fatherland, the Motherland, the Land of My Best Girl."

Myrtle Stedman is shown here as she appears in "Pursuit of Phantom" opposite Hobart Bosworth, who produced and wrote this photoplay for Bosworth, Inc.



MYRTLE STEDMAN.

The picture was taken at Boyle Heights and shows Miss Stedman's pigtail, which comes down well below her waist-line and all of which is hers.

M. Feldstein, a Canadian representative of Warner's Features, Inc., recently arranged with J. Carling, manager of the Flower Theatre, the leading photoplay house of Ottawa, to show a selection of headliners from the Warner's Feature list, before his Royal Highness, the Duke of Connaught and Leinster, who is the Governor-General of Canada, and the Duchess of Connaught, together with their daughter, Princess Patricia.

The Duke, who is also a lieutenant-general in the British army, was much impressed with Warner's big war feature, "A Born Warrior," and its sequel "Exiled." He said that these productions, aside from their dramatic and historical value, were remarkable for their faithful "military atmosphere."

SPECIAL FILM REVIEWS

"For Those Unborn." (Majestic-Mutual. Two reels. Sunday, Sept. 6.)—The idea in this psychological drama is a good one, but it is crudely and illogically worked out.

A girl who is engaged to be married learns that she is a victim of tuberculosis, and the thought of the effect that this might have on her children determines her in breaking the engagement. She goes West for cure, and meets another man who falls in love with her. She tells her secret to him, and then returns to her home and runs upon the wedding of her first love and another woman. She backs away, broken-hearted, but is consoled by the realization of duty performed.

"Break, Break, Break." (American-Mutual. Two reels. Wednesday, Sept. 9.)—Tennyson's fine little poem beginning with these words offers the starting point for this appealing drama. An old man sits on a rocky coast as the waves beat upon the cliffs, and the scenes where he loved and lost come back to him in reminiscences.

The man had loved devotedly, but the woman gave herself to another and they went off to sea. A storm wrecked the ship and the body of the woman was washed upon the shore and to the arms of the man. It is a sad story, and its heart interest is accentuated by the sorrowful figure of the old man on the rocks looking out upon the sea that tore his love from him.

"Silent Valley." (Imp-Universal. Two reels. Monday, September 7.)—In which King Baggot appears as the terror of Silent Valley, feared by all the inhabitants, but a woman tames him, and in a pretty way, too. A very pleasing story, with excellent moments of comedy interspersed between the more dramatic situations.

"A Summer Resort Idyll." (Edison. Wednesday, Sept. 16.)—If anyone had any doubt that money does not count with most marriageable young women nowadays, it would very likely be dispelled after seeing this picture, a comedy that really is at bottom satiric.

A young millionaire tires of the ceaseless attentions which he receives wherever he goes. He exchanges places with a friend who is not so wealthy, and the two set out for a summer hotel. The ladies all flock to the pretended millionaire as soon as the news of his arrival is received, and only one girl will pay any attention whatever to the real one. When the truth leaks out, the poor young man wearies of the idolatry, it is too late for the throng of money-pursuers, for the real millionaire has become engaged to the one girl.

Nearly all of the women in the picture have good looks, which makes it rather surprising that they will run after any man.

"The Arrow's Tongue." (Miller Brothers-Warners. Two reels.)—An exciting picture in which an uprising of the Indians is the principal topic and the manner in which the settlers were saved by a half-breed boy, who bore an arrow in his shoulder, rode among the settlers and warned them of the uprising. The picture is in the vision form as an old man digs up a skull, and then the whole story appears before him.

"The Mystery of the Sleeping Death." (Kalem. Two reels. Monday, Sept. 14.)—Based upon the ever fascinating theory of the reincarnation of human souls, this two-part drama fails to follow any of the generally accepted beliefs.

For instance, when the author says that these two persons, man and woman, fall into this sleep every century, he is entirely at variance with what Pythagoras taught and what the most faithful Pythagoreans believe. And it must be supposed that he is trying to reproduce in some sort of fashion this doctrine of the transmigration of souls from one human body to another, or there would be nothing to the piece.

"The Fable of the Regular Beanery and the Peachy Newcomer." (Essanay. Wed., Sept. 2.)—George Ade deserves a big part of the credit for making this such a delightful and diverting comedy, but the players do their full share and make it funnier in real life than it could possibly be in imagination. The newcomer is certainly a peach, as interpreted by a stunning young woman, and no wonder the sitters at the "regular beanery," young and old, lose their heads over her, until her husband turns up.

"Jean of the Wilderness." (Thanhouser-Mutual. Two reels. Tuesday, September 8.)—This drama breathes the freedom and the primitiveness of the great Northwest, where might makes right, and where the strength of a man's arm and the coolness of his nerve are the most important things in life.

The hero, Jean, has these in greatest quantity; consequently he gets the best of the villain, Jim Haskins, who has committed a murder and laid it at the door of the girl's father. Jean, having got rid of Haskins, can devote himself henceforth with all his heart to the girl.

"A Price on His Head." (Hepworth, Two reels.)—There has been a lot of kidnapping stories in motion pictures, and this one doesn't add anything new unless it is the ease with which the detective ungags and unbinds himself after he has been made prisoner by the kidnappers.

The simplicity with which he manages to undo these ropes is astounding, but the stupidity of the kidnappers in tying him so that he could release himself so readily is more so. And to cap it all, he grabs a looking-glass and signals his distress to his assistant, who is waiting not far distant—for what reason we do not know, unless simply to catch this message.

Some of the recent Hepworth releases have been very creditable pictures, and it is a pity that the standard has not been maintained in this latest.

"The Rajah's Vow." (Kalem. Two reels. Mon. Aug. 10.)—The subtlety and patience of the Hindoo when revenge is the motive is admirably conceived and presented in this drama.

The Rajah has been placed under a strict vow by his father to revenge the theft of his favorite wife by the English Commissioner. The death of this man and his wife are accomplished after they have returned to England, but it is as if a bolt from heaven had struck them down, so far as any knowledge or clue can be obtained.

The plot of the Rajah is then against the daughter, who is the wife of an officer in India. With poison, cobras, daggers and bribed servants the avenger attempts her life and that of her child, but is thwarted each time.

Suspense is admirably contrived without artificiality. The Rajah and his servant, played by Douglas Gerrard and

Paul C. Hurst, are true Hindoos in suavity, cunning and cruelty.

"The Other Kid's Sister." (Electic. One reel.)—This picture, acted by children, will amuse audiences of the same age as the actors, more than grown-ups. It is the old story of two rivals and their final reconciliation. Not much action.

FOR ANY DAY IN THE YEAR

A PLAN he used successfully to keep his house filled during the hot months, but which would work with equal success at any other time of year, was recently tried by John J. Homan, proprietor of the Mystic, at Alton, Ia.

Alton has a population of 1,100. Mr. Homan, besides being an exhibitor, is also a merchant. He found little difficulty getting his theatre filled when he put on something special, but the regular attendance was low. The performance varied in price, as many of them do, the cost being ten or fifteen cents when extra features were being shown, or five cents when there was only a program. The average cost was nearer ten cents.

He had a series of tickets printed and began selling them twenty for $1. He advertised the bargain and sold many from the ticket window. He put others in the stores, giving a small commission. Many young girls then took and sold them to their friends and acquaintances, getting five tickets for every twenty they sold.

The plan worked. It not only made a small profit, but it got the people coming. Now the Mystic is filled regularly and the public is familiar with the theatre, its proprietor and the pictures. Of course, the right kind of films were shown. Very few men, women or children live in Alton who have not been to the Mystic many times.

FILM THEATRE PARTIES

Theatre managers in a number of Kentucky towns are finding it a profitable undertaking to encourage the younger members of local society to take advantage of motion pictures as a new and enjoyable feature of entertainment.

Parties are becoming more frequent in a large number of Kentucky towns where the theatre party is becoming a fad.

A NOVEL ADVERTISEMENT

IN all of the advertisements of the Miller Theatre, Los Angeles, a small map, showing the exact location of the house, is now being used.

Last week the management issued very elaborate announcements of the change of the musical policy of the theatre, in installing an orchestra, which in addition to giving the bookings of the house for several weeks, contained fine half tone cuts of the foyer, auditorium and lobby.

Arizona Theatres Proof Against Summer Heat

120 in the Shade Fails to Diminish Patronage, Though Two Airdomes Are Forced to Close—Park Only Competitor

Special to The Motion Picture News.

Phoenix, Ariz., Sept. 8.

WITH the hot weather on the wane the exhibitors of Phoenix and incidentally of Arizona, look with some amusement on the reports of the exhibitors in other sections where the mercury has been the means of causing the house manager uneasiness. Here in Phoenix, where the thermometers register around 120 in the shade (and there is no shade) most any day in summer, the problem of solving the "attendance in hot weather" has not proven a hard one despite the great heat of midday.

The nights are cool and therein lies the secret of the good business that has prevailed at screen houses this summer.

Arizona, closely allied to the Pacific coast, is far ahead of many localities in the matter of screen offerings, for the exhibitor has an eye on the public pulse through the happenings in Los Angeles, which is just at the door, so to speak.

The houses here have done exceptionally well all summer, and the approach of fall finds all of them in excellent financial condition.

While regular programs are the rule at most of the houses the feature has found much favor, and the big special screen offerings are drawing well. The Arizona, recently remodeled and rechristened under the management of Mr. Harry Nace, a pioneer exhibitor in the state, is attracting splendid business with a four change program weekly which sees a big feature employed in the mid week.

The Lion Theatre is having one of the best seasons in the history of this house and will make, it is understood, extensive improvements this fall to meet the growing demands of its clientele. The Lamarra, under the guidance of John Barncord, is a strong factor in the local screen colony. The Plaza and Regale complete the list and both report an exceptional summer.

It would seem that the Arizona Theatre has solved the five-cent question for this section at least. All of the houses here get from ten to twenty cents admission. This spring an airdome was opened in the down town district under ideal conditions, and made a charge of ten cents.

It did not last a month, despite the fact that it looked on paper a sure winner. The long hot summer and the thirst of the patron for out door amusement was cited before it opened as the reason for its possible success. Following it less than a month another down town airdome, with a good program and under good conditions, was launched. only to meet the fate of the first.

The only thing that caused any perceptible inroad on the film business was the opening of Riverside park, where a big swimming pool with concessions and dancing al fresco attracted well in the early summer. Riverside offered pictures without addition to the gate charge of ten cents, but the pool got the big play, and the patron took his pictures in the usual form in one of the up-town houses.

Warner Will Star in Suffrage Film

Famous Players Actor Lead in Picture Designed to Help Women's Movement—Will Not Be Shown in Competition with Exhibitors

H. B. WARNER, the star of the Famous Players Film Company's five-reel production, "The Lost Paradise," will appear in a special suffrage film-play, it is said, at the request of Mrs. Medill McCormick, the noted suffrage leader of Chicago.

"The Lost Paradise," by Ludwig Fulda and the late H. C. DeMille, which created a sensation at the Strand Theatre, New York, is said to be one of the greatest dramas of capital and labor ever written, and in the film version of the subject H. B. Warner portrays the role of the loyal factory superintendent who is the central character in the gigantic struggle between the two master forces of modern industry, and who strives to reconcile the contending elements.

It was this role and its vigorous enactment that suggested to the suffragist leaders Warner's adaptability for a similar characterization devoted to the suffrage cause.

Mrs. McCormick, after obtaining the permission for this purpose of George C. Tyler, of the Liebler company, under whose management H. B. Warner appears on the stage, found it necessary to secure the consent of Mr. Zukor, who controls the exclusive film services of the star.

The film producer was at first reluctant to give the suffragist leader his sanction, fearing it would provide unfair competition, for the theatres that had booked the Famous Players-Warner production, but finally consented when it was understood that the film would be presented only to special clienteles with the advertised announcement that the subject was not a dramatic production or commercial enterprise, but solely a suffrage argument.

The suffrage film will be exhibited throughout the country between now and the November elections and is expected to make a hit.

Universal Backs Wilson in Neutrality

Carl Laemmle Arranges for Two Reel Film Entitled "Be Neutral," Which Was Made by the West Coast Universal Forces in Los Angeles in Forty-eight Hours, Evidence of the Efficacy of Motion Pictures in Moulding Public Sentiment.

AS an example of the good that can be accomplished by moving pictures and the rapidity with which it can be brought about, nothing could be more pointed than the effort which President Laemmle, of the Universal Film Manufacturing Company, is making to uphold the hands of President Wilson in his effort to preserve strict neutrality between the United States and the various warring nations, and his advice to all nationalities in our own country to refrain from discussing the war.

There are so many of the nations which are now fighting which are represented in this cosmopolitan country of ours that discussion of the war is bound to lead to hard feelings and to even more—in some instances it has already brought the partisans to blows.

THE film people realize better than others what wonderful moulders of sentiment the pictures are, and Mr. Laemmle resolved to do all in the power of the immense motion picture resources of the Universal to support the President in keeping America peaceful within and without.

In many of the releases which are now being titled, Mr. Laemmle has caused to be inserted titles which serve to remind Americans that this country and all its people are neutral.

The following are two examples of these captions:

"A GENTLE REMINDER

The millions who enjoy Universal moving pictures are again reminded of President Wilson's plea for strict neutrality. Forget the horrors of war. Don't take sides. Appreciate the glories of peace.

BE AN AMERICAN FIRST!

No matter where you were born, you're an American NOW. President Wilson asks you to be neutral. Remember his request when next you are tempted to take sides in a war discussion.—CARL LAEMME, President, University Film Manufacturing Company.

BUT in addition to this very effective way of influencing public sentiment, Mr. Laemmle has decided that a special film showing the dangers of these discussions in a country where all should be at peace, no matter who else may be at war, would be better than titles in all the Universal films.

By telegraph he instructed the manager of the immense West Coast plant, I. Bernstein, to have a suitable story written showing the folly of such discussions and the trouble and danger to innocent persons which almost always ensues upon such a discussion.

The story was written, Los Angeles was asked to participate in the work of production, two thousand feet were taken, and the picture was finished within forty-eight hours. It is now on the express, speeding to New York.

The whole operation has thus far taken less than a week.

LOS ANGELES gave itself up hook, line and sinker to the enterprise. At the request of the Chamber of Commerce of the city two thousand of the residents of the city appeared in the film besides the principals.

Four companies of the Los Angeles Fire Department, a police captain and fourteen regular policemen all engaged in a big scene in the busiest part of the business part of the city, and all the city officials gave all the assistance in their power to make the films as realistic as possible.

When the film was shipped yesterday it was decided in the offices of the Universal to entitle it, "Be Neutral," and it will go out under this caption as the contribution of the Universal to the cause which President Wilson has so near his heart.

The following is a synopsis of the story of "Be Neutral":

TWO old men stand talking before a cottage. In the background two younger men bid their wives good-bye and start for work.

On their way they meet the two old men, the quartette joining to discuss the foreign war situation. Up the block, before a bank, a crowd stands gazing at a large map of the war zone, each discussing the situation according to his own views.

The two younger men leave the two old men, pausing on their way to join the crowd before the bank.

Later, in front of a factory, the two young men join other workers. Here an argument is going on, and the two young men take sides and enter the discussion. High words follow, which quickly leads to blows.

The fight attracts the attention of a worker within the factory, who leaves his hot iron and gazes from the window at the fight below. Seeing his faction in trouble, the worker hurries to join the belligerents. The neglected hot iron seers its way into the garment beneath it, the result being a fire which soon gains headway.

The fighting men below surge from the factory alley into the street. A policeman, finding himself unable to cope with the mob, sends in a riot call. The reserves respond, and many in the mob are injured.

Innocent spectators suffer, and are injured. The fire department responds to an alarm sent from the burning factory, but their efforts are in vain and the factory is consumed.

The finale of the picture fades into a vision, in which the two old men, the innocent agitators, see the wives of the two young men as they stand by their husbands, the factory in ruins, the workers standing about, bemoaning the fact that a trifling argument resulted in a catastrophe.

LUMBER COMPANY MAKES PICTURE

According to Consul General R. E. Mansfield, Vancouver, B. C., writing in the Daily Consular Reports, the Canadian Western Lumber Company, of New Westminster, B. C., which operates one of the largest sawmills on the continent, has had moving-picture films made of the various units of the plant, which has a capacity of 400,000 feet of lumber and 1,000,000 shingles daily, and an auxiliary door factory, with a capacity of 1,000 doors a day.

The films, which reproduce realistic views of the various units of the great plant, including the logging and cutting of huge trees into lumber and shingles, will be placed on the regular circuits for the movies in Canada, the United States and Europe, giving to the lumber industry in this province a wide range of advertising and directing the attention of people all over the world to the great natural resources of British Columbia.

AITKEN VISITS PACIFIC COAST

Special to THE MOTION PICTURE NEWS.

Los Angeles, Sept. 7.

Harry E. Aitken, president and general manager of the Mutual Film Corporation, arrived in Los Angeles recently from New York, for a short visit to the studios of the Majestic Motion Picture Company in Hollywood, the New York Motion Picture Company in Los Angeles and Santa Monica canyon, and he may probably spend a few days at the American studio at Santa Monica before returning east. He was accompanied by his brother, Roy Aitken, president of the Western Import Company, also of New York City.

The Operator's Exchange

Problems of the Operator

EDITOR'S NOTE.—*This section is designed to be of service to the experienced operator for assistance in the solution of problems of the booth. No matter how long an operator has been following his profession points are constantly arising upon which he feels the necessity of expert advice. It is with this purpose in mind that the present department has been inaugurated.*

Why Carbons Are Opposite

R. B. asks: Why are the carbons in motion picture lanterns placed opposite each other? Cannot they be arranged in parallel, or side by side? The light would certainly be much brighter, and it would no more be necessary to use arc regulators or controllers.

Answer: Your suggestion for a new arrangement of the carbons is old and belongs to Jablochkoff. In the Jablochkoff arc lamp the carbons were in fact maintained at a constant distance apart by a device which dispensed with any regulating means. The system was based on a method of arranging the carbons parallel to each other and insulating them from each other by a block of kaolin or other non-conducting material.

When the arc was formed the insulating material was volatilized and the arc was maintained between the carbons. The Jablochkoff system was not a success when tried with direct current, owing to the fact that the rate of consumpion of the positive carbon is about twice that of the negative, so that after awhile the positive carbon was consumed to a distance much lower down than the negative carbon, thus leaving a greater separation between the two carbons than the thickness of the separating material, which after resulted in the extinguishing of the arc.

Your idea, therefore, if I have perfectly understood it, is not new, and I would not encourage you to spend your time and money on it. Nevertheless write us again; perhaps you will strike a more profitable idea next time.

Use of Condensers

J. K. asks: May I ask what condensers are needed for; could not the objective do what is required to focus a good picture?

Answer: Your question can only be answered by referring you to a reliable book on optics, wherein you will find the difference between a condensing lens and an objective lens.

I may say, though, that in view of the light coming from the illuminant being spread in all directions and the image on the film being relatively very small, if there was no condenser in the projection machine, only a small part of the light would traverse the film and only a very poor picture would be shown on the screen.

The condenser concentrates all the rays of light coming from the illuminator and directs them to the gate, where they pass through the film in order to be projected on the screen. But the images do not always focus and there comes the objective lens which has charge of focussing the images on the screen.

The condenser gives the full light and the objective gives the correct image by bending the rays of light bearing the said image and causing them to converge on pre-determined points, just like a spray brush with a flow of water coming from a funnel. The funnel is the condenser and the spray brush the objective.

Cause of Rain Effect

T. R. asks: We have an old ——— machine, but we use only first-class films. I am at a closs to explain why we often have trouble somewhat similar to rain effects. It is certainly not rain, because our films come brand new, and when projected with another machine show nothing of the kind. I don't think there is any fault with the shutter, which one of my friends, an expert, has thoroughly examined and found satisfactory. Can you suggest a remedy?

Answer: If your film is new and your projection machine old, and if you are sure that the shutter is all right, you must have the gate carefully examined. Probably the pressure exerted on the film is insufficient, the springs being out of order, thus the film is carried away after every movement of the intermittent mechanism instead of stopping during the predetermined fraction of a second, which is absolutely necessary in order to obtain a clear image.

According to scientific laws a body of dead or inert material has a tendency to store a certain amount of energy in itself when movement is communicated to it by another medium. If for instance, you throw a stone. It does not necessarily fall where you lower your hand, but proceeds much further. According to the effort, the same thing happens with the film. The intermittent movement causes it to be carried away from the aperture, while the shutter hides the light and consequently the movement. But the film instead of stopping at the required point when the mechanism stops, continues its movement. The gate and aperture plate therefore have been combined with a system of springs which by the pressure they exert on the film cause it to be steady during the short moment it is traversed by the jet of light and projected on the screen.

"Murder Will Out"

"Moving picture shows—including films, machine and operator—will be provided churches and other institutions this fall and winter by the West Side Y. M. C. A. at nominal price. Several churches have already made contracts for the Y. M. C. A. to supply them with one show a week."

The above squib appeared in the New York "Globe" of August 20, and it appears that the Y. M. C. A. while being (more or less of) a benevolent organization, is not above keeping a watchful eye on the "root of all evil."

After the great amount of GOOD (?) that they have done for the chauffeur, they are now about to turn their paternal attention to the crying needs of the benighted and downtrodden motion picture operator.

While the operator has, up to the present time, not shown any perceptible amount of enthusiasm or appreciation of their efforts on his behalf, still this does not deter them from doing their duty.

Of course the Y. M. C. A. has had but to follow a precedent established by other semi-religious institutions, in thus becoming one of the commercial factors of the game.

It is just another instance of the student gaining experience at the expense of the employer, so of course nothing to complain about, so long as the churches are NOT a TOTAL LOSS.

W. D. CHANEY.

THE IDEAL OPERATOR

By H. M. Schoenbaum

THE man who is entitled to the above denomination is not necessarily a genius. He is a man who tries to make use of all his abilities and the advantages at his disposal. He never misses an opportunity to improve.

What can a poor operator do? someone will say. Well, an operator is just as able to better himself, like any other individual. If we consider that the first operator of a projection machine, A. Kircher, lived between 1602 and 1680 when no human being had ever thought of the electric arc, in fact when 99 per cent. of things used today were absolutely unknown and undreamed of, and that the art of projection is not yet absolutely perfect, we can conclude that cinematography is only at its beginning, and that the operator, among many others, can still afford to take some trouble for the advancement of our profession, and that after all there are still sufficient chances of getting returns.

There is a future for a good operator who can distinguish himself in his own sphere by trying to be a little more than the average; he will certainly be appreciated and sought for everywhere. Every intelligent person realizes that it is worth while paying an operator more money if he makes his services more useful, and if he is economical enough to make his wages weigh less on his boss' shoulders.

There are various ways in which the operator can reduce expenses to a minimum. Let us take for example carbons. If properly and carefully handled, and the current spared, will it not result in economy of condensers? It all follows, and it is no mystery, that the man who knows his business costs his firm less than the ordinary crank-driver.

The operator is really the sun in the theatrical sky wherein all other members are more or less his satellites. He must, therefore, feel that his responsibilities are a great deal more considerable than those of the other members of the theatrical family. He can at will wipe out other people's blunders just as he is liable to spoil other people's efforts. As a matter of fact, what would be the use for the cashier to be smiling and cordial if the operator by his neglect to watch his carbons or permitting the film to break at the most thrilling part of the plot disgusts the patron and drives him out of the theatre? The operator must not forget that hearty and intelligent co-operation among its members makes the theatre interesting and agreeable, not only to its patrons, but also to those who depend upon it for their weekly salaries.

The operator is apt to become a sort of artist in his profession instead of remaining simply an artisan.

The artist operator will not be satisfied with the noise of the intermittent movement to make sure that the patrons in the theatre are getting their dimes' forth of feet of film on the screen. He will study every current make of film, and treat it according to its merits. He will thus find that certain films are slightly thicker than others; also that the perforation is not the same in all films. Every factory has its own methods of treating films, so that certain raw films of equal length before their chemical treatment vary in length after they have been completely finished and made ready for projection. The result is to vary the area between the holes or perforations. It is really an art to obtain irreproachable pictures with all the different films by using the same machine.

Certainly the profession of crank-pusher is not a very profitable one, because there is no reason for paying a man of little professional knowledge more money than requested by other men of equal ability, but the operator who possesses his art has less competition, and his services must be appreciated by the man who can afford to pay.

An intelligent, careful and studious man is not merely an operator in the theatre; he is also the exhibitor's adviser; his word will be taken and considered, and when he needs something for his work he will get it.

There is a future for the right man. Why, therefore, not try to be the right man yourself by increasing your knowledge and ability by continuous efforts? The motion picture art is only in its infancy, and you are mistaken if in your eyes it appears under the features of a worn-out and resourceless old man.

In and Out of Los Angeles Studios

Special to The Motion Picture News.

Los Angeles, September 7.

ACTIVITIES at the studio, laboratory and offices of the Balboa Feature Films Company, which release through the Box Office Attractions Company, hear out fully the statements made hy E. D. Horkheimer, president of the company, upon his return from an European tour.

At that time be stated that the European war would for a short time affect the American film manufacturers, but in the end would he more than beneficial to American interests of this field. Mr. Horkheimer arrived from London on the last trip of the *Vaterland,* and came direct to the home of the company at Long Beach.

In response to urgent telegrams from releasing companies in New York City, all the negative films completed and all prints have heen sent East. The last shipment was the largest made out of the Los Angeles district and consisted of almost 100,000 feet of negative and many cases of positive. The shipment was accompanied to New York by H. M. Horkheimer, general manager of the company.

Cabanne Has New Thriller

An additional producing company has begun work at the studio of the Balboa company under the direction of William Wolbert, who has heen identified with some of the most successful producing companies. This organization is making comedy for the present, and began a series under the name of "Ima Simp, Detective," in which Ben Deely and Marie Wayne (Mrs. Deely), comedy favorites for the past ten years on the Orpheum and Keith circuits, play the leads. One of the team's recent hits was "The New Bellboy." Percy de Gaston is camera man for the new aggregation and Charles Dudley, Henry Stanley, Brent Carruthers, Suzanne Rogers, Rohert Barlow and Alice Brookton are others in the cast.

William Christy Cahanne has been engaged in making the thriller of his career, a two or three-reel picture, to be released under the title of "The Making of a Man." Refused hy the girl he loves, because she thinks him a coward, a young railroad engineman studies aviation, and it is while flying that he sees a runaway engine, cut loose by bandits, racing at full speed toward the oncoming train in charge of his sweetheart's father.

A race hetween an aeroplane and the unmanned engine, a drop down a rope from the flyer to tbe engine, and several other new stunts are filmed. The aeroplane work is accomplished by an English military officer, retired.

The Western Lubin studio has been closed down for a period of two or three weeks, during the absence of Managing Director Capt. Wilbert Melville, who is in the East on a vacation and husiness trip. He will return home by the way of Panama Canal, aboard a new 220-foot launch recently purchased.

A split-reel comedy scenario completed in thirty minutes is a record made by Calder Johnstone of the Universal west coast studio. Because of delay in preparation of props and settings there was nothing for the Blythestone comedy company to do, unless a new scenario was produced on short notice.

Quick Work on Play

Manager Isadore Bernstein put it up to Mr. Johnstone, with the advice that the company would be ready to work in thirty minutes. In less than a half an hour the working script for "On Ag'in, Off Ag'in, Finnegan" was completed, given an O. K., and in the hands of the producing director. Eddie Boland is Finnegan in the picture.

Anita Loos, of San Diego, who is considered hy scenario editors one of the most successful comedy scenario writers and whose scripts have been bought by all companies, was recently in Los Angeles and saw a portion of one of her stories, "The Million Dollar Bride," filmed at the Reliance-Majestic studio under the direction of Eddie Dillon. In this Fay Tincher is featured and Tod Browning and Eddie Dillon take prominent parts.

The Donald Crisp producing company, including Mae Marsh, F. A. Turner, Robert Harron and Frank Bennett, is home from Bear Lake Valley, where scenes for "The Great God Fear" were made. The photoplayers had many exciting experiences, including the killing of rattlesnakes, deer hunting and the felling of a tree fifteen feet in diameter.

"Father" Turner makes the claim that he did balf of the sawing of the tree, and Frank Bennett was mourned as dead for a few moments until it was discovered that a hlank cartridge had been substituted for a real one that had been placed in a gun.

"Taming the Amazon" Put On

Another Los Angeles newspaper man has produced and sold a motion picture scenario. "Taming the Amazon," a one-reel comedy, now heing produced by Sheriff Arthur Mackley and players at the Reliance studio, was written by W. E. Keefe, for several years a reporter and feature writer on local papers, who is now in charge of the publicity department of the Majestic Motion Picture Company's studio. Mr. Mackley appears as a Western sheriff in this picture and seeks to round up a band of suffragettes.

For playing the part of Mohammed, in "The Carpet from Bagdad," a multiple-reel feature now being produced by Colin Campbell, from the story by Harold MacGrath, Charles Clary has secured the use of a very valuable Oriental wardrohe, brought to this country by a wealtby Arahian, who recently visited bis former native land. Included are three burnooses of silk, silver and camel hair, each woven in one piece and weighing more than three pounds.

The headgear is very interesting, being composed of a silk one and one and one-third yards square, and a heavy douhle silk and silver cord, which holds the scarf in place.

The Tidewater Realty Company is the title of a tbree-reel picture just completed by Director Bertram Bracken of the Balboa Feature Film Company, at Long Beach. In this a number of very successful scenes were made at Balhoa Island, where the breakers are very high. Joe Massey, Fred Whitman and Bruce Randall rode a boat in and miraculously escaped death on the rocks.

Erect Oriental City For Drama

The Selig Jungle Zoo on Mission Road was recently the scene of many Oriental pictures. A very elaborate Oriental city has heen built under the direction of Gabriel Pollock, who spent several years in Turkey in Asia.

The hig scenes for "The Carpet from Bagdad" were produced. Arrangements were made for hundreds of extra players. Director Colin Campbell, Kathlyn Williams, Wheeler Oakman and Al Green spent considerable time at San Diego making scenes for this picture.

Donald Crisp, Majestic company director, purchased a 1914 National racing automohile and entered it in the Los Angeles to Phoenix road race on September 9. Charles Muth, who assisted Guy Ball, driver of the winning Marmon in the 1913 race, drove the car for Mr. Crisp, who planned a big dinner for memhers of his company, following the finish of the race with Muth first. The car has a 138-inch wheel base and develops 130 horsepower.

Robert Brotherton, superintendent of the Balboa Feature Film Company laboratory, has produced a decided novelty in tinting for triple exposure scenes in the four-reel picture, "The Will o' tbe Wisp," each exposure being a distinct color. This brings it out much stronger and makes far more contrast between the different exposures.

Film Universal Picture in Quick Time

Records for speedy production of a motion picture were broken when all directors, actors, actresses, scenario writers, and office employes of the Universal studios took part in the filming of an anti-war demonstration picture to be released under the title "Let Us Have Peace," from the utterance of Gen. U. S. Grant. President Carl Laemmle wired to the west coast studio advising that he desired a motion picture showing how an argument over the European war might bring very severe losses in this country, to use in connection with the campaign of the federal government in maintaining a strict neutrality in this country.

The next morning the scenario was completed and all directors were called for a consultation with Manager Isadore Bernstein, who informed them of just what was wanted. Each was given his portion of the working script with the instructions that the picture be turned into the laboratory that evening. It consisted of about seven hundred feet and was finished at the time prescribed. The positive print was projected at the studio two days after and the negative forwarded to the New York office that afternoon.

Practically every member of the west coast Universal producing companies is in this picture. By a vote of the directors Charles Giblyn was selected as director general in the absence of Otis Turner, who is now enjoying a two months' vacation, and Mr. Giblyn supervised the production.

The picture opens with scenes of men going to work. An argument is started over the European war. As the men near the factory others join and take sides. A fight follows whicb becomes a riot. A workman in the factory rushes to the window to see what is going on and becomes involved, leaving an iron on the cloth he is pressing. The hot iron causes a fire which burns down the factory. In the riot a score of men are hadly hurt, the police are beaten and several are killed.

Effects of Riot

Following the scenes of the riot, at the suggestion of The Motion Picture News correspondent, the message of President Wilson, urging that all citizens of the United States aid in maintaining a strict neutrality, is sbown. Following this is a triple exposure picture in which the original wranglers see the result of their argument in the ruined factory, maimed men, fatherless children, and widows.

All scenes for the picture were filmed in tbe retail district of Los Angeles, the principal riot taking place on Mercantile Place, between Broadway and Spring. For a numher of views the lobby of the Isis Theatre, the home of the Universal program, was used as a background. Three cameras were used here.

Four camera men, L. O. Bartholomew, E. G. Ullman, Gilbert Warrington and W. C. Foster made negatives for the picture and their excellent team work was highly complimented by officers and directors.

Filming "Ready Money," with Edward Abeles in the role of Steve Baird, was produced at the Jesse Lasky studio under the direction of Oscar Apiel. Theodore Roberts was cast for Mike Reardon, mine foreman; James Neil for Jackson Ives, the counterfeiter; Fred Montaigue for Morgan, the mine operator; Howard Hickman for Mr. Tyler; Dick LaReno for Capt. West, the secret service employe; Jane Darwell for Mrs. Tyler, and Bessie Barriscale for Grace Tyler.

Among the big scenes for this photoplay will be one of a New York cafe on New Year's Eve, and that of the explosion of a mine. The company film, "The Man from Home," with Charles Richman, under the direction of Director General Cecil DeMille, at Esconeta, where the Siberian scenes, in which H. P. Carpenter as Ivanoff, escapes when a premature explosion kills the guards, were being made. It was in this location that scenes were secured for "The Virginian," a recent Lasky release.

(Continued on page 82.)

INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"The Fable of the Honeymoon That Tried to Come Back." (Essanay. Wed., Sept. 9.)—Like all others of the George Ade comedies this is full of genuine laughs, funny enough to be shown at all houses. The husband does come back in this picture, but the way the couple separated is more than humorous.

"As We Forgive Those." (Lubin. Two reels. Wed., Sept. 9.)—An absorbing picture. The only fault is that the action is a little too slow in parts. The man, who is about to shoot another he thought stole his wife and child, is stayed by hearing the Lord's Prayer. Explanations follow and the first man is enlightened of the innocence of his friend. Joseph W. Smiley, John Smiley, Lilie Leslie and Justina Huff are the principals.

"The Man in Black." (Selig. Wed., Sept. 9.)—The kleptomaniac is lured into aiding a real criminal, but when a blow on the head restores her whole reason, she betrays her partner. Not much interest is aroused by this picture. The acting seems below standard.

"The Band Leader." (Vitagraph. Wed., Sept. 9.)—The old story of the suitor held in disfavor by the father, is made uproariously humorous when his profession is leader of the park band and the other suitor is a pie manufacturer. Wallie Van, Hughie Mack, William Shea and Lillian Herbert are the main people in the cast of this exeellent comedy.

"Too Much Uncle." (Vitagraph. Two reels. Sat., Sept. 5.)—Quite an old story, but handled in a delightful manner by Ralph Ince and eharming Anita Stewart, assisted by Billy Quirk, Albert Roccardi and Lucille Lee. The consequences that result when a young man passes his friend's wife off as his own, deceiving his old uncle, are naturally humorous, but when the parts are enacted by this accomplished east, they are even more so.

"A Fool There Was." (Lubin. Sat., Sept. 5.)—Evidently the man who coneeived this comedy-drama is a born woman hater, as its moral is "Don't get married." Funny in parts, but loosely put together.

"For The Cause." (Biograph. Sat., Sept. 5.)—The old story of the daughter of the foreign spy sent to obtain the secret of an invention from an American citizen, and being unable to fulfill her mission, having fallen in love with him. In this case it ends tragically, as seeing her love is not returned she kills the man and then takes her own life.

"Broncho Billy, the Vagabond." (Essanay. Sat., Sept. 5.)—In whieh Billy performs another charitable deed by warming the hearts of the cowboys toward a destitute family. A pretty and somewhat pathetic story.

"Pawn Ticket No. 913." (Selig. Sat., Sept. 5.)—Perhaps the most valuable lesson that is taught by this picture is not to patronize the sign of the three golden balls, and then again for a man not to force his unwelcome affections on their object. A fair drama, but rather vague.

"When the West was Young." (Selig. Two reels. Mon., Sept. 7.)—This drama, which sets forth a beautiful story, could easily be condensed, making an excellent one reeler, as it stands it contains too much padding. The young Western couple lose their little child, but they find solace by adopting the child of another couple who were killed by Indians. The action is absorbing.

"Love, Loot and Liquor." (Biograph. Split reel. Mon., Sept. 7.)—On the same reel with "Bluebeard the Second." The stenographer is thought to be locked in the safe, and after a wild auto ride the employer and his son reach the office only to find a hobo in her place and she gone for the police. Laughable from start to finish.

"Bluebeard the Second." (Biograph. Split reel. Mon., Sept. 7.)—On the same reel with "Love, Loot and Liquor." An amusing burlesque in whieh Bluebeard seeks "September Morn," but fails to find her until a deteetive poses as that lady and routs the villain from his throne.

"The Unwritten Play." (Vitagraph. Mon., Sept. 7.)—A charming drama played by Dorothy Kelly, James Morrison and George Cooper. Paul, a playwright, falls in love with the star of his new piece. Later it develops that Paul is the son of the man who grossly wronged the adopted father of the girl. But because of the great love of the two children, the old man refrains from taking his desired revenge.

"Brandon's Last Ride." (Vitagraph. Two reels. Tues., Sept. 8.)—An all-absorbing story of the West, played by Alfred D. Vosburgh, Robert Grey, Margaret Gibson and Bertie Pitcairn. Jim, the steadfast friend of Alice, the husband of Tom Brandon, keeps his knowledge of her husband's crime from her until after his death, when it beeomes known and Jim and Alice are married.

"A Typographical Error." (Selig. Tues., Sept. 8.)—A pleasant comedy-drama in which the error consists of printing "divorced" for "devoted," precipitating a quarrel between husband and wife; but all ends happily.

"The Cricket on the Hearth." (Biograph. Two reels. Tues., Sept. 8.—It would be a pleasure if one could see more pietures of this caliber which is adapted from the story by Charles Dickens. The sets are all in keeping with the time and the plaee, England. The story is that of a sailor, thought lost, who returns just in time to keep his sweetheart from marrying the heavy, who very nicely reforms in the end. There is a little padding, but on the whole it is a very pretty picture, well acted.

"The Belle of Breweryville." (Lubin. Tues., Sept. 8.)—A comedy of the slapstick variety, put on by Romaine Fielding. There is not much plot, but quite a bit of chasing, which is funny at first, but tiresome toward the end.

"Bill's Boy." (Essanay. Tues., Sept. 8.)—A dramatic offering in whieh "Bill's boy" is saved from the crooked life of his father by the help and advice received from an old partner of his parent. Many tense moments in this picture, which is played by Bryant Washburn, Harry Mainhall and Richard Travers.

"Picturesque Quercy." (Pathe-Eclectic. Split reel.)—Remarkable photographs in natural colors of the ancient roads that twine around lovely hills and through peaeeful dales about this old and historic city and then pass over quaint stone bridges with high towers that guarded the approaches from the raids of enemies. On the same reel with "A Study of Birds."

"A Study of Birds." (Pathe-Eclectic. Split reels.)—All kinds of birds and all sizes and conditions are photographed in this interesting educational film. The pretty spotted oriole, the strange looking lapwings, the many colored sharp-billed woodpecker, the shrill magpie, and many others are eaught in their nests or in treetops, or perehed on telephone wires in these colored pictures. "Picturesque Quercy" completes the reel.

"Doubles Bring Troubles." (Hartigan-Eclectic.)—Diverting and clean comedy of the fun that arises from the striking resemblance of two men, one of whom loses his clothing to a tramp, and then puts on his double's outfit and is mistaken by all for him. Of course all is straightened out satisfactorily when the double appears on the scene of action.

"The Shell of Life." (Lubin. Fri., Sept. 4.)—Even if the old and haeknеyed instrument for plot complications, the mortgage with the threatened disasters that follow in its wake in stories, does have an important part in this drama, there is sufficient novelty in the ending to redeem the picture. The girl hands over the robber to the sheriff in order to get the reward to pay off the debt, and the next moment she learns that the robber has already paid the mortgage for her.

"The House That Went Crazy." (Selig. Fri., Sept. 4.)—An uninteresting and dull burlesque that brings in all sorts of ingenious and perplexing devices for labor-saving that after the first two or three scenes becomes extremely wearying. W. E. Wing is responsible for this latest attempt to discover something absolutely new that will succeed in provoking laughs.

"The Barrel Organ." (Vitagraph. Fri., Sept. 4.)—A monkey proves the hero of a dangerous fire that threatens the lives of a father and his little girl. He carries up the rope by which they escape. The reward that the thankful father hands over compensates for the broken barrel-organ, and paves the way for a marriage between the Italian girl who owned the organ and the hobo who relieved her by grinding it.

"Sheep's Clothing." (Edison. Two reels. Fri., Sept. 18.)—Made from the novel of Louis Joseph Vanee now appearing in The Associated Sunday Magazines, this picture has all the mystery and the gripping suspense for which this author's stories are noted.

"Jim's Vindication." (Edison. Sat., Sept. 19.)—Exceptionally strong drama of the returned convict, introducing a new phase into this somewhat overworked theme. The wife does not receive the released prisoner with open arms, and they do not go off together to begin life afresh in a new country. He has to prove his manhood before she will acknowledge him, and the play presents the difficulty that he has in establishing his innocence.

"Generals of the Future." (Edison. Split reel. Mon., Sept. 14.)—Pictures of our cadets at West Point going through their various drills at the graduation exercises. The ideal beauty of the Academy's location appears in all its glory when the battalion of eadets is on dress parade, before the background of the encircling hills. On the same rell with "Buster Brown."

"Buster Brown on the Care and Treatment of Goats." (Edison. Split reel. Mon., Sept. 14.)—This popular little fellow has stepped out of the pages of the comic section onto the screen. The antics of the goat and Buster's dog, Tige, will prove enjoyable to all in need of hearty laughter. The reel is completed with "Generals of the Future."

"Making a Convert." (Edison. Tues., Sept. 15.)—This is a very valuable eduеational film, made in connection with the Public Service Railway company of New Jersey. It is a warning against carelessness in getting on and off street cars, in crossing tracks, and in general against the many accidents that could be avoided if a little foresight were exercised.

"Whiffles' Double." (Pathe-Eclectic. Split reel.)—Whiffles is in love with a certain young lady. A shoemaker comes to the lady's house, and he looks so much like the lover that he is mistaken for him in disguise. The shoemaker tries to explain, but he is getting deeper and deeper in the mire, when Whiffles himself prances in. On the same reel with "Kashmir, British India."

"Kashmir, British India." (Pathe-Eclectic. Split reel.)—This out of the way part of India is revealed to us through Pathe's camera man. The pictures are in those exquisite natural colors that have made the Pathe company famous. The skill which people of this

country attain in their weaving and embroidery is really marvelous.

"The Moonshiners." (Kalem. Two reels. Wed., Sept. 16.)—The same old story of the mountain clans that make illicit whisky part of the time and carry on feuds the rest; of the pretty mountain girl, daughter of the clan, and of the revenue officer that falls in love with her. More excitement than usual is added by introducing Indians.

"The Chief's Love Affair." (Biograph. Split reel. Thurs., Sept. 3.)—On the same reel with "Love and Hash." The idiotic appearing chief of police falls in love with the gunman's sweetheart, and the consequence is a lively chase. This is a laughable picture.

"Love and Hash." (Biograph. Split reel. Thurs., Sept. 3.)—On the same reel with "The Chief's Love Affair." The chief loves the daughter of the proprietress and when a rival looms up, all the fun imaginable, some of it a little vulgar, takes place in the kitchen and dining room.

"When Macbeth Came to Snakeville." (Essanay. Thurs., Sept. 3.)—A fine comedy played by Victor Potel, Margaret Joslin and Harry Todd. Slim's wife, after seeing a farcical performance of Macbeth, dreams about it to such an extent that she attempts to murder the leading man of the company who is staying at her hotel. Many laughs produced by this.

"The Upper Hand." (Vitagraph. Thurs., Sept. 3.)—William Humphrey, Leah Baird and Rex Hitchcock enact this absorbing picture. The mistreated wife of a gambling inebriate falls in love with a young Easterner. In the husband's death the hopes of the other two are realized.

"The Face in the Crowd." (Lubin. Two reels. Thurs., Sept. 3.)—An excellent detective drama played by L. C. Shumay, George Routh and Velma Whitman. A clever detective after many adventures and untiring efforts brings the law down on the Vice Ring. The attention is not lost once. The finale ends rather abruptly and the expected climax does not appear, but this comes far from marring the picture.

"The Eyes of Genius." (Kleine-Cines. Two reels. Tues., Sept. 8.)—A well played and highly entertaining number. Excellent photography and scenes. The gypsy model of the artist and her chief plot to rob him. Their way seems clear, as the artist is in love with her, and later is stricken blind. But the conspirators are foiled by a devoted admirer of the artist, who by her heroic deed wins his heart.

UNIVERSAL PROGRAM

"Love and Graft." (Joker. Sat., Sept. 19.)—Bob Vernon, Max Asher, Louise Fazenda and William Franey create a barrel of fun in this reel. Bob is in love with the police captain's daughter, and after a sidesplitting time he gains father's consent.

"The Scarecrow's Secret." (Frontier. Sun., Sept. 13.)—In which the dishonest son of the rancher is apprehended by the money he stole being found in an old scarecrow. This drama is hardly clear in parts. W. Rogers, Dolly Larkin and Joe Franz are the principals.

"Cattle." (Frontier. Sun., Sept. 13.)—The old Westerner doesn't like his daughter's choice, but he soon changes his mind as he falls in love with the young man's mother. Not as good as Frontier can do.

"The Danger Line." (Nestor. Wed., Sept. 16.)—A white slave story, made by the McRae players: Clifford, Bainbridge and Marie Walcamp. A dissatisfied girl goes to the city. She is saved from the "living death" by a reformed crook, who later becomes the secretary to a millionaire and marries her.

"The Troublesome Wink." (Nestor. Fri., Sept. 18.)—One of the best of the Nestor productions. Eddie Lyons, Victoria Forde and Lee Moran appear. Wife is inflicted with a malady which causes her to wink at all passers-by; the wink is accompanied with a jerk of the head. Due to this she has all the men in town running after her. Hubby arrives on the scene and is furious; he threatens all with a pistol. Everyone will be in an uproar before matters are straightened out.

"Son." (Eclair-Universal. Sun., Sept. 20.)—A pretty story but containing little out of the ordinary. The son, who is a gambler, is reformed through the unconscious good actions of a good-for-nothing.

"Fruits and Flowers." (Nestor. Fri., Sept. 25.)—One of Al Christie's best, with Eddie Lyons, Victoria Forde and Lee Moran in the principal roles. The two office clerks are rivals for the hand of their employer's daughter. Each plays a funny trick on the other, and they are both refused.

"The Half Breed." (Nestor. Wed., Sept. 23.)—Moosejaw, the half breed, nurses a grievance against Johnson, a ranch owner. While he is away he captures his wife, leaves their little child in the house and sets fire to it. The ranchmen arrive in time to save the wife. The child had escaped from the house. William Clifford and Marie Walcamp play the leads in this highly wrought Western melodrama.

"A Joke on the Joker." (Crystal. Tues., Sept. 15.)—Vivian visits her aunt and uncle, and plays many a joke on them until finally they get even. Later while two aspirants for her hand and duelling to determine who shall claim it, she elopes with another. There are really two separate stories to this comedy, which will create many laughs.

"Trapped in a Closet." (Sterling. Mon., Sept. 14.)—Two burglars are the ones to get trapped, and then the closet is carried off on a moving van. They are chased by the comical Sterling police, who are mounted on quadrapeds of various species and sizes. A great amount of shooting occurs.

"The Broken Doll." (Sterling. Mon., Sept. 7.)—A comedy acted by the Sterling juvenile players. Billy almost precipitates a quarrel between two lovers, and nearly breaks off his own engagement. But things are settled in a happy way. An amusing offering.

"A Gentleman from Kentucky." (Victor. Two reels. Mon., Sept. 14.)—Not quite as good as most pictures in which J. Warren Kerrigan and Vera Sisson appear. The old Kentucky colonel is adverse to his daughter's marriage to a gambler and forbids it, but when the gambler proves his worth by assuming a blame for a murder supposed to have been committed by the other, and when he is finally exonerated by the confession of the real culprit, his aspect changes.

"A Modern Melnotte." (Powers. Two reels. Fri., Sept. 18.)—A very good drama along lines somewhat out of the ordinary. The disappointed lover passes his groom off as an English lord, and introduces him to the object of his affections. Some time later the two are married and then the other lets the truth be known, expecting to humiliate the girl. But she considers the matter and discovers she loves her groom. To cap the climax he inherits a fortune. Edna Maison, Ray Gallagher and Bert Hadley are the principals.

"Tempest and Sunshine." (Imp. Two reels. Thurs., Sept. 3.)—This does not make an exceptionally good picture for the simple reason that it is too confusing, too many sub-titles are necessary to explain the action, and then much has to be left to the imagination. Dorothy Phillips and Alexander Gaden play the leads. Tempest is engaged to Wilmot when she meets another man who becomes engaged to her sister, Sunshine. She falls in love with him, and after her lover's death she almost succeeds in breaking off their marriage by her plotting, but finally fails.

"The Cross." (Rex. Sun., Sept. 20.)—A pathetic story with Pauline Bush and Ray Gallagher in the leading parts. The sister tells her companion at the convent how she once loved a man of noble birth, but how he was forbidden to marry her. Later she had the opportunity of saving his child from death but failed to do so, because of a hatred in her heart. When through with the tale she dies, and a vision of the child is seen forgiving her.

"Daisies." (Rex. Sun., Sept. 13.)—The ancient story of the neglected wife and the husband absorbed in his business. He, however, is made to see that there is more in life than finance by the threatened desertion of his wife and his ruination through the market. All will admire the work of Rupert Julian and Elsie Jane Wilson.

"Her Bounty." (Rex. Sun., Sept. 13.)—A fien drama and a very appropriate Sunday release. The settlement worker falls in love with the sweetheart of a poor girl. He forsakes his old love and proposes to her, but she, thinking not of herself but of the other woman, refuses him. Pauline Bush and Lon Chaney are the principals.

"In and Out." (Sterling. Mon., Sept. 21.)—Max Asher and William Franey, well-known stars of the Joker Company, make their debut in the Sterling forces here as a grocer and a butcher. They come to odds over a game of cards, which leads to quite a fight. The opposing factions unite forces for a while to attack the police, and then go at it again among themselves. A reel of laughs.

"The Mysterious Mystery." (Victor. Two reels. Fri., Sept. 11.)—Florence Lawrence takes two children to see this identical picture. While in the show she is interrupted by a gentleman seeking her, and it develops she is mistaken for a lunatic. But matters are at length straightened out and she returns to the show. Was her experience really in the picture or was it not, is the mystery. Matt Moore assists, and puts some fine comedy in the film.

"For His Father's Life." (Eclair-Universal. Sun., Sept. 13.)—The greater part of this reel is employed in illustrating what a wonderful horseman Joe Ryan is. This young man has to ride to a town several miles away to procure some medicine for his father. He makes part of the journey by rail, but most of it on his horse.

"The Mistress of Deadwood Basin." (Rex. Mon., Sept. 17.)—A drama of the north with Robert Leonard, Ella Hall, Alan Forrest and Harry Carter in the leading roles. The drinking boss of the lumber camp is at length put to shame by the other men after he has wounded his employer, a young girl. Highly entertaining and an excellent one reeler.

"A Rose of Yesterday." (Frontier. Sun., Sept. 20.)—An abrupt ending leaves this picture in rather an unfinished state. Dolly shoots and kills her sweetheart instead of an outlaw as she intended.

"The Man Who Was Misunderstood." (Imp. Thurs., Sept. 17.)—King Baggot and Arline Pretty play the leads. The old fiddler when asked to tell his story informs his listeners of his past life. How he was once a prosperous man in love with a girl who was admired by all the young men, but a treacherous rival ruins him in the eye of his sweetheart by making her believe him dishonest. And he marries her, but the other meets him again and kills him. Good race track scenes in this picture. The murder seems entirely justifiable.

"The Scarecrow and the Chaperone." (Universal Ike. Tues., Sept. 15.)—A group of gir's chaperoned by an old lady visits the West. The chaperone is adverse to the cowboys' attention to her charges at first, but when she gallivants with the hotel keeper matters are settled agreeably to all. Quite a few laughs in this, but it is rather inferior.

MUTUAL PROGRAM

"Our Mutual Girl." No. 34. (Tues., Sept. 7.)—This is the first of Carolyn Wells' much heralded scenarios written to show "Our Mutual Girl" at her best. Contrary to expectations this one is serious. It concerns a little child that Margaret takes into her home, and promises to take to see Rose O'Neil and her kewpies. But this visit will be shown in the next.

"In Danger's Hour." (Thanhouser-Mutual. Fri., Sept. 11.)—Whenever a dog shows his faithfulness and rescues his little master or mistress from fire or drowning, the sympathies of the audience are aroused and held, no matter how commonplace and obvious the story may be. In this picture a fine collie saves his little owners from drowning. This happened once in McGuffey's "Third Reader," but it is a whole lot more interesting than many of the supposedly novel plots that now and then are set forth.

"The Little Mischief." (Thanhouser-Mutual. Sun., Sept. 6.)—Everybody loves a sweet and cunning little girl, and if she is mischievous and gets into all kinds of innocent badness, we just like her all the more. That is just what happens in this picture. The little girl breaks statuary, daubs herself all over with jam, and floods the bathroom when the cook puts her in the tub to get clean. But she is sweet just the same, and mother has to kiss her when she comes home.

"A Tragedy of the North Woods." (Domino. Two reels. Thurs., Sept. 17.)—The death of the factor leads to an investigation by Sargeant Allen. He discovers that the assistant factor committed the crime, because of the other's cruelty to his own wife and child whom he stole from him and then deserted. The sargeant refuses to arrest him on hearing this story. This picture holds the interest throughout.

"'No-Account' Smith's Baby." (Gay-Bee. Two reels. Fri., Sept. 18.)—In which the little shoes of a bandit's baby is placed in his pocket by his wife before he is about to hold up the stage, causes the man reformation. This is a strong human interest picture, and contains many pathetic scenes and situations.

"A Tale of the Northwest Mounted." (Broncho. Two reels. Wed., Sept. 16.)—Rapid and absorbing action marks this release. Excellent scenes. Gates, a member of the mounted police of the north, is sent to locate a liquor smuggler. He discovers that it is Jaques, who after incriminating Gates is finally caught. Fine melodrama.

"In the Nick of Time." (Reliance. Two reels. Sat., Sept. 5.)—Along the same old plan of the railroad pictures, in which somebody always opens a switch, prevents a collision, saves hundreds of lives and wins the everlasting gratitude of the officials of the road. This time the hero is an operator who loses his job on account of drink, and, happening into an abandoned station, seizes the opportunity that knocks him over the head, almost.

"Mabel's Latest Prank." (Keystone. Thurs., Sept. 10.)—This brisk and lively comedienne sets up to a married man, into whose home she comes as a serving-maid, and takes no pity whatever on the poor, embarrassed fellow. The consequences make good fun for all but the jealous wife and the dispirited husband.

"Mabel's Blunder." (Keystone. Sept. 10.)—When Mabel sees her beloved young man driving off in an automobile with another young lady, of course she is naturally upset and perplexed. The affectionate way in which this same young man treats this same young lady is really more than she can bear. But the young lady is only an innocent sister, so the laugh is on Mabel. She endures it gracefully.

"The Rounders." (Keystone. Mon., Sept. 7.)—Charles Chapman and Roscoe Arbuckle are the fun provokers in this farce, but it is really the rough handling that they receive from their wives when they return home in a slightly intoxicated state that makes the merriment.

"The Motherless Kids." (Beauty. Tues., Sept. 8.)—Everybody likes to see children happy, and so everybody will like this picture. Two little children have the jolliest time of their little lives when they go to spend the day with a neighbor by mistake. But they have such a good time, and brighten up the whole place so, that they come to the house for good, and their father comes with them, to get a new wife and a mother for them.

"The Cocoon and the Butterfly." (American. Two reels. Mon., Sept. 14.)—An illegible picture that attempts to reveal the dangers that surround the girl who works in large stores. But no manager would last long in this day and time that makes love to every pretty girl that comes into his establishment. This manager does, and that is why the picture is impossible.

"The Mirror." (American. Wed., Sept. 16.)—The mystery of this picture is laid bare, but yet the thing is puzzling because the spectator cannot tell which is the real veiled woman when two arrests are made. If the explanation were not cut off so shortly perhaps the picture would be clearer and seem nearer completion.

"The Only Way." (Beauty. Tues., Sept. 15.)—A well-acted picture with Marguerite Fisher and Harry Pollard playing the leading roles, but it follows along hackneyed lines. The girl's fiance is a sailor and goes off to sea; he is ship-wrecked and the girl marries another man. The sailor turns up years afterwards and the husband gives up his wife to her first love and he disappears.

"Sis." (Princess. Fri., Sept. 11.)—The inescapable rural comedy again without any new touches. The fun depends upon the awkwardness and uncouthness of the country girl and the country bumpkin, but this is so exaggerated and carried to such an extreme that it must be looked upon as burlesque, and as this will give pleasure to a great many.

"Mutual Girl, No. 35." (Reliance. Mon., Sept. 14.)—The second scenario by Carolyn Wells, but there isn't very much Carolyn Wells about it. Margaret takes the little child of the last picture to Rose O'Neill to see the kewpies. She then goes to Gloucester and pays a visit to John Hays Hammond and his family, and takes in the fishing sights in the port.

WARNER'S FEATURES

"The Bloodhound." (U. S. Film Corp. Three reels.)—Rather inferior for this brand, but the fault is in the story, not in the acting, which is as good as ever. Lawrence Peyton, Natalie De Lonton and Leon D. Kent head the cast. The scene of action is in the west, and the riding is as usual in these pictures of the best sort. The plot is quite complicated. The sheriff loses his wife at the birth of her child. Years later, an old enemy turns up who ruins his daughter. The sheriff pursues him to the mountains and there captures him. He is married to the girl on his death bed.

"The Puppet's Dowery." (Milano. Three reels.)—A very pretty story is told in these three reels, but it contains little real action and could easily be condensed. The photography is excellent. Madeline loses her husband through an accident. She leaves her child with a friend and then marries a rich count. The child is thought to have been lost in a fire, but years later the mother finds her in the care of an old puppet maker. The ending is happy for all concerned, as the old man receives a large sum of money for the invention of a new variety of puppet.

NEWS WEEKLIES

"Mutual Weekly, No. 89."—A number of excellent pictures constitute this week's release. Of course, there are several timely war views. Among them are: The mobilization of Canadian troops; the Royal Scotch Highlanders are shown leaving for the front; the Sixth Brigade, Canadian field artillery, entrains at Montreal. Other views consist of the "Star Spangled Banner" celebration at Atlantic City; a California "alligator farm"; a view of the steel bridge across the Snake River, Washington, and women in a peace parade in New York City.

"Animated Weekly, No. 131."—Among the eleven pictorial views of live current events shown in this release are many taken in various parts of the world, the United States, France, the Canal Zone, and England. One, in this country, deserving particular mention shows a vast shipment of grain made at New York City for Great Britain. An Indian Sun Dance at Manitou, Colo., brings back recollections of the days when this country was not so thickly settled and our Western frontier was anything but a place of peace and quiet. Other interesting pictures complete the weekly.

"Hearst-Selig News Pictorial, No. 55." (Selig. Mon., Sept. 7.)—Outside of the war news, which is still as entertaining as ever, perhaps the most interesting topic in this weekly are scenes portraying the various branches of the International Labor Unions at work and pictures of some of their leaders.

Hearst-Selig News Pictorial, No. 54. (Selig. Thurs., Sept. 3.)—Mexico, although she has been chased from the front page of the newspapers, is still alive in this week's films. The transfer of the government to the Constitutionalists in Mexico City forms the news from that section of the world. The European conflict holds its place, and the Belgian troops are seen departing to the war, and an interior view of an improvised hospital follows. The formal opening of the Panama Canal by the U. S. steamship Ancon is the other subject of the reel, and a very entertaining one as it is supplemented by various scenes in the Canal zone.

ECLAIR—SCIENTIA

"Milan, the Capital of Lombardy." (Eclair. Split reel. Sun., Sept. 6.)—Of course, when Milan is mentioned everyone thinks at once of the great cathedral, built entirely of white marble and requiring four centuries to complete. The pictures that the Eclair photographer has succeeded in making of this splendid human achievement are among the most beautiful that have been shown. The flying buttresses, the magnificent tracery, and statuary which adorn every niche and corner of this Gothic edifice are seen from every angle of approach.

But other beautiful things in the Lombard city are laid bare to our eyes, the Public Gardens, the Arch of Peace, La Scala Square, and the monuments to Garibaldi and Victor Emmanuel I.

"An Arabian Fantasia." (Eclair. Split reel. Sun., Sept. 6.)—This completes the reel which began with "Milan." The "Fantasia" is something like the medieval tournament, only far more riders take part. The fair women journey on camels from far and near to applaud the daring of their heroes, but they conceal their beauty behind thick veils.

HEARD IN THE LOBBIES

The equipment of the Bonita Theatre in Gadsden, Ala., has been sold by the sheriff to the Walker Electric Company for $600. There is a lien on the property for rent amounting to $900 and it must be sold again for the rent.

The Gadsden Amusement Company, which was organized a year or two ago, owned the equipment. Mismanagement is said to have been the cause of its failure to succeed.

"Cabiria" has closed a two weeks' engagement at the Atlanta Theatre. The picture was brought to Atlanta by William Oldknow, the well-known Atlanta motion picture promoter, and its success had been phenomenal.

The capacity of the Atlanta Theatre has been taxed to its fullest extent each afternoon and night and one of the most notable features of its presentation is the tremendous number of patrons who have gone more than once to see the remarkable spectacle.

The commission in charge of the Kentucky exhibit at the Panama-Pacific Exposition has closed a contract with the Essanay Company for not less than 15,000 feet of motion picture film showing the industrial, commercial and civic greatness of the Blue Grass State. Funds are now being raised for the erection of the Kentucky building at the exposition where the films will be shown.

Sam W. B. Cohn, who took a lease upon the Empress Theatre, Spokane, Wash., opened it Sunday, September 6, as a picture house, intending to show feature films only.

The Empress was the original home of Sullivan and Considine vaudeville there and formerly was known as the Washington. It is on Riverside avenue, the main business street, and is well located. It has a seating capacity of about 1,100.

The larger motion picture productions are rapidly gaining favor in the smaller cities of Illinois outside of Chicago, and exhibitors are now, probably more than ever before, booking big features. In some places certain days are set aside by exhibitors when the larger productions are shown. The admission price is increased and plenty of advertising brings the business.

An illustration of how the smaller city exhibitors are arranging for special features is shown in the announcement just made by Manager McMullen of the Colonial Theatre in Joliet, Ill., who has just closed a contract with the Famous Players Company for some of their biggest film productions.

Thomas O'Dowd has opened a new motion picture theatre in the Bremer Building at Hillsboro, Ill. The theatre is excellently arranged and O'Dowd promises a first-class line of pictures.

The American Theatre, formerly the Kenyon Theatre, on the North Side, Pittsburgh, has opened for the winter season. Vaudeville and motion pictures are to be used. The Universal service has the call.

Motion Pictures in Singapore

The Cinematograph Has Been Popular in That Distant Quarter of the World for Many Years—High Admission Prices

THE popularity of the cinematograph in the East, says the American Consul at Singapore, in a recent issue of the "Daily Trade and Consular Reports," is yet another instance of the adoption of western ideas by a people whose supposed indifference to the march of civilization has become a theme for poets. This latest form of relaxation has become firmly established in the favor of Singaporeans, and those in a position to know predict a great future for it in the colony.

Singapore was by no means behind the rest of the world in its adoption of the bioscope. Many years have elapsed since the cinematograph was first introduced to local residents in a small show on High street, and the surprise of the native population when they witnessed pictures moving and performing acts which seemed more in place in actual life can much more easily be imagined than described.

There are now five picture houses in this city, and in a short time more will be added to the number. Some of the buildings used for motion picture purposes are ordinary frame structures with thatched roofs.

An interesting feature of local cinematograph theatres is the way they cater to the poorer native classes, by arranging benches made of planks at the rear of the stage or screen. Admission to this part of the house is 10 cents local currency or about 5.7 cents United States gold, and it is not unusual to have nearly a thousand people witnessing the pictures from the other side.

They are compelled, of course, to view the picture backward, but it seems to make little difference, as they do not read the English description and receive their sole amusement from the attractiveness of the picture itself. This feature is depended on by the theatres for a goodly portion of their revenue. Admission to the front part of the building seems exorbitant compared with similar shows in the United States, the general price being $2 local currency, or $1.14 American.

A luxuriously appointed building has been opened in Orchard Road. It is quite modern in construction, with balcony and boxes, but the custom here is rather the reverse of that in America, in that the ground floor is for the natives, while the first balcony with tiers of boxes on each side of the house and also a row of boxes at the rear of the balcony provide the first-class accommodations. The scale of prices for this new theatre is $1.14 (United States) in the boxes, $0.85 in the balcony, $0.28 for the ground floor, and $0.14 for the space behind the screen.

As stated, in addition to the five more or less modern picture houses here at present, the construction of another one, larger and more elaborate in design than those now in use, will soon be begun. This will be the new Alhambra, which will be erected by Mr. Tan Cheng Kee, who is also the owner of other picture houses.

Through the instrumentality of this consulate an order has been placed with an American firm for the chairs with which to equip this new theatre. This is the first instance where the United States has been favored for such furniture, the order being for 800 or more chairs, some of which are of an expensive type.

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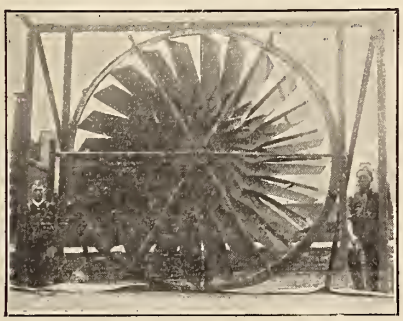
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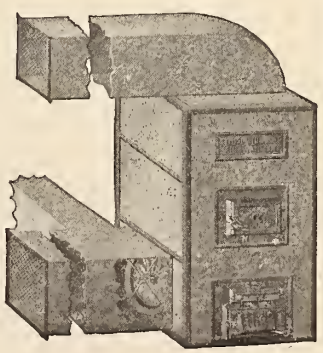
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RELIANCE DIRECTOR LOSES CAMERA

Director Fred A. Kelsey, of the Reliance, lost his trunk containing all his camera effects from his automobile in producing "For the Last Edition," a newspaper story featuring Irene Hunt.

In watching a crowd of newsboys scrambling for the papers in front of a Los Angeles newspaper office, one of the youngsters received a broken arm during the struggle. Kelsey picked up the boy, placed him in his machine, and rushed at full speed for a hospital.

During the run the trunk containing the camera and a portion of the picture-taking equipment became dislodged from the machine and fell to the street.

Kelsey missed the trunk when he returned to the hospital.

The trunk was found by another autoist, who, noting the R. & M. address on it, telephoned the studio.

Kelsey then got in touch with the studio. He rushed to the home of the autoist who picked up the trunk.

An hour later Kelsey had secured his trunk, however, and was busily engaged in his duties of directing the production.

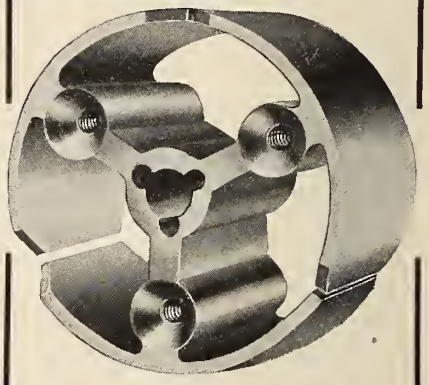
BATTLE SCENES BY TELE-PHOTO LENS

The New York "Sun" of Sunday, August 16, in a long and interesting article, discusses the chances which the camera men will have in the present European war, and expresses the opinion that the difficulties in the way of securing first-class pictures will be greater than ever before, because of the hostility on the part of the combatans toward both photographers and correspondents.

It states that if first-class pictures are secured it will probably be with such a telephoto lens as the new one of Pathé Frères, which can take a photograph of a man at 600 yards so big that he will fill the plate.

As the limit of the ordinary lens is about 200 feet, the possibilities of the new lens are understood when it is remembered that most of the fighting is done at ranges of 1,000 to 400 yards. So with a lens capable of taking pictures at from 600 to 800 yards the operator could get pictures of the hottest fighting.

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Standard Film Gets World Fair Picture Rights

Obtained Concession to Topical and Commercial Films—Will Have Five Acres Occupied by Studios and Complete Developing Plant

THE Standard Film Corporation, New York, has secured the exclusive motion picture concessions of the Panama-Pacific International Exposition, which will be held in San Francisco during 1915.

This concession is considered by the exposition officials to be one of the most valuable and important in connection with the big fair, and The Standard Company only secured it after keen competition with other companies. The concession includes the exclusive rights to photograph, produce and manufacture motion pictures of every kind and description within the exposition grounds and under the auspices of the Exposition Company.

It also includes the exclusive rights to exhibit photoplays at the exposition as well as the commercial and topical picture privileges.

A TRACT of ground approximating five acres in area in one of the most desirable locations on the main amusement street in the concession district will be used by the company as its headquarters during the fair period. On this space will be erected a large first-class theatre which will seat upwards of fifteen hundred people at one time.

At this theatre will be shown the first runs of the best features that can be secured anywhere and the projection and presentation of these subjects will, it is promised, be on a par with the most advanced methods of the day. Several innovations will be introduced in this respect. The balance of the ground will be occupied by a huge amphitheatre and producing studios, stages and yards, where several producers and their companies will be kept busily engaged in the production of pictures.

Large and completely equipped laboratories, carpenter shops, property rooms, scene docks and dressing rooms will be included.

Stanly H. Twist engineered the deal. Mr. Twist is well known throughout filmdom and his efficient work in putting through the deal has caused much favorable comment.

WORLD TRIP FOR SCENICS

The United Photo-Plays Company, Chicago, has organized a scientific exploration and human interest expedition. This expedition, headed by Dr. George A. Dorsey, of the Field Museum, the world-famous curator of anthropology, sailed probably on August 20 from San Francisco, headed direct for China.

Dr. Dorsey will be accompanied by two expert camera men. He is a world traveler of note, and knows where to get the highest type of material. The trip will be as follows:

Chicago to San Francisco, Tahiti, New Zealand, Australia, with a trip into the interior among primitive blacks, New Guinea, Solomon Islands, the Celebes, Java, Sumatra, Borneo, China, Siam, Burma and India.

This journey will occupy from eight to twelve months, and he believes that during that time it will be possible to secure photo films unparalleled in amount and interest.

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.....

How Jones Became a Live Wire Exhibitor

Once He Was a "Dead One," Then He Got Wise, Opened up the House He Had Closed, and Now Is In Clover

JONES isn't his real name but we'll call him that because he doesn't want folks to know that he was once "a really and truly dead one."

For just thirteen months Jones enjoyed the distinction of owning the only residential theatre in the exclusive section of the city of ———. The four hundred seat monopoly earned not a little above actual operating expenses and netted Jones a snug profit. Without opposition he prospered.

The inevitable soon happened. Two new modern houses were erected in the same section of the town, although at some distance from the house of Jones. Business went to smash almost immediately, and for three months the house made a frantic struggle for existence. Every conceivable method was tried to forestall the failure but the crash came and Jones hung out a for-rent sign.

The theatre remained idle for three months, reopened and is again doing business, but in a little different manner.

Recently the writer paid Jones a visit to ascertain just how things stood and to inquire about the future prospects of the house.

"Yes, I opened her up again," Jones said, with a wistful smile, "and this time we are going to stay open."

"Are you netting as much as you did before your neighbors took the field?" I asked.

"You just bet we are," he snapped. "In fact, we are doing better than we ever did before."

"How do you account for it?" I asked, whereupon he eyed me with a quizzical look which quickly died into a sheepish smile.

"I want the story for THE MOTION PICTURE NEWS, I added, "that is, if it is something more than mere luck that spells this real comeback."

"Well, young man, it isn't luck and it isn't because the other fellows are getting into a rut. It's a good story and I believe your readers can profit by it.

"I got thinking it over, decided to buy a special screen, renovate and open up the house for a last attempt before trying to convert it into a store.

"After announcing my opening date, my program, etc., I started out with two hundred passes in my pocket determined to make a house to house visit and see that the passes were given personally to the lady of the house.

"My line of talk was something like this, 'Madam, we have just installed a new screen in the J——— Theatre, have redecorated, renovated and placed the house in first-class condition. We have arranged an unusually good program and want you to be our guest some evening this week.'

"At every house I received a warm welcome and in almost every instance the reception opened the way for a chat on motion pictures in some one of its phases. In many instances apologies and explanations were forthcoming.

"Could anything have been better? Just what I wanted to know and getting the information without asking the question point blank.

"Well, sir, after I had gone about four blocks I knew just why I had failed before and was alive to the fact that my reopening was going to be a failure unless I made some radical changes.

"One woman told me that her family was very musically inclined and that our piano was out of tune and they just couldn't sit through a performance and listen to it. Another said that she stopped her girls from going down to the J—— Theatre because there was always a bunch of rowdies hanging around in front of the theatre.

"A young man who came to the door told me that he was an operator and that he couldn't see how we could "get by" with the dark and hazy pictures we were showing. I hired him.

"Why, you wouldn't believe it if I showed you all the complaints registered against my perfectly good theatre. They were so many and so varied that I just about had my hands full making alterations and changes for the opening.",

"Then you really mean to say that your old patrons have shown you how to run your house successfully," I asked.

"Just that exactly! I learned from the old crowd just what I couldn't see for myself. I learned their likes and dislikes. I discovered why they were going six and eight blocks out of their way to see pictures when they had a house right here in their own neighborhood and no other than by personal visit could I have successfully secured such valuable expressions from those whom I am trying to please."

On my way out he stopped near the cashier's booth and directed my attention to the fact that after the sale of each ticket the cashier said, "Thank you." Then pointing to a little frame on the front of the booth, he said, "Read that."

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So there is how one man spelled success, and is still spelling it.

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The Bijou Theatre, Broadway, New York City, is showing the Novelty Slide Company's "War News Pictorial." The Warner's picture, "Exiled," combined with these slides, proved an excellent drawing card at that theatre.

HIS PICTURES FULL OF ATMOSPHERE.

Milton H. Fahrney, playwright, actor, producer of successes in the golden days of the "legitimate" drama, and now principal director of the Centaur Film Company of Bayonne, New Jersey, was a protege of Augustin Daly, and a co-worker with Richard Mansfield.



MILTON H. FAHRNEY

In 1908 David Horsley induced Mr. Fahrney to enter the film business. He was successful from the start, and in the six years which have elapsed has produced many elaborate and successful features.

Mr. Fahrney is chiefly noted for the atmosphere he gets into his pictures, for the remarkable action he gets out of big ensembles, and for the care and judgment he uses in selecting locations and outdoor light effects. It is said that Mr. Fahrney has never directed a picture which was deficient in technical quality.

IMPERIAL WILL RELEASE ONE A WEEK

The first comedy release of the Imperial Motion Picture Company, New York, "Raising Funds at Squattlyhunk," contains a notable cast and should prove a success. The players are:

John G. Kelly, Weber and Fields comedian; Crimmons and Gore, of "Officer Kate," a Vitagraph production; James B. Mackie, of "Grime's Cellar Door"; Master Martin, Ben Mears, Herbert Tracy, Edith St. Clair, Elsie Steele, Henry and Clay Grant. Arthur Donaldson is the director of the company.

The new release will contain one hundred scenes, in one reel. The next comedy brought out by the company will star Lew Dockstader. The company expects shortly to release one play a week.



JOHN BOWERS
Who starred in "The Family Cupboard," at the Playhouse, New York, and who will appear this season in a great Broadway production, whose natural acting has won him a tremendous following—known as the "handsome matinee idol."



MISS BEULAH POYNTER
Who toured the country as the star in her own productions, "Lena Rivers," "The Hoosier Schoolmaster," "The Little Girl That He Forgot," etc., etc., and whose latest play is being produced by Wm. A. Brady—a woman who is known as the queen of emotional drama.

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"TALKING FILMS" IN JAPAN

The Japanese have their own particular kind of "talking pictures." In nearly every one of the one hundred theatres in Tokio, as well as all through the empire, the dialogue of the screen actors is repeated by a man and a woman who stand on each side of the screen, and follow the course of the play.

Another peculiarity of these theatres is that a part of them is set aside for those of the audience who still adhere to the ancient Japanese custom of sitting on the floor. Most of the patrons, however, use chairs, as we do.

The motion picture houses of the Cherry-Blossom Empire are well built, and adapted from the best European houses. The films are usually of European origin, but American influences are making themselves strongly felt, says the correspondent of the "Courier Cinematographique," of Paris, who reports these interesting facts.

Native plays and actors are coming into the field, too, and one European producing company is planning to put out a series of Japanese dramas and comedies, with native casts.

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Yours for success,
JAY EMANUEL, Manager,
Ridge Avenue Theatre,
18th & Ridge Ave.,
Philadelphia, Pa.

Texas League Plans Film Exposition

Will Be Held in Connection with State Fair, Last Two Weeks in October—Exhibitors Are Greatly Interested

Special to THE MOTION PICTURE NEWS.

Dallas, Tex., Sept. 9.

THAT the film business has reached great importance is indicated by the fact that a big motion picture exhibition is being planned for the State Fair of Texas, which runs for the two weeks, beginning with October 16.

Every phase of the motion picture industry is to be shown and it is believed that the exhibition will open the eyes of the people of the southwest to the magnitude of this business, as nothing else would that could be done in this part of the country. The State Fair of Texas is attended annually by over 800,000 people, most of whom visit the Fair to see and learn.

The show will be under the direction of the Motion Picture Trades Club and the Motion Picture Exhibition League of Texas.

James B. Kelly, a well known local motion picture man, who returned recently from New York, succeeded in creating much interest in the Texas State Fair exhibition among the film producers of the East. Mr. Kelly is enthusiastic over the prospect for a successful moving picture exhibition, and says that the interest being displayed by the motion picture interests is bound to make the show a big success.

The exhibition proper is to be a showing of all features of the moving picture business, and it is planned to also bring to Dallas in connection with the exhibition some of the leading screen actors and actresses of the country. Local film men are very much interested in the proposed exhibition and declare it will do much toward stimulating interest in the business.

The action of the Motion Picture Trades Club and the Motion Picture Exhibition League strikes the right note.

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The Fable of the "Dog" Town

(*Continued from page 25.*)

and it will take something strong enough to blow the roof off to make 'em stir their stumps and go to a show. And if you don't strike ten we'll be holding a financial inquest over you in six months."

Jimmie was the son of the leading physician in the town. He was young and well liked, he had social prestige, and, what is better, he had sense.

He did not start his show in an airdome down behind the livery stable, or in a building that had held every failure and bankrupt that had ever come to town. He built a splinter-fire new airdome on Main street, right jam up against his uncle John's bank.

HE built the airdome right. He had comfortable seats; he imported a good operator from the city; a number of his friends, young fellows whose fathers were the richest men in town, acted as ushers. The daughter of the mayor sang a song between reels. The orchestra that had played for the Ideal Dancing Club made music. Jimmie sold tickets and managed things, and from the date of the opening night the town of Verity began to lose its reputation.

Jimmie packed the airdome. He made friends with the church crowd; he gave them special nights. He had benefits for every lodge and secret society in town, and he put great wads of money in his uncle John's bank.

That fall a firm of architects in the city drew plans for the most complete and up-to-date theater, with steam heating plant, and perfect ventilating system. The theater was built; it is now in its second year, and it is one of the best paying propositions that the town has.

There are hundreds of towns like Verity in this country. There are veritable gold mines, two or three of them, in every county, waiting to be developed. But they must be managed right; they must be managed as Jimmie Maxwell managed his show.

MANY theaters in small towns fail because they are managed by the former proprietor of the pool hall, or some fellow who is no more fitted to be the manager of a picture show than he is to be the Bishop of Canterbury, some chap that surrounds himself with a bunch of hangers-on of the young loafer type, and the show fails, as it deserves to do. But let a good level-headed man get in the game and there is no better paying proposition in the country for the capital invested.

There is a regular harvest of dollars waiting for you, Mr. Exhibitor, if you are wise and willing; but there are a number of things you must know and do. The small town exhibitor must carefully choose his program.

There seems to be an impression that anything is good enough for a country town show. It is good enough for them if it is the best the exchange has, not under any other consideration. There is only one crowd to draw from in the country town, and you must draw from it again and again.

THERE is another thing the exhibitor must know, if he is from the city. He must get the "rube" idea out of his head. The people in small towns may not be as familiar with elevators, tall buildings and street cars, but they are far from the kind of straw-chewing, awkward louts the vaudeville performers portray them to be.

The people in small towns are perhaps better informed in art, literature and music than are their city cousins, because they have more leisure to read and study.

If many an exhibitor, instead of staying in the city and trying to put his competitor out of business, would pull up stakes and go to a good live small town, and give the people a good live program, he would soon be putting down stakes in the bank, and feeding himself and his family steaks of the porterhouse and tenderloin variety.

"BORN AGAIN"

(Hector Film Corp.—Five Parts)
REVIEWED BY WILLIAM RESSMAN ANDREWS

THIS photoplay is a starring vehicle for Beulah Poynter, who is cast for an emotional role taxing all of the handsome young actress's histrionic ability. It gives her an excellent opportunity to display a wealth of physical charms, particularly in the boudoir scenes, which cannot help impress the dullest eye. Indeed, the realism of many, like the incident in the bedroom of the farmhouse where the heroine, dressed in a "fetching" nightie, plays with a demure feline and inadvertently thrusts a shapely limb from the flimsy garment. will keep any one from falling asleep.

The spectator gets a glimpse of the tinsel world of the magic name in the ears of the uninitiated—"behind the scenes." He sees the star's dressing room and is treated to a little rumpus between the beautiful leading lady repulsing the bold manager who offers a contract with a big salary—accompanied by a Mephistophelian leer.

The leading lady is saved from an awful dilemma by the timely offer of marriage of a wealthy young man, who unfortunately does not live up to her conceptions of a model husband. The benedict celebrates his happiness by inviting a party of lively friends, and their Bachanal conduct proves too much for the bride. Several hundred feet of the first reel are devoted to the carousal of the bibulous guests, and they show the effects of looking upon the wine when it is too red with all the abandon such a scene must have to convey a deep lesson on the evils of alcoholic indiscretion. This lesson is doubly enforced by a repetition of similar episodes in this part of the drama, thus driving home the sermon implied in the behavior of the visitors.

This same method of impressing other strong parts of the plot is employed in the sickroom scenes where the heroine, laboring under the stress of tense emotion brought on by nerve racking experience, tosses hysterically on the bed.

In "Born Again" this employment of the old fashioned mode of getting absorbing interest—the use of dramatic contrasts for obtaining surprises—has proved very effective. A repetition of events can probably be used with telling effect only in scenes like the ones standing out in this play on a firm basis of startling realism.

"THE LURE OF LONDON"

(Warners—Three Reels)
REVIEWED BY PETER MILNE

AS the title clearly implies, this is a film of English manufacture, but the title does not tell us that the picture is a well played melodrama, not so far out of the ordinary to be startling, but absorbing nevertheless.

It is one of those pictures which refresh one greatly, simply because it lacks the conventional villain of the deep-dyed-in-the-wool variety: in fact it might be said that the story contains no villain whatsoever, if the purely jealous and later relenting actions of a woman may be passed over as a natural outcome of circumstances. But the absence of the heavy does not detract from the charm of the picture in any way at all; if anything, it adds to it.

Ivy Close, a young English actress, is introduced to American motion picturegoers in this film, and if her appearance in this picture is a criterion of her future acting, we sincerely hope that she may be seen again, in as charming a role as she plays here. She is assisted by a competent cast, which will help the picture to much of its success.

Even though the story is rather conventional, it is well built, and will always hold the interest, it seems, no matter how many times it be seen. The action, or a good part of it, transpires in some of the more prominent streets of London, a merit which will not fail to be appreciated by the onlookers. To see scenes of any strange or familiar city is always a welcome pleasure, and to see them with a story being enacted on them is still a greater pleasure.

(Continued on page 75.)

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Record of Current and Coming Releases

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM

RELEASES OF THE WEEK.

AT MY HOUSE

MONDAY, SEPT. 7TH, 1914.

BIOGRAPH. Love, Loot and Liquor, C., 434..... 15907
Bluebeard the Second, C., 565.
EDISON. An Absent-Minded Cupid, C., 1000..... 15913
ESSANAY. When Knights Were Bold, C., 1000..... 15915
KALEM. The Devil's Dansant, D., 2000 15908
SELIG. When the West Was Young, D., 2000..... 15910
SELIG. Hearst-Selig News Pictorial No. 55, N., 1000..... 15910
VITAGRAPH. The Unwritten Play, D., 1000..... 15912

TUESDAY, SEPT. 8TH, 1914.

BIOGRAPH. The Cricket on the Hearth, D., 2000..... 15926
EDISON. The Blind Fiddler, D., 1000 15916
ESSANAY. Bill's Boy, D., 1000 15917
KALEM. A Mother's Atonement, D., 1000..... 15925
KLEINE. The Eyes of Genius, D., 2000 15918
LUBIN. The Belle of Breweryville, C., 1000..... 15923
MELIES. Hen Fruit, C., 1000.. 15924
SELIG. A Typographical Error, D., 1000 15920
VITAGRAPH. Brandon's Last Ride, D., 2000..... 15921

WEDNESDAY, SEPT. 9TH, 1914.

EDISON. Getting Andy's Goat, C., 1000 15928
ESSANAY. The Fable of "The Honeymoon that Tried to Come Back," C., 1000..... 15931
KALEM. The Fuse of Death, D., 2000 15929
LUBIN. As We Forgive Those, D., 2000 15934
SELIG. The Man in Black, Melo., 1000 15933
VITAGRAPH. The Band Leader, C., 1000..... 15932

THURSDAY, SEPT. 10TH, 1914.

BIOGRAPH. The New Reporter, D., 1000 15936
ESSANAY. Snakeville's Most Popular Lady, C., 1000..... 15937
LUBIN. On Lonesome Mountain, D., 2000..... 15938
MELIES. Uninvited, C., 1000.. 15940
VITAGRAPH. Bella's Elopement, D., 1000..... 15941

FRIDAY, SEPT. 11TH, 1914.

EDISON. Face Value, D., 2000. 15943
ESSANAY. The Devil's Signature, D., 2000..... 15945
KALEM. Ham the Lineman, C., 1000 15947
LUBIN. Squaring the Triangle, D., 1000 15950
SELIG. Oh! Look Who's Here, C., 1000..... 15948
VITAGRAPH. A Study in Feet, C., 1000 15849

SATURDAY, SEPT. 12TH, 1914.

BIOGRAPH. The Secret Nest, C., 999 15957
EDISON. Dick Potter's Wife, D., 1000 15951

AT MY HOUSE

ESSANAY. Broncho Billy, a Friend in Need, D., 1000..... 15952
KALEM. The Path to Ruin, D., 1000 15956
LUBIN. He Nearly Won Out, C., 400 15953
Too Many Aunts, C., 600.....
SELIG. The Missing Page, D., 1000 15958
VITAGRAPH. He Danced Himself to Death, C., 2000..... 15954

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK.

MONDAY, SEPT. 14TH, 1914.

BIOGRAPH. The Backslider, D., 1000 15959
EDISON. Generals of the Future, Descript., 525..... 15965
Buster Brown on the Care and Treatment of Goats, C., 550.
ESSANAY. The Joblot Recruits, C., 1000 15967
KALEM. The Mystery of the Sleeping Death, D., 2000..... 15961
LUBIN. Lord Cecil Intervenes, First of the Beloved Adventures' Series, D., 1000..... 15968
SELIG. Ye Vengeful Vagabonds, D., 2000..... 15962
SELIG. Hearst-Selig News Pictorial No. 57, N., 1000..... 15966
VITAGRAPH. The Man Who Knew, D., 1000..... 15964

TUESDAY, SEPT. 15TH, 1914.

BIOGRAPH. Merely Mother, D., 1733..... 15979
EDISON. Making a Convert, E., 1000..... 15969
ESSANAY. The Way of His Father, D., 1000..... 15970
KALEM. Into the Depths, D., 1000 15978
KLEINE. When Youth Meets Youth, D., 2000..... 15971
LUBIN. Rastus Knew It Wasn't, C., 400 15976
She Made Herself Beautiful, C., 600 .....
SELIG. The Eugenic Girl, C., 1000 15973
VITAGRAPH. Steve O'Grady's Chance, D., 2000..... 15974

WEDNESDAY, SEPT. 16TH, 1914.

EDISON. A Summer Resort Idyll, C., 1000..... 15981
ESSANAY. The Fable of "Lutie, the False Alarm," C., 1000. 15984
KALEM. The Moonshiners, D., 2000 15982
LUBIN. The Twin Brothers Van Zandt, D., 2000..... 15987
SELIG. Jim, D., 1000..... 15986
VITAGRAPH. The Ageless Sex, C., 1000 15985

THURSDAY, SEPT. 17TH, 1914.

BIOGRAPH. The Peddler's Bag, D., 999..... 15989
ESSANAY. Sophie's Legacy, C., 1000 15990
LUBIN. The Double Life, D., 2000 15991
MELIES. The Scab Waiter, C., 1000 15993
SELIG. Hearst-Selig News Pictorial No. 58, N., 1000..... 15995
VITAGRAPH. Politics and the Press, D., 1000..... 15994

AT MY HOUSE

FRIDAY, SEPT. 18TH, 1914.

BIOGRAPH. His Change of Heart, D., 999..... 1604
EDISON. Sheep's Clothing, D., 2000 15996
ESSANAY. Sparks of Fate, D., 2000 15998
KALEM. Easy Money, C., 1000 1600
LUBIN. For Repairs, D., 1000. 16003
SELIG. The Lonesome Trail, C., 1000 16001
VITAGRAPH. Father's Timepiece, C., 1000..... 16002

SATURDAY, SEPT. 19TH, 1914.

EDISON. Jim's Vindication, D., 1000 16005
ESSANAY. Broncho Billy Butts In, D., 1000..... 16006
KALEM. The Cub Reporter's Assignment, D., 1000..... 16010
LUBIN. Pins Are Lucky, C., 400 16007
The German Band, C., 600....
SELIG. At the Risk of His Life, Melo., 1000..... 16012
VITAGRAPH. The Reward of Thrift, D., 2000..... 16008

UNIVERSAL PROGRAM

RELEASES OF THE WEEK.

MONDAY, SEPT. 7TH, 1914.

IMP. The Silent Valley, D., 2000
STERLING. The Broken Doll, C. .....
VICTOR. Little Meg and I...

TUESDAY, SEPT. 8TH, 1914.

CRYSTAL. The Bachelor's Housekeeper and Was He a Hero? Split reel.....
GOLD SEAL. The Trey o' Hearts, Episode 6, D., 2000...
UNIVERSAL IKE. Universal Ike, Jr. Nearly Gets Married, C.

WEDNESDAY, SEPT. 9TH, 1914.

ECLAIR. Boy, D., 2000.....
JOKER. The Uxmal Ruins in Yucatan, Mexico, and Beau and Hobo. Split reel.....
NESTOR. A Daughter of the Plains, D. .....

THURSDAY, SEPT. 10TH, 1914.

IMP. The Universal Boy in the Juvenile Reformer, D.....
REX. Helping Mother, D., 3000
STERLING. No release this week

FRIDAY, SEPT. 11TH. 1914.

NESTOR. Feeding the Kitty, C.
POWERS. Angel of the Camp, D. .....
VICTOR. A Mysterious Mystery, D., 2000.....

SATURDAY, SEPT. 12TH, 1914.

101 BISON. Our Enemy's Spy, D., 3000.....
JOKER. Jam and Jealousy and the San Clemento Island. Split reel .....

SUNDAY, SEPT. 13TH, 1914.

ECLAIR. For His Father's Life, D. .....
FRONTIER. Cattle, D.....
REX. Her Bounty, D.....

"THE PRICE OF CRIME"

(Albuquerque-Warner's—Three Reels)

REVIEWED BY PETER MILNE

ALBUQUERQUE'S specialty has for a long time been stories dealing with the wild Indians of the West, their unprovoked uprisings and bloody results, but here in this picture the old order changeth, and a picture which might come under the head of a society drama is set before the public, although quite a bit of the action transpires in the West, where the wonderful riding of the attaches of the company is brought into play with sensational results.



THE VICTIM OF CROOKED PLAY.

Dorothea Farley is again the author and star of the picture, directed by Gilbert Hamilton, and supported by Jack Conway, the good-for-nothing husband. H. A. Livingston, Pete Poierer and Wanna Browne play smaller parts, and a large cast of supporting supers appear.

Although Mr. Conway plays the unhappy part of the good-for-nothing husband, who, although he is greatly neglectful to his wife, one cannot but help feeling a little sympathy for this man, so loving are his actions toward his mother, who, no matter how much he neglects his wife, always receives his greatest attention.

So great is the love of the wife for her husband, even though he utterly neglects her, that she succeeds in keeping the knowledge of his numerous crimes from his lovable mother, who blindly believes that her son is a perfect man.

Not very often in the present day do we see that sight which was once worked to death—the train holdup. Its return in this picture after many months of absence affords somewhat of a new spectacle, so long has it been neglected. It is effected in a sensational manner, as the sister of the outlaw rides her horse alongside the train, grasps the end of a car and lifts herself from the horse, then proceeds to the front of the car and holds up the engineer, bringing the train to a halt.

By a mere coincidence, Jack's mother and wife are in the train, and he has joined the band of outlaws, which is pursued by the sheriff and his posse after the holdup, and captured. The son has been mortally injured by a severe fall, which is exceptionally realistic, and he is brought to his blind mother where he breathes his last. Later the mother dies, never knowing that her son was a scapegrace.

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RELEASE DATES FOR READY REFERENCE—Continued

UNIVERSAL PROGRAM
RELEASES OF NEXT WEEK.

AT MY HOUSE

MONDAY, SEPT. 14TH, 1914.

IMP. Sweetheart Days, Mary Pickford Special reissue, D....
VICTOR. A Gentleman from Kentucky, D., 2000.....
STERLING. Trapped in a Closet, C. .....

TUESDAY, SEPT. 15TH, 1914.

CRYSTAL. A Joke On the Joker, C. .....
GOLD SEAL. The Trey o' Hearts, Episode No. 7, D., 2000
UNIVERSAL IKE. The Scarecrow and the Chaperon, C.....

WEDNESDAY, SEPT. 16TH, 1914.

ECLAIR. Adventures in Diplomacy, D., 3000.....
JOKER. For the Hand of Jane, C. & Heringedorf, S. Split reel .....
NESTOR. The Danger Line....

THURSDAY, SEPT. 17TH, 1914.

IMP. The Man Who Was Misunderstood, D., 2000.....
REX. The Mistress of Deadwood Basin, D.....
STERLING. No release this week

FRIDAY, SEPT. 18TH, 1914.

NESTOR. The Troublesome Wink, C. .....
POWERS. A Modern Melnotte, D., 2000 .....
VICTOR. The Girl and the Smuggler, D. .....

SATURDAY, SEPT. 19TH, 1914.

BISON. The Higher Law, D., 2000 .....
JOKER. Love and Graft, C., and The Hemp Industry of Yucatan, Mexico, E.....

SUNDAY, SEPT. 20TH, 1914.

ECLAIR. Son, D.....
FRONTIER. A Rose of Yesterday, D. .....
REX. A Prince of Bavaria, C., 2000 .....

MUTUAL PROGRAM
RELEASES OF THE WEEK.

AT MY HOUSE

MONDAY, SEPT. 7TH, 1914.

AMERICAN. Lola D., 2000...
KEYSTONE. Not yet announced.
RELIANCE. Our Mutual Girl No. 34 .....

TUESDAY, SEPT. 8TH, 1914.

BEAUTY. The Motherless Kids, C. .....
MAJESTIC. Sierra Jim's Reformation, D. .....
THANHOUSER. Jean of the Wilderness, D., 2000.....

WEDNESDAY, SEPT. 9TH, 1914.

AMERICAN. Break, Break, Break, D. .....
BRONCHO. The Cruise of the Molly Anne, D., 2000.....
RELIANCE. The Sheriff's Choice, D. .....

THURSDAY, SEPT. 10TH, 1914.

DOMINO. Mildred's Doll, D., 2000 .....
KEYSTONE. Not yet announced.
MUTUAL WEEKLY. No. 89..

FRIDAY, SEPT. 11TH, 1914.

KAY BEE. The Silver Candlestick, D., 2000.....
THANHOUSER. In Danger's Hour, D. .....
PRINCESS. Sis, C.....

SATURDAY, SEPT. 12TH, 1914.

KEYSTONE. Not yet announced.
RELIANCE. Broken Nose Bailey, D., 2000.....
ROYAL. The Prodigal Husband, C. .....

SUNDAY, SEPT. 13TH, 1914.

KOMIC. Bill Goes In Business for Himself (Bill No. 6), C..
MAJESTIC. The Final Verdict, D., 2000 .....
THANHOUSER. The Emperor's Spy, D. .....

MUTUAL PROGRAM
RELEASES OF NEXT WEEK.

AT MY HOUSE

MONDAY, SEPT. 14TH, 1914.

AMERICAN. The Cocoon and the Butterfly, D., 2000.....
KEYSTONE. Not yet announced.
RELIANCE. Our Mutual Girl No. 35 .....

TUESDAY, SEPT. 15TH, 1914.

BEAUTY. The Only Way, D..
MAJESTIC. Every Man Has His Price, D. .....
THANHOUSER. Gold, D., 2000

WEDNESDAY, SEPT. 16TH, 1914.

AMERICAN. The Mirror, D...
BRONCHO. A Tale of the Northwest Mounted, D., 2000.
RELIANCE. The High Grader, D. .....

THURSDAY, SEPT. 17TH, 1914.

DOMINO. A Tragedy of the North Woods, D., 2000.....
KEYSTONE. Not yet announced.
MUTUAL WEEKLY. No. 90..

FRIDAY, SEPT. 18TH, 1914.

KAY BEE. No Account Smith's Baby, D., 2000.....
MAJESTIC. Down the Hill to Creditville, C. .....
PRINCESS. The Master Hand, D. .....

SATURDAY, SEPT. 19TH, 1914.

KEYSTONE. Not yet announced.
RELIANCE. How the Kid Went Over the Range, D., 2000.....
ROYAL. The Horse Trader, C.

SUNDAY, SEPT. 20TH, 1914.

KOMIC. Foiled Again, C.....
MAJESTIC. Her Awakening, D., 2000 .....
THANHOUSER. The Mettle of a Man, D.....

HEARD IN THE LOBBIES

The Trent Theatre, on North Warren street, Trenton, N. J., on of the largest theatres in the city, has returned to "legitimate" productions, eliminating the motion picture business, which it found profitable during the summer season.

The Airdome, opened some time ago by S. Milton Shelton, on South Montgomery street, Trenton, N. J., around the corner from the State Street Theatre, the largest motion picture house in this section of the state is closed. The management says it was the intention to discontinue business with the advent of September, but no announcement was made to this effect, the place appearing dark Monday night, and not reopening. Billboards and parapbernalia have been removed.

Several hundred persons nightly attended the free motion picture display given in Newark, N. J., under the auspices of the State Society for the Relief and Prevention of Tuberculosis, three nights recently. The exhibition was given on the grounds of Public School No. 3 at Third avenue and John street, and consisted of eight reels of pictures showing means of curing the disease and preventing its spread.

"Cabiria" has closed a most successful appearance of two weeks at Moore's Strand, Washington, D. C. This production has received high praise from official, educational and professional circles of the National Capital. The "Littlest Rebel" followed, holding the screen of the Strand for a week's duration. This was mounted in a military setting with appropriate music by an orchestra of twenty.

B. F. Jones, Jr., manager of the Independent Film Exchange at Wheeling, W. Va., reports business in that section as being first class.

R. A. Morrison, recently engaged as road man for the Famous Players Film Service in Pittsburgh, is meeting with success all over his territory. He states that the pictures have made a hit wherever displayed, and that he has obtained a considerable number of contracts.

"Caught in a Tight Pinch" is the title of a society comedy-drama to be released by the Beauty Company on Sept. 22, featuring Margarita Fischer and Harry Pollard, who have often proven their ability as fun-makers.

One of the most realistic scenes taken in the studios of the American Company is that which will be seen in "Jail Birds." William Garwood takes a dive through the window of a court house after being found guilty of manslaughter in the picture.

An unusually funny picture under the name of "Count Noahcount" has just been completed by Jack Blystone, Universal Joker director. Something of its comical nature may be gleaned from its title.

Robert Leonard, director and leading man of one of the Universal Rex companies, has completed a one reel melodrama called "Little Sister," which is said to be an exceptionally gripping story. He has also just finished a comedy-drama entitled "Her Aunt's Will."

"'Lucille Love' is saving my life, financially speaking," says Manager J. H. Cory, of the Star Theatre, Laurel, Neb., writing to Manager Van Husan, of the Laemmle Film Service Co. in Omaha, asking terms on the Trey-o'-Hearts feature.

Maurice Fleckles, general manager of the Laemmle Service Co., visited in Omaha recently just before starting for Europe to locate his wife. He traveled with the Laemmle party to the war countries.

Motion pictures will play an important part in the reproduction of the Battle of New Orleans, which is to be refought on the identical battle-ground on January 8, 1915, the one hundredth anniversary of the original battle in which General Jackson defeated the forces of his opponent, Packenham.

Arrangements have been made with various producing companies in the United States to film the event so that it may be preserved. The celebration of this famous battle will be held under the jurisdiction of the Louisville Historical Society and will bring to an end the hundred years of peace between this country and England. The scenario is now being prepared by Stanley Clisby Arthur, chairman of the committee on motion pictures for the Historical Society.

THE LURE OF LONDON

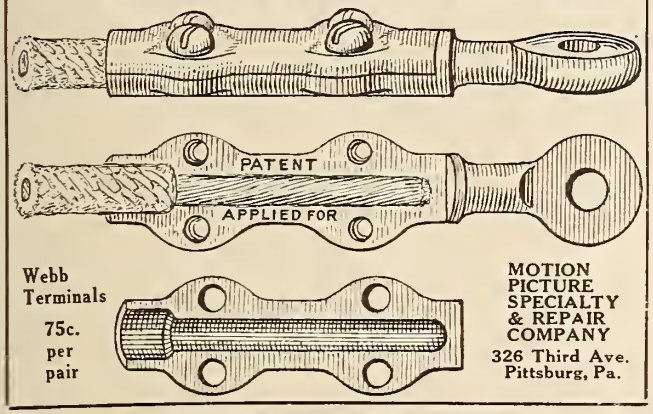
(Warners—Three Reels)

(*Continued from page 71.*)

The only trouble which this end of the picture caused was the gathering of small crowds, but these may easily be overlooked. Good photography prevails throughout; one or two of the street scenes give the appearance of being a little bit blurred, but doubtless the renowned London mists were responsible for this small fault.

Daisy, while a little child, wanders away from home, is found by a poor family, and brought up in their midst. Later she becomes a famous dancer and is loved by an artist, who in turn is loved by the girl's sister. When the former two are engaged, she in a jealous rage tries to harm the girl by casting her in a dark light in the eyes of her lover, but when her true relation is made known, she speedily makes amends and all ends well.

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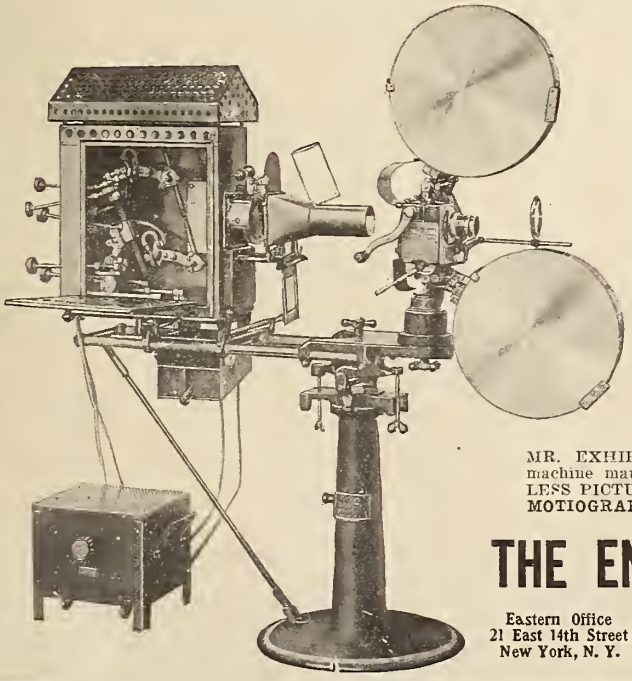
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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

9— 3. The Chief's Love Affair, C..... 501
9— 5. For the Cause, D.....1000
9— 7. Love, Loot and Liquor, C..... 434
Bluebeard the Second, C..... 565
9— 8. The Cricket on the Hearth, D....2018
9—10. The New Reporter, D.....1000
9—12. The Secret Nest, C..... 999
9—14. The Backslider, D.....1000
9—15. Merely Mother, D.....1133
9—17. The Peddler's Bag, D..... 999
9—18. His Change of Heart, D..... 999

EDISON

8—28. The Birth of the Star Spangled Banner, D. 2000
8—29. Treasure Trove, D.....1000
8—31. The Buxom Country Lass, C.....1000
9— 1. The New York Police Department Carnival, Descript. 1000
9— 2. A Village Scandal, C.....1000
9— 4. The Viking Queen, D.....2000
9— 5. Hearts of the Forest, D.....1000
9— 7. An Absent-Minded Cupid, C.....1000
9— 8. The Blind Fiddler, D.....1000
9— 9. Getting Andy's Goat, C.....1000
9—11. Face Value, D.....2000
9—12. Dick Potter's Wife, D.....1000
9—14. Generals of the Future, Descript.. 525
Buster Brown on the Care and Treatment of Goats, C..... 550
9—15. Making a Convert, E.....1000
9—16. A Summer Resort Idyll, C.....1000
9—18. Sheep's Clothing, D.....2000
9—19. Jim's Vindication, D.....1000

ESSANAY

9— 5. Broncho Billy, the Vagabond, D...1000
9— 7. When Knights Were Bold, C.....1000
9— 8. Bill's Boy, D.....1000
9— 9. The Fable of "The Honeymoon That Tried to Come Back," C...1000
9—10. Snakeville's Most Popular Lady,C..1000
9—11. The Devil's Signature, D.....2000
9—12. Bronko Billy; A Friend in Need, D.1000
9—14. The Joblot Recruits, C.....1000
9—15. The Way of His Father, D.....1000
9—16. The Fable of "Lutie, the False Alarm," C. 1000
9—17. Sophie's Legacy, C.....1000
9—18. Sparks of Fate, D.....2000
9—19. Broncho Billy Butts In.....1000

KALEM

9— 1. The Hand of Fate, D.....1000
9— 2. The Oil Well Conspiracy, D.....2000
9— 4. The Winking Zulu, C.....1000
9— 5. The Gambler's Reformation, D....1000
9— 7. The Devil's Dansant, D.....2000
9— 8. A Mother's Atonement, D.....1000
9— 9. The Fuse of Death, D.....2000
9—11. Ham the Lineman, C.....1000
9—12. The Path to Ruin, D.....1000
9—14. The Mystery of the Sleeping Death, D. 2000
9—15. Into the Depths, D.....1000
9—16. The Moonshiners, D.....2000
9—18. Easy Money, C.....1000
9—19. The Cub Reporter's Assignment, D.1000

KLEINE

8—25. "To Forgive, Divine," D.....2000
9— 1. The Voice of Innocence, D.....2000
9— 8. The Eyes of Genius, D.....2000
9—15. When Youth Meets Youth, D.....2000

LUBIN

9— 1. Never Too Old, C..... 400
The Green Alarm, C..... 600
9— 2. By Whose Hand, D.....2000
9— 3. The Face in the Crowd, D.....2000
9— 4. The Shell of Life, D.....1000
9— 5. A Fool There Was, C.....1000
9— 8. The Belle of Breweryville, C.....1000
9— 9. As We Forgive Those, D.....2000
9—10. On Lonesome Mountain, D.....2000
9—11. Squaring the Triangle, D.....1000
9—12. He Nearly Won Out, C..... 400
Too Many Aunts, C..... 600
9—14. Lord Cecil Intervenes, D.....1000
9—15. Rastus Knew It Wasn't, C..... 400
She Made Herself Beautiful, C.... 600
9—16. The Twin Brothers Van Zandt, D.2000
9—17. The Double Life, D.....2000
9—18. For Repairs, D.....1000
9—19. Pins Are Lucky, C..... 400
The German Band, C..... 600

MELIES

9— 1. Flee, You're Discovered, C.....1000
9— 3. A Case of Imagination, C.....1000
9— 8. Hen Fruit, C.....1000
9—10. Uninvited, C. 1000
9—15. The Tramp's Revenge, C.....1000
9—17. The Scab Waiter, C.....1000

PATHE

8—24. Edible Fishes of the English Channel, E. 550
Picturesque Normandy, France, T.. 500
8—25. Rapids and Falls at Trondhjen, T.. 300
Picturesque France, Lower Brittany, T. 350
From Havre to Buc by Hydroaeroplane, T. 350
8—26. Pathé's Daily News, No. 54, N....1000
8—31. Pathé's Daily News, No. 55, N....1000
9— 2. Pathé's Daily News, No. 56, N....1000

SELIG

8—31. Who Killed George Graves? D....2000
8—31. Hearst-Selig News Pictorial No. 53, N. 1000
9— 1. Life's Crucible, D.....1000
9— 2. To Be Called For, C.....1000
9— 3. Hearst-Selig News Pictorial No. 54, N. 1000
9— 4. The House That Went Crazy, C...1000
9— 5. Pawn Ticket 913, D.....1000
9— 7. When the West Was Young, D...2000
9— 8. A Typographical Error, D.....1000
9— 9. The Man in Black, Melo.....1000
9—10. Hearst-Selig News Pictorial No. 56, N. 1000
9—11. Oh! Look Who's Here, C.....1000
9—12. The Missing Page, D.....1000
9—14. Ye Vengeful Vagabonds, D.....2000
9—14. Hearst-Selig News Pictorial No. 57, N. 1000
9—15. The Eugenic Girl, C.....1000
9—16. Jim, D. 1000
9—17. Hearst-Selig News Pictorial No. 58, N. 1000
9—18. The Lonesome Trail, C.....1000
9—19. At the Risk of His Life, Melo....1000

VITAGRAPH

8—31. The Wrong Flat, C.....1000
9— 1. The Hidden Letters, D.....2000
9— 2. The Lost Cord, C.....1000
9— 3. The Upper Hand, D.....1000
9— 4. The Barrel Organ, C.....1000
9— 5. Too Much Uncle, C.....2000
9— 7. The Unwritten Play, D.....1000
9— 8. Brandon's Last Ride, D.....2000
9— 9. The Band Leader, C.....1000
9—10. Bella's Elopement, D.....1000
9—11. A Study in Feet, C.....1000
9—12. He Danced Himself to Death, C...2000
9—14. The Man Who Knew, D.....1000
9—15. Steve O'Grady's Chance, D.....2000
9—16. The Ageless Sex, C.....1000
9—17. Politics and the Press, D.....1000
9—18. Father's Timepiece, C.....1000
9—19. The Reward of Thrift, D.....2000

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Patbé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig. Patbé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Powers.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday—Domino, Keystone, Mutual.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

UNIVERSAL PROGRAM

101 BISON

8—15. The Oubliette, D.....
8—22. The Lure of the Geisha, D.....2000
8—29. Law of the Lumberjack, D.....2000
9— 5. The Return of the Twin's Double, D. 3000
9—19. The Higher Law, D.....

CRYSTAL

8—18. Vivian's First Fellow, C.....
8—25. Barrelled and Bashful Ben, C., split reel .....
9— 1. Curing a Lazy Wife, C.....
9— 8. The Bachelor's Housekeeper and Was He a Hero? Split reel.....
9—15. A Joke on the Joker, C.....

ECLAIR

8—26. The Character Woman, D.....2000
8—30. Mesquit Pete's Son, D.....
9— 2. The Jackpot Club, D.....2000
9— 6. No Show for the Chauffeur, C....
9— 9. Boy, D. .....
9—13. For His Father's Life, D.....
9—16. Adventures in Diplomacy, D., 3000.
9—20. Son, D. .....

FRONTIER

8— 2. The Mind's Awakening, D.....
8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....
8—30. The Janitor's Son, D.....
9— 6. Under Arizona Skies, D.....

GOLD SEAL

8—25. The Trey o' Hearts, 4th Episode, D. 2000
9— 1. The Trey o' Hearts, Episode No. 5, D. .....
9— 8. The Trey o' Hearts, Episode No. 6, D. 2000
9—15. The Trey o' Hearts, Episode No. 7, D. 2000

IMP

8—20. On the High Sea, D.....2000
8—24. Jim Webb, Senator, D.....3000
8—27. The Universal Boy in the Chinese Mystery, D. .....
9— 3. Tempest and Sunshine, E.....2000
9— 7. The Silent Valley, D.....2000
9—10. The Universal Boy in the Juvenile Reformer, D. .....
9—14. Sweetheart Days, Mary Pickford Special Reissue, D.....
9—17. The Man Who Was Misunderstood, D. 2000

NESTOR

8—12. 38 Calibre Friendship, D.....
8—14. On Rugged Shores.....
8—19. The Creeping Flame, D.....
8—21. A Lucky Deception, C.....

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It's a Scream. Release Tuesday, Sept. 22nd, 1914

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A Powerful Two Part Sociological Drama, with GEORGE FIELD in Titular Role.
Under direction of Henry Otto. Release Monday, Sept. 21st, 1914.

"HIS FAITH IN HUMANITY"

A Study in Human Nature.
Release Wednesday, Sept. 23rd, 1914

"THE TAMING OF SUNNYBROOK NELL"

A Story of the Hills and Vales. Release Friday, Sept. 25th, 1914.
Featuring WM. GARWOOD and VIVIAN RICH. Under direction of Sydney Ayres.

Distributed in United States and Canada exclusively by The Mutual Film Corporation.

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CHICAGO

RELEASE DATES FOR READY REFERENCE—Continued

8—26. A Miner's Romance, D.....
8—28. For Love or Money, C.....
9— 2. The Foreman's Treachery, D.....
9— 4. The Baby Did It, C.....
9— 9. A Daughter of the Plains, D.....
9—11. Feeding the Kitty, C.....
9—16. The Danger Line, D.....
9—18. The Troublesome Wink, C.....

POWERS

8— 7. The Man of Her Choice.....
8—14. The Barnstormers, C.....
8—21. The Divorcee, D.....
8—28. This Is the Life, C.....
9— 4. The Storm Bird, C.....
9—11. Angel of the Camp, D.....
9—18. A Modern Melnotte, D.....2000

REX

8—13. Through the Flames, D.....
8—16. The Hedge Between, D.....
8—20. A Bowl of Roses, D.....
8—23. The Hole in the Garden Wall, D..
8—27. A Law Unto Herself, D.....2000
8—30. Out of the Depths, D.....
9— 3. Daisies, D. .....
9— 6. The Boob's Nemesis, C.....
9—10. Helping Mother, D.....3000
9—13. .....
9—17. The Mistress of Deadwood Basin, D. .....
9—20. A Prince of Bavaria, C.....

STERLING

8—24. A Rural Affair, C.....
8—27. Snookee's Disguise, C.....
8—31. The Tale of a Hat, C.....
9— 3. A Bogus Baron, C.....
9— 7. The Broken Doll, C.....
9—14. Trapped in a Closet, C.....

UNIVERSAL IKE

8—24. Universal Ike, Jr.'s, Fortune, C....
9— 1. Universal Ike, Jr.'s, Fortune, C....
9— 8. Universal Ike, Jr., Nearly Gets Married, C. .....
9—15. The Scarecrow and the Chaperon, C. .....

VICTOR

8—21. The Slavey's Romance, D.....
8—24. There Is a Destiny, D.....2000
8—28. Counterfeiters, D. 2000
8—31. The Man from Nowhere, D.....2000
9— 4. The Derelict and the Man, D.....2000
9— 7. Little Meg and I, D.....
9—11. A Mysterious Mystery, D.....2000
9—14. A Gentleman from Kentucky, D...2000
9—17. The Girl and the Smuggler, D....

MUTUAL FILM PROGRAM

AMERICAN

9— 2. The Wrong Birds.....
9— 7. Lola 2000
9— 9. Break, Break, Break.....
9—14. The Cocoon and the Butterfly.....
9—16. The Mirror .....
9—21. The Redemption of a Pal.....
9—23. His Faith in Humanity.....
9—25. The Brothers .....

BEAUTY

8—25. Susie's New Shoes.....
9— 1. A Modern Othello.....
9— 8. The Motherless Kids.....
9—15. The Only Way.....

BRONCHO

8—19. The Robbery at Pine River.....
8—26. The Sheriff's Sister.....2000
9— 2. When America Was Young.....2000
9— 9. The Cruise of The Molly Anne....2000
9—16. A Tale of the Northwest Mounted.

DOMINO

8— 6. The Thunderbolt 2000
8—13. A Romance of the Sawdust Ring..2000
8—20. The Defaulter 2000
8—27. The Village 'Neath the Sea.....2000
9— 3. The Silver Bell.....2000
9—10. Mildred's Doll 2000
9—17. A Tragedy of the North Woods....

JOKER

8—29. Well! Well! C.....
9— 2. Father's Bride, C.....
9— 9. The Uxmal Ruins in Yucatan, Mexico, and Beau and Hobo, split reel .....
9—12. Jam and Jealousy, and The San Clemento Island, split reel.....
9—16. For the Hand of Jane, C., and Heringedorf, S., split reel.....
9—19. Love and Graft, C., and The Hemp Industry of Yucatan, Mexico, E., split reel .....

KAY-BEE

8—21. The Winning of Denise.....2000
8—28. The Old Love's Best!.....2000
9— 1. Stacked Cards 2000
9—11. The Silver Candlesticks.....2000
8—18. No-Account Smith's Baby.....

KEYSTONE

7—16. Mabel's New Job.....
7—18. The Sky Pirate.....
7—20. The Fatal Sweet Tooth.....
7—23. Those Happy Days.....
7—25. The Great Toe Mystery.....
7—27. Soldiers of Misfortune.....
8— 1. The Property Man.....
8— 6. A New York Girl.....
8— 8. A Coat's Tale.....
8—10. The Face On the Bar Room Floor.
8—11. Recreation—The Yosemite.....
8—15. Such a Cook!.....
8—17. The Minstrel Man.....
8—20. Those Country Kids.....
8—22. Caught in a Flue.....
8—24. Fatty's Gift .....
8—27. The Masquerader .....
8—29. Her Last Chance.....
8—31. His New Profession.....
9— 3. The Baggage Smasher.....
9— 5. A Brand New Hero.....
9— 7. The Rounders .....
9—10. Mabel's Latest Prank.....

KOMIC

8— 9. Ethel's Aunt .....
8—16. Bill No. 4.....
8—23. A Physical Culture Romance.....
8—30. Bill Organizes a Union (No. 5)...
9— 6. The Mascot .....
9—13. Bill Goes in Business for Himself (No. 6) .....

MAJESTIC

8—11. The Saving Flame.....
8—16. Her Mother's Necklace.....2000
8—18. The Inner Conscience.....
8—21. A Lesson in Mechanics.....
8—23. The Second Mrs. Roebuck.....2000
8—25. Granny 2000
8—30. Franchy 2000
9— 1. The Milk-Fed Boy.....
9— 6. For Those Unborn.....
9— 8. Sierra Jim's Reformation.....
9—13. Women of the Early West.....2000
9—15. Every Man Has His Price.....
9—18. Down the Hill to Creditville.....

PRINCESS

8— 7. Her Duty .....
8—14. A Rural Romance.....
8—21. The Belle of the School.....
8—28. The Keeper of the Light.....
9— 4. His Winning Way.....
9—11. Sis .....
9—18. The Master Hand.....

RELIANCE

8—15. The Wagon of Death.....
8—17. Our Mutual Girl No. 31.....
8—19. Izzy Gets the Wrong Bottle.....
8—22. For the Last Edition.....
8—24. Our Mutual Girl No. 32.....
8—25. The Stolen Ore.....
8—29. Through the Dark.....2000
8—31. Our Mutual Girl No.33.....
9— 2. The Miner's Baby.....
9— 4. Turned Back .....
9— 5. In the Nick of Time.....2000
9— 7. Our Mutual Girl No. 34.....
9— 9. The Sheriff's Choice.....
9—12. Broken Nose Bailey.....
9—14. Our Mutual Girl No. 35.....
9—16. The High Grader.....

ROYAL

8—15. Cupid Dances a Tango.....
8—22. His Long-Lost Friend.....
8—29. A Run for His Money.....
9— 5. O'Flanagan's Luck .....
9—12. The Prodigal Husband.....
9—19. The Horse Trader.....

THANHOUSER

7—19. Harry's Waterloo .....
7—21. The Pendulum of Fate.....2000
7—26. From Wash to Washington.....
7—28. The Messenger of Death.....2000
8— 2. The Butterfly Bug.....
8— 4. The Guiding Hand.....2000
8— 9. Little Mischief .....
8—11. In Peril's Path.....
8—16. Her Big Brother.....
8—18. McCarn Plays Fate.....2000
8—25. A Dog's Good Deed.....
8—30. Art the Artist.....
9— 1. A Mother's Choice.....2000
9— 6. Little Mischief .....
9— 8. Jean of the Wilderness.....2000
9—11. In Danger's Hour.....
9—13. The Emperor's Spy.....
9—15. Gold .....

INDEPENDENT RELEASES

ECLECTIC FILM COMPANY

Max's Feet Are Pinched, C., half reel .....
Picturesque France, the Valley of Jonte, C., half reel.....
Doubles Bring Troubles, C..... 700
Prairie Dogs, E..... 300
Black Roderick, D.....
Pathé Daily News No. 60, N.....
The Pawn of Fortune, D.....
Pathé Daily News No. 61, N.....

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

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5— 5. The Monomaniac 3000

PICTURE PLAYHOUSE FILM COMPANY

7—29. Lupin, the Gentleman Burglar.....3000
8—10. The Oath of a Viking.....3000
8—19. The Next in Command.....4000
8—26. The Film Detective.....4000
9— 5. The Poison Pool.....5000

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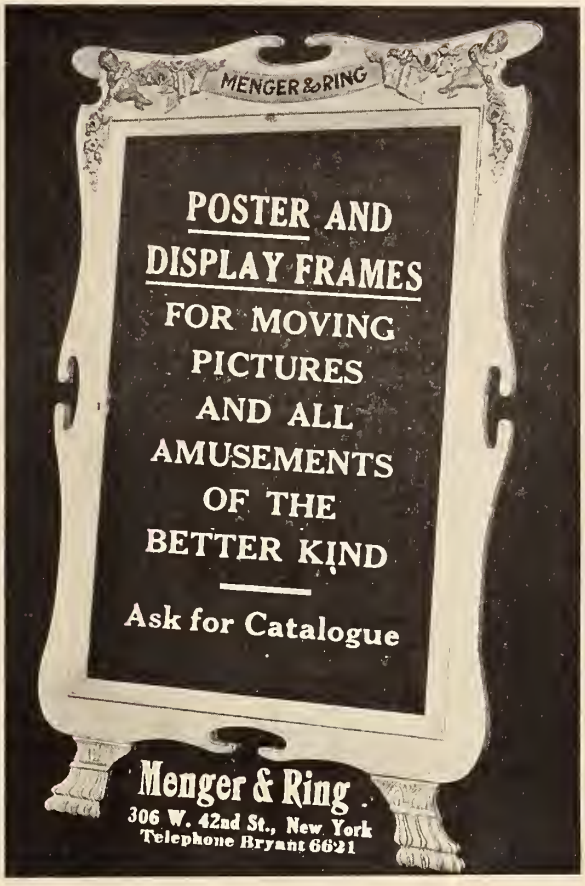
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A Fool There Was.
Take Me Back to Frisco Town.
Shadows.
Father Came Home with the Milkman in the Morning.
Dear Old Girl.
What a Wonderful Love That Would Be.
When I Dream of Killarney.
Down in Our Old Country Town.
In the Valley of the Moon.
Let's Go Back to Sweetheart Days.
Just a Black Sheep That Strayed from the Fold.
Let Us Kiss and Make Up Again.
There's a Lonesome Little Girl in a Lonesome Little Town.
She Was My Dad's First Sweetheart.
Down Where the Old Road Turns.
Push It Along.
She's Just a Bird in a Gilded Cage.

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"THE FORTUNE HUNTER"
6 Reels *By Winchell Smith* *Produced by Barry O'Neil*

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Produced by George Terwilliger

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5 Reels By Edwin Arden "EAGLE'S NEST" *Produced by Romaine Fielding*

"MARAH, THE PYTHONESS"
3 Reels *By Clay M. Greene* *Produced by Joseph W. Smiley*

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"THE TWIN BROTHERS VAN ZANDT"—Two Reel Drama	.... Wednesday,	September 16th
"THE DOUBLE LIFE"—Two Reel Drama	..... Thursday,	September 17th
"FOR REPAIRS"—Drama	..... Friday,	September 18th
"PINS ARE LUCKY" / "THE GERMAN BAND"	Split Reel Comedy ..... Saturday,	September 19th

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SEATTLE	WASHINGTON	819 THIRD AVENUE
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In and Out of Los Angeles Studios

(*Continued from page 59.*)

William Hiller, a German motion picture producer, is a new member of the Los Angeles colony—being connected with the Los Angeles Film Corporation in charge of production. Mr. Hiller was on a tour of the world and had just reached Los Angeles when he learned it would be impossible for him to return to Europe.

He immediately sought employment. For the past two years he was connected with the Deutsche Kinnematographische Gesellschaft as director and playing leads, and prior to that time was with many of the leading manufacturers of the Continent.

It is the intention of the Los Angeles corporation to make five and six-reel pictures, with a release to be sold by States right each month. Production of the first picture will begin shortly. One reel of comedy will he made each week.

Mrs. Chauncey Ward Badly Injured

The Marshal Neilan Kalem comedy company was at San Pedro recently where another sea picture was made. In this Ruth Roland was featured.

Mrs. Chauncey Ward, character woman for the Sterling Motion Picture company, was badly maimed when a Hollywood-Los Angeles street car on which she was riding, collided with a heavy truck, and it will be several weeks before she will be ahle to appear before the camera. Lon Chaney, of the Universal,' passed a moment after the accident happened, and by experience gained in motion picture accidents rendered first aid to the injured.

The comedians and comediennes of the Al Curtis Joker Universal company have been filming a hurlesque of the European war, "The Battle of the Nations," which in a comedy way will show the far-reaching effect of the great international conflict.

Murdock McQuarrie has been featured in a one-reel heart interest story, "Foundlings of Father Time," filmed hy Director Charles Giblyn at the Universal studio.

Completes Latest "Trey o' Heart"

Al Cristy and his funmakers recently made for the Joker Universal hrand a Pullman car comedy, "All Ahoard."

"Disillusioned," a one-reel Victor picture made by Jacques Jaccard, with J. Warren Kerrigan and Vera Sisson, makes an appeal for all to go back to the simple life. George Periolat plays a good character part.

In "White Roses," Rohert Z. Leonard directs and plays the part of a circulation manager of a hig city daily, opposite Ella Hall as a little street newsgirl. The story is of a heart interest nature and the picture consists of one reel.

The Wilfred Lucas Gold Seal company making the "Trey o' Hearts" serial, has completed the ninth installment.

INCORPORATIONS

At Providence, R. I.:

THE WORLD INDEPENDENT FILM COMPANY. Engage in theatrical enterprises and manufacture and sell films for motion picture machines, $250,000.

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SEPTEMBER 26, 1914

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

ATTACK ON WAR FILMS RENEWED



VOLUME X NUMBER 12 PRICE, 10 CENTS


THE TREY O' HEARTS
BY LOUIS JOSEPH VANCE
THE MASTER PROBLEM PLAY
IN FIFTEEN STORIES
FEATURING
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PRODUCED BY WILFRED LUCAS
UNIVERSAL
MOVING PICTURES



One Two-Part Photoplay a Week

Friday, Sept. 25—The Death Mask
" Oct. 2—One of the Discard
" " 9—The Sheriff of Muscatine
" " 16—The Word of His People



Three a Week

Monday Sept. 21—He Loved the Ladies
Thursday " 24—The New Janitor
Saturday " 26—Fatty's Debut
Monday " 28—Hard Cider

IMPORTANT NOTICE

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.



One Two-Part Photoplay a Week

Wednesday, Sept. 23—Parson Larkin's Wife
" " 30—The Right to Die
" Oct. 7—The Boss of the 8th
" " 14—The End of the Galley
" " 21—Shorty and Sherlock Holmes



One Two-Part Photoplay a Week

Thursday, Sept. 24—The Test of Flame
" Oct. 1—The Gamekeeper's Daughter
" " 8—The Whiskey Runners
" " 15—Jimmy
" " 22—The Power of the Angelus
" " 29—Eric the Red's Wooing

Released Exclusively Through The Mutual Film Corporation

Pennants—Beautiful bright colored pennants of the four brands can be had by sending to the PUBLICITY DEPT. 35 cents for one, $1.25 for set of four.

Photos—8 x 10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, $1.00 for set of eight.

Keystone Mabel in Four Poses 50 Cents

New York Motion Picture Corporation

FORTY-SECOND STREET and BROADWAY, Longacre Building, NEW YORK

Cosmofotofilm Co

"Where the real features come from"
presents

"ENGLAND'S MENACE"

By Bannister Merwin IN THREE PARTS Produced by Harold Shaw
(Copyright, 1914)
Filmed by The London Film Co., Ltd.

THE GREATEST MONEY-MAKER OF THE SEASON



London Film Co.
(Trade Mark)



OVERFLOWING WITH EXCITING SITUATIONS THAT GRIP THE AUDIENCE FROM START TO FINISH



London Film Co.
(Trade Mark)

Miss Edna Flugrath as "Lady Betty" in *"England's Menace."*

NOW IS THE TIME TO ACT! ONLY A FEW STATES LEFT NOW!

on this most timely and momentous Feature Film pronounced by the leading Exhibitors and Critics to be one of the greatest and most exciting Films ever presented to the American Public.

Read what the "Billboard" says:

There are war pictures and war pictures, but the Cosmofotofilm Company has to offer in "England's Menace" a photo-play dealing with this subject that is far beyond the average "timely" picture now being exploited. Although the production is of unusual dramatic strength, *there are no actual scenes of carnage or battle,* the entire play is ominously "silent" in this respect, which adds to its gripping power. In short, it is a feature that should go big in any theatre, as it will stir up patriotism in the breast of anyone, regardless of nationality.—*Billboard,* 9/12/14.

NOTE: "England's Menace" will shortly be followed by "England Expects ——"

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Cosmofotofilm Co

WORLD'S TOWER BUILDING, 110-112 W. 40TH STREET, NEW YORK

Be sure to mention "THE MOTION PICTURE NEWS" when writing to advertisers.

MASTERPIECE FILMS **MASTERPIECE FILMS**

Release Date Soon To Be Announced

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IN

"The Hoosier Schoolmaster"

(FIVE REELS)

A Comedy-Drama Adapted From the Novel of

EDWARD EGGLESTON

To make a refined and spontaneous comedy of the first order.

To avoid the exaggerated and hysterical type of melodrama, the unnatural in acting and the improbable elements of plot—this has been the aim of the producer.

"THE HOOSIER SCHOOLMASTER" has been translated into a dozen languages. In every paragraph there is a sob or a smile. In every foot of the film there is a tear or a laugh. It is a story of everyday men and women. All great stories have been such.

We will negotiate with first-class houses on a commission basis. We will sell to reputable state-right buyers. Write or wire.

M. DE LA PARELLE, Producer
ELLIOTT J. CLAWSON, Assistant Producer

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BANGOR	MAINE	123 FRANKLIN STREET
BOSTON	MASSACHUSETTS	218 COMMERCIAL STREET
BUFFALO	NEW YORK	122 PEARL STREET
BUTTE	MONTANA	50 E. BROADWAY
CALGARY	ALTA, CANADA	85 McDOUGALL BLOCK
CHICAGO	ILLINOIS	429 S. WABASH AVENUE
CHICAGO	ILLINOIS	139 N. CLARK STREET
CHICAGO	ILLINOIS	19 S. WABASH AVENUE
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CLEVELAND	OHIO	1022 SUPERIOR AVENUE, N. E.
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DENVER	COLORADO	1448 CHAMPA STREET
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FILM CO.

AVENUE, NEW YORK

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SEATTLE	WASHINGTON	819 THIRD AVENUE
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BOSWORTH

Presents

"The Pursuit of the Phantom"

Written and produced by Hobart Bosworth

The writing end of the motion picture business is by no means new to Mr. Bosworth, although this is his first five-reel drama. He is the author of over a hundred photo plays of great success, and is a master not only of photo play technique, but of the creation of strong dramatic plays of extraordinary screen value.

"The Pursuit of the Phantom"

is an absolute innovation. In it Mr. Bosworth is supported by Courtney Foote, the eminent English actor.

Get in touch with your nearest Paramount Exchange at once for bookings.

Released October 1st, exclusively, through the Paramount Program.

BOSWORTH, Inc.

Los Angeles, California

New York Office: 806 Times Building

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CREATED A NEW VOGUE IN THE REALM OF COMEDY
IN
GEORGE RANDOLPH CHESTER'S

"THE MAKING OF BOBBY BURNIT"





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IS HEAD CLERK AND OFFICE BOY &
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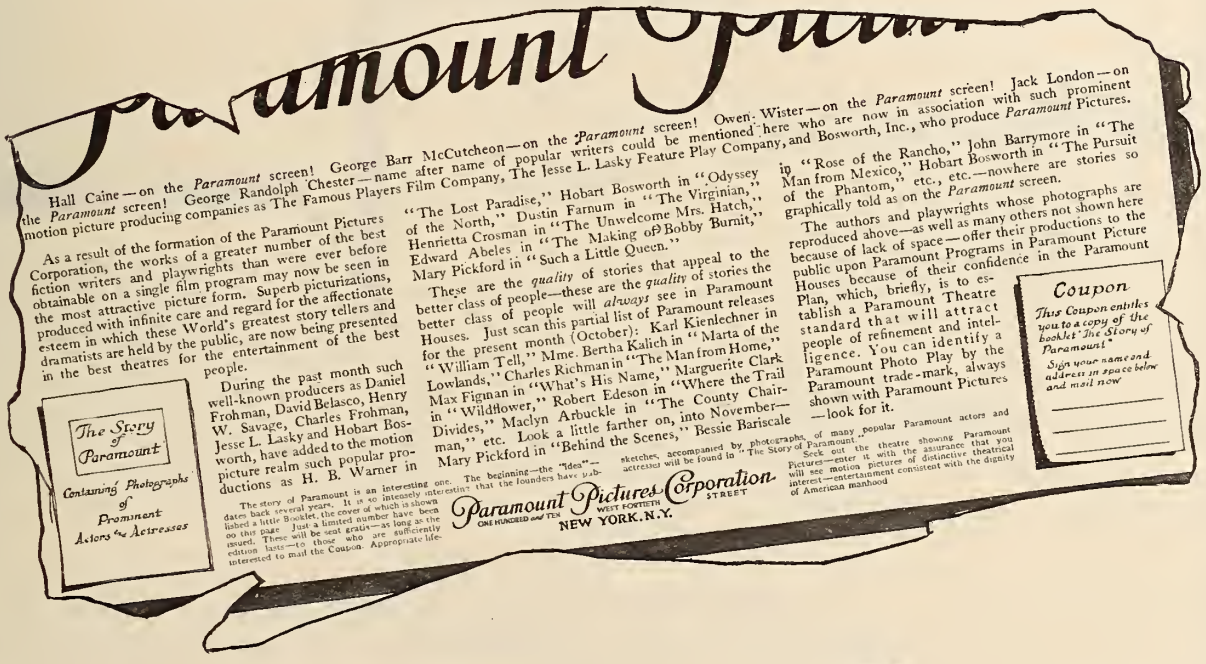
Pictures

On the opposite page we show a reproduction of our page ad to appear in the October 3rd issue of the Saturday Evening Post—the second shot in our powerful publicity campaign.

As the reduction makes it difficult to read the **text** we have made a separate plate of that portion of the advertisement. The **text** is so important to exhibitors we are reprinting it below in readable size type for your benefit.

You can now begin to grasp the important part Paramount Advertising is playing in the Paramount Plan—you can now see how it will benefit **you** when you sign the Paramount contract.

Write the nearest Paramount exchange today for all details.



Paramount Pictures Corporation
ONE HUNDRED *and* TEN WEST FORTIETH STREET
NEW YORK, N.Y.

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(Branch office at
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Orleans, La.; Denver, Col.; Montreal and Vancou

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Barrymore
Nightingale

New York State
(Branch office at Buffalo)

←NEW YORK

Greater New York
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218 West 42nd St.

Western Pennsylvania
Ohio
Kentucky
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(Branch office at Cincinnati, Ohio)

← PITTSBURG

Alco Film Service
212 4th Ave.

San Francisco Dallas, Texas; Atlanta, Ga.; New ver, Canada; offices will be announced next week

CORPORATION

42ND STREET, NEW YORK CITY

THE BOX OFFICE ATTRACTION CO. 130 W. 46th ST. NEW YORK
Presenting William Fox Features

The Square Triangle

In Three Reels of Impelling Heart Interest

A strong play beautifully presented by an intelligent cast of competent principals including Miss Jackie Saunders and Joe Singleton. One of the classiest picture dramas ever projected upon the screen. **Released September 28th.**

Watch for

Life's Shop Window

Life's Shop Window is a screenic adaptation of the world-famous novel of the same name by Victoria Cross, author of "Anna Lombard." This will be one of the biggest hits of the year and a sure-fire money-maker.

Released in October. Make your bookings Now.

ST. ELMO Makes Box Office Records

In scores of New York theatres, and in the best houses in many other sections of the United States, this wonderful six-reeler has surpassed the marvelous record it made at The New York Strand. Write for our St. Elmo brochure de luxe giving a graphic story of the play. Mailed free to exhibitors upon request. **Arrange for bookings now.**

Fighting the World

Released September 28th

Photographed on the memorable battle-fields of France and Belgium. Paper shows rulers of nations at war and their flags. Five reels.

Will O' the Wisp

Released September 21st

Greatest four-reeler in America. One thousand feet acted and photographed in the vortex of a raging flood. Business producing paper, heralds, slides.

Hereafter we shall release three multiple reel features and three single reel features each week and thereby mobilize a vast army of money-making exhibitors who will win continuous victories in their onward march to permanent prosperity.

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DALLAS—1907 Commerce Street
PITTSBURGH—121 Fourth Avenue
SYRACUSE—Eckel Theatre Building
BOSTON—10 and 12 Piedmont Street
KANSAS CITY—928 Main Street
DENVER—Ideal Building
SEATTLE—1214 Third Avenue
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and Eleven Other Cities

THE BOX OFFICE ATTRACTION CO.

WILLIAM FOX, President

EXECUTIVE OFFICES: 130 WEST 46TH STREET, NEW YORK

Spot Cash and Highest Prices Paid For Big American Features

Producers and Manufacturers: Give this announcement your undivided attention!! We will pay *spot cash* for strong special features of from five to seven reels. Subjects must be the best, photography beyond criticism, and the productions sufficiently powerful to insure box office successes. Exhibitors depend upon us to furnish crowd-drawing, money-getting attractions, and we will not disappoint them. If you have anything—or contemplate making anything—that meets these requirements, wire us, write us or call and make arrangements to show what you have.

EXCHANGES IN

NEW YORK—130 West 46th Street
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and Eleven Other Cities

THE BOX OFFICE ATTRACTION CO.

WILLIAM FOX, President

EXECUTIVE OFFICES: 130 WEST 46TH STREET, NEW YORK



Crowds Come and Come!

PACKED houses is the record wherever The Million Dollar Mystery is shown. The crowds *come and come!*

The popularity of this stupendous serial production is increasing by leaps and bounds. Episode No. 14 has just been released. The 23rd episode will complete the story. Each episode is in two reels—released every week.

You exhibitors who have not yet booked this wonderful Thanhouser attraction may arrange bookings on *all* episodes by applying *at once* to the Syndicate Film Corporation.

THE MILLION DOLLAR MYSTERY

Story by Harold MacGrath *Scenario by Lloyd Lonergan*

Thanhouser's Million Dollar Motion Picture Production

Remember, $10,000.00 will be paid for the best 100-word solution of the mystery. The Million Dollar Mystery is an independent release and may be obtained regardless of the regular program being used. More than 200 leading newspapers are now running this startling story by Harold MacGrath.

Exhibitors: Wire, write or call on the Syndicate Film Corporation representative nearest you for open booking dates.

SYNDICATE FILM CORPORATION

71 West 23rd Street, New York — Room 411, 5 S. Wabash Avenue, Chicago

or Syndicate Film Corporation Representative at Any Mutual Exchange in the United States and Canada

THE THANHOUSER THREE-A-WEEK

Tuesday, Sept. 22nd. **"The Varsity Race."** (2 reels.) College life portrayed in a beautiful film drama featuring Muriel Ostriche, Irving Cummings, Arthur Bauer, Nolan Gane, Carey L. Hastings, Ethel Jewett and Bill Noel.

Sunday, Sept. 27th. **"The Harvest of Regrets."** (1 reel.) A drama of western life featuring Morris Foster, Miss Kroell, Sidney Bracy and John Lehnberg.

THANHOUSER FILM CORPORATION, New Rochelle, N. Y

Head European Office, Thanhouser Films, Ltd., London, W. C., England

Distributed exclusively in United States and Canada through the Mutual Film Corporation



"When You See It In 'The News' It's NEWS"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Tel. 7650 Bryant NO. 220 WEST FORTY-SECOND STREET New York City

Volume X SEPTEMBER 26, 1914 Number 12

Facts versus Statistics

ISN'T it about time to lay aside forever the professional statistician's estimate of the number of motion picture theatres in the United States and Canada, and to accept the number which the trade itself has found and *knows* to be correct?

Why not?

Who is to gain by the inflated figures except the prospectus writer for the unprincipled stock jobbing concerns which unhappily are bound to arise in the field—or the magazine writer building his ridiculous tales of motion picture riches—or the publication laying absurd claims to exhibitor circulation?

* * *

THESE few will gain—so long as gullibility lasts And *these many* will lose:

(1) The advertiser who pays a high rate for a trade circulation two or three or five times greater than it possibly could be;

(2) The innocent investor who is led to believe that a big, eager market will at once absorb the producer's pictures;

(3) The prospective exhibitor who naturally estimates that with so many theatres in the country, his own town must have too few in proportion and who therefore rushes into a new business to his own disaster and to the hardship of the established theatres.

* * *

THE gravest danger that confronts the motion picture industry today—as every solid business man in it is fully aware—*is the danger of inflation.*

Inflation in production honey-combed the automobile industry two years ago, to the point of possible disruption, and so will the motion picture business suffer unless these wild tales of big markets and big profits are promptly squelched.

* * *

EVERY manufacturer of pictures and equipment knows full well—and to his cost—that the statistics of 18,000 picture theatres in this country and Canada are utterly *and expensively* misleading.

He isn't interested in statistics; he is interested in his *business.*

If the new manufacturer circularizes such a list, he will get back several thousand envelopes marked "NOT FOUND."

His follow-up circulars will each result in an alarming percentage of returns marked "REMOVED," "LEFT NO ADDRESS."

In the end he will acquire a list of theatres actually and fairly established in business, *less by forty or more per cent. than the statistical number.*

* * *

THEN he will find out more facts that the professional *statistician* does not know—for instance, that in the big cities, many so-called exhibitors do not read English; that many so-called theatres are little more than "holes-in-the-wall," and painted fronts; that their owners do not even claim to be exhibitors, or ask that recognition.

Every manufacturer knows these facts.

So do most exhibitors; and every organizer of national, state and local exhibitors' organizations knows these conditions so well that the statistician's wild guess excites downright derision.

* * *

THE trade publications know these facts—*or ought to.* It is a sad commentary on their circulations if they do not.

There is obviously, then, but one answer, and that is—that they have never even *attempted* to secure a *paid* and *genuine circulation.*

Otherwise they would—as obviously—know what the circularizing manufacturer finds out.

What must be thought of a publication which gravely assures the advertisers of an exhibitor circulation as large as the statistician's guess?

* * *

THE MOTION PICTURE NEWS' estimate of 7,000 *purchasing* exhibitors—which simply means exhibitors genuinely in business and regular buyers of pictures and high-class equipment—is based upon a subscription-getting campaign so thorough that its cost was upwards of $20,000.

No statistician's figures were used—but lists loaned by leading manufacturers and by exchanges and local dealers all over the country.

It is safe to say that there was not a single exhibitor in the country who was not systematically called upon by mail or through field representatives.

The results were of exceeding all-around interest,

and we saw fit to publish them in the interests of the trade.

Over one hundred field correspondents assisted in the work, and their findings were published in the "Market Review" number of The Motion Picture News of July 11.

This report, covering over forty pages of the issue, was *the first detailed exhibitor report ever compiled in the history of this industry.*

* * *

WE found out many things besides a statistician's numerical estimate.

We found, first, that this was utterly unfounded; and then we found that *numbers,* anyway, *had little to do with the situation.*

Everywhere the fly-by-night theatre was dying out in relatively large numbers, as the modern, well-built, well-equipped, well-managed theatre made its appearance and won its inevitable success.

One modern theatre is worth more to the industry than one hundred of the other kind—and to the public, and to itself.

The other is merely a *unit for the statistician;* it has neither dependability nor stability.

It is *a draw-back* to the swift upward growth of a splendid industry.

It represents too often an era we would rather forget. It is an unfair, often an illegitimate competitor of the *honest, substantial exhibitor.*

* * *

SEVEN THOUSAND *purchasing* exhibitors, running high-class up-to-date theatres turning back into the industry at least $35,000,000 a year constitute the backbone—and a very big one—of this industry.

Few other industries can boast such a retail outlet. These theatres feed the public taste for pictures.

There is *no room* for *many* more.

The present number will increase not much in number, but rather in size and in equipment and in better service to the public.

IN closing, if anyone doubts that the News' estimate of the *real* number of picture theatres in the country is far wrong, these excerpts from letters by men who *know* are illuminating.

This from an executive of one of the largest licensed companies:

> In answer to your letter of the 7th inst., after reading carefully over the enclosed article, I have come to the conclusion that you have just about hit on *the right dope.*

This from a leading executive of one of the three big consolidations:

> By exposing the "bull" in moving picture advertising, you have smacked the bullseye squarely.
>
> I drank in every word of your very frank and clever statement. My only regret was that you did not print it in type four feet high, studded all the way up and down with diamonds, so that it would compel the attention of the modern careless and thinkless reader.
>
> Go right on with it. Smash at it week after week and you are bound to compel the respect of every prospective advertiser.

This from a foreign producer:

> I wish to congratulate you upon the well-worded and convincing argument relative to the circulation of The Motion Picture News.

* * *

THIS from the advertising manager of one of the oldest and best known producing companies (licensed):

> Facts, not fancies, are the only testimonials of a legitimate business.
>
> Your "straight from the shoulder facts" are the *first legitimate argument* carrying any weight *ever set in type in a modern picture trade journal.*

This from a prominent exhibitor and league officer:

> Your conclusions as to the number and kind of exhibitors coincide *exactly* with my experience as a league organizer throughout the country.

William A. Johnston.

"LEGITIMATE" AND FILM MANAGERS JOIN HANDS AGAINST TAX

Special to The Motion Picture News

Milwaukee, Wis., Sept. 15.

THE local motion picture men and the theatrical men of this city have joined hands in a fight on the proposed war tax on theater tickets or films.

Working with Congressmen Cary and Stafford they are bringing every influence to bear to defeat the proposed tax.

A petition signed by Sherman Brown, of the Davidson Theater; Charles Newton, of the Shubert Theater; James Higler, of the Majestic; J. W. Whitehad, Gayety; Rod Waggoner, of the Club, and Charles H. Phillipps for the local picture men, was forwarded to Washington.

This is the first time that the theatrical men and picture men have ever gotten together for their mutual benefit. The move is of unusual significance, as heretofore the theatrical men and the exhibitors have been rather antagonistic, especially in the last few years since the pictures have made such great inroads into the "legitimate" and vaudeville fields.

But now that their interests are threatened they forget the old feud, and it would not be surprising to see some sort of combination effected between the Theatrical Manager' Association and the Milwaukee Motion Picture Exhibitors' Association as the outcome of the tax agitation.

A plan of this sort should not present many difficulties as Thomas Saxe, of the Saxe Amusement Company, is a member of both organizations, and their interests are becoming every day more identical.

That the two organizations would if they reached some sort of an agreement to work together exert a tremendous power through the newspapers cannot for a moment be denied, and both sides could gain much through it.

FEATURES POPULAR IN ARIZONA

Special to The Motion Picture News.

Phoenix, Ariz., Sept. 12.

AS an indication of the inroad of the feature on the regular service, the Arizona theater with an off the path location where afternoon performances are out of the question, has hung up a new record since the introduction of the Paramount service.

The theatre started the feature program some time back in the very hot weather, and despite the handicap of location and the heat, has built up a splendid trade with the Famous Players releases.

Harry Nace, who is handling the house, is one of the veterans of the business in Phoenix, and was far-sighted enough to secure the Paramount when it was begging for a customer in this section. The service lends itself easily to newspaper advertising.

NEW YORK AND LOS ANGELES AUTHORITIES OPEN CAMPAIGN AGAINST WAR FILMS

Commissioner Bell Takes Action to Suppress Exhibition of Pictures He Considers Likely to Excite Race Feeling Among Metropolitan Audiences—Subjects Must Be "Neutral," He Declares—Pacific Coast Censors Objects to Military Scenes Not Actually Taken Abroad

WITH an officious zeal that would be ludicrous if it did not have a serious aspect inasmuch as the action indicates a tendency to meddle with matters with which they have no moral right to interfere, the municipal authorities of New York, San Francisco and Los Angeles have placed curbs of various degrees of harshness on war films.

The San Francisco police led in this arbitrary interference with the business of motion picture theatres two weeks ago. Following their unwarranted move in a matter which can be best regulated by the exhibitors themselves, the Los Angeles censor board, organized in a misguided reform spirit, issued a fiat against pictures which are supposed to arouse race prejudice.

Then New York City, for once the tail-ender in any movement, good or bad, followed in the wake of the lesser communities.

WITH a touching regard for the peace and quiet of its cosmopolitan sojourners, the License Bureau on September 16 issued orders for the suppression of supposedly inflaming war pictures.

Commissioner Bell has assumed that producers of motion pictures and exhibitors are unable to see where their own interests lie and the nature of their obligations to the public they serve.

The effect of this action on the part of the New York and Los Angeles municipal authorities upon the censor boards of the country who have not adopted an official attitude toward war films may well come in for consideration at this moment.

PENNSYLVANIA and Ohio have not been heard from as yet, but the utterances of the mayors of one or two Ohio cities indicates that an announcement of some kind may be expected from the Columbus headquarters of the Buckeye censors before long.

If the censors move at all, it is likely to be in a direction prejudicial to the dealers in war films and it behooves the members of the trade liable to be thus affected to take counsel on the issue.

Films in New York City must remain neutral during the European war. That is, they must not display pictures showing favoritism toward any particular country, and between pictures there must not be any demonstrations or set pictures tending to stir up race feeling

The foregoing is the sense of orders issued by License Commissioner George H. Bell to fifty inspectors who began an investigation of complaints to the effect that in many of the motion picture theatres offensive pictures are already being exhibited.

THE inspectors from the License Department have also received information that many film makers, having sounded public sentiment, are now staging mimic battles, which will be ready for the nickelettes and the theatres in a few weeks.

These pictures are supposed to represent actual scenes from the battle-front in France, Belgium and Eastern Prussia, according to the commissioner.

"From what I can learn," said Commissioner Bell, "many of these pictures promise to be very one-sided. I cannot say just now which countries the film-makers are giving the best of the bloodless conflicts. At any rate, the pictures, if shown the way they are being prepared, will stir up a lot of feeling.

"Some of the pictures referred to are being made in this city. Others will come from France, England, and even Germany.

THE German pictures will show the Kaiser's troops chasing the allies all over the lot. Those from France and England will demonstrate a bayonet charge by Highland, Irish and English troops, with coattails of German infantry for a background. I believe this is against the spirit of neutrality as proclaimed by President Wilson."

Los Angeles Censors Object to "Fake" War Films

Special to The Motion Picture News.

Los Angeles, Sept. 14.

LOS ANGELES board of censors, at a meeting Tuesday, unanimously decided to condemn all motion pictures purporting to be actual scenes of the war in Europe which are not genuine.

The action was taken by the board following a request by A. P. Tugwell, owner of the Globe Theatre at Jefferson street and Central avenue, president of the Exhibitors' League of Southern California, vice-president of the National Association of Motion Picture Exhibitors which was merged with the Exhibitors' League of America at the Dayton convention, and who is also a member of the board of censors.

According to members of the board the ban will not extend to genuine motion pictures of scenes of real battles, military formations, or other pictures of the European struggle which the military officers of the respective country have permitted to be made and exported.

"IT will be best for exhibitors to attempt to aid rather than retard the attempt of President Wilson to maintain a strict neutrality," Mr. Tugwell said, following this action of the censors.

"So-called war pictures are likely to inflame the minds of some of the people making up the motion picture audience, and to my knowledge pictures of rulers have been hissed when projected on the screen.

"The President has advised against discussing the war, and I do not believe any make-believe European war picture can be shown that will not favor one or the other side of the great conflict.

"On the other hand, genuine pictures will be of a very educational nature and serve to show the horrors of war, which will be a great lesson."

NEW GEORGIA THEATRE UP TO DATE

Special to The Motion Picture News.

Atlanta, Ga., Sept. 16.

A new motion picture theatre which, it is said, will be one of the finest in the State, will be opened in Milledgeville, Ga., about the middle of September.

Edmund Reid, manager of the Colonial Theatre, is owner of the new picture house. A special lighting and ventilation system will be installed, and the theatre will be sufficiently large to accommodate 250 persons without crowding.

STRAND LAUNCHES ADVERTISING WAR

Manager Harold Edel, of the Strand, Buffalo, N. Y., has commenced a large advertising campaign this fall to let patrons know of his excellent attractions at the low admission price. Large advertisements in the papers and billboards will be used in this campaign.

BAGGOT IN SERIES OF RURAL PLAYS

"The Silent Valley," a two-reel feature recently released and featuring King Baggot in an ultra-rural role proved such a success that the Imp Company has decided to release several other film dramas showing Mr. Baggot in the rough and ready.



KING BAGGOT

"The Mill Stream," a two-reel feature will be the next along this line. Most of the settings for the play were taken at Smithtown, Long Island, N. Y., where Mr. Baggot with his company has been motoring every sunny day.

George Lessey is the director of the piece.

ECLECTIC FIRM A WINNER

Manager Roberts, of the Hudson theatre, Albany's newest addition to the film world, struck a winner when he showed "On the Border," an Eclectic film featuring Elsie Esmond.

As a result of her popularity the Hudson theatre was crowded at every performance, and there were enough people turned away to fill the house a couple of more times. It is believed that Mr. Roberts could have shown the film for three days, doing capacity at every performance.

ADMISSION PRICE RAISED TO TWENTY-FIVE CENTS

Special to The Motion Picture News

Omaha, Sept. 16.

W. E. White and his wife of Beresford, S. D., were in Omaha the other day.

They report that the exhibitors in Beresford have raised their prices to fifteen and twenty-five cents admission, with a straight admission of twenty-five cents for special features.

Union Musicians Call Strike in Trenton, N. J.

President of the National Union, However, Visits the City and Demands that the Dissatisfied Members Go Back to Work

Special to The Motion Picture News

Trenton, N. J., Sept. 17.

THE Musical Union of Trenton made an unsuccessful attempt to coerce the Taylor Opera House and the State Street Theatre, the largest of the city, combination houses, by pulling out the orchestras during the show.

The demand was that each house should put in two extra men, increasing the size of the orchestra from four to six men, at salaries of $19 each.

The managers received assurance one day that they would be given two weeks in which to comply with the ruling of the local organization, but the following day, when the houses were filled from pit to dome, William Carman, president of the local, delegated Fred Ruhlman, a member of the executive committee, to call the men out.

The men were taken from the houses and the audience was left without music for the vaudeville acts and pictures. Both houses were fortunate enough to have people playing who could perform on the piano, and with actors in the pit furnishing a musical program, the show went merrily on.

Public sentiment was against the move, and Frank Crothers, president of the National Union, upon learning of the injustice of the action, visited this city, conferred with the managers of the two houses and the members of the union and demanded they return to the orchestra pits and give the house managers two weeks' time to decide the matter, as they had at first agreed.

The members of the orchestra in each house are against the move, it is said, to increase the number of men, and claim that it is unnecessary and that it prevents any possible increase in their own salaries.

They also declare that picture houses are not unionized and that the members who are in control of the Trenton local earn their livelihood in barber shops and potteries, and in professional life they have taken up music as a side line, as it were, making extra money at night by playing at sociables and in restaurants, commanding the union wages.

A prominent member of the organization declared that the men who are not making a livelihood at music are gambling with the positions of the men who depend upon theatre work for their living.

Because of this difference between the men and the managers of the house the rivalry that has existed between the State Street Theatre and the Taylor Opera House is now broken, and the managers, Herman Wahn, of the State Street, and Montgomery Moses, of the Opera House, have formed an alliance which will prevent, it is said, the union from winning the fight.

The managers are willing to allow an increase of $2 per man, if the orchestras are kept at the present size. Should the unions refuse to agree to this, the houses will fight the question at issue, it is said.

In the meantime, the small theatres in the city are on an anxious seat, as it will mean death to a number of them if they are forced to employ union musicians.

R. G. Preston.

Springfield, Ill., Theatre Raises Prices

And the Patrons of the Grand Pay the Increase with Good Grace—"Home Made" Pictures Prove Popular

Special to The Motion Picture News

Springfield, Ill., Sept. 15

SPRINGFIELD film devotees now have a theater devoted exclusively to showing the larger motion picture productions. That they appreciate it is attested by the large attendance.

Messrs. Adolph and George Kunz, proprietors of the Grand theater, have switched from the usual three-reel program and have contracted for the new Paramount releases.

They have increased the admission price from five cents to matinee prices of five cents for children and ten cents for adults, and night prices of ten cents for children and fifteen cents for adults, the night prices going on at 7 p. m.

Their first offering, Mary Pickford in "The Good Little Devil," drew big crowds for the two days it was shown. "The Lost Paradise," with Henry B. Warner and Catherine Carter in the leading roles, followed the Mary Pickford offering and drew big business.

The proprietors of the Grand will get all the releases of the Paramount Picture corporation, which included the appearance in films of such notables as Bertha Kalish, Charles Richman, Henrietta Crosman, Margaret Clark, Maclyn Arbuckle, Edward Abeles, Hobert Bosworth, John Barrymore and others.

Springfield has just seen its first home-made motion pictures, and every one who saw them likes them. Fred W. Vermillion, who a short time ago installed a motion picture camera, snapped the parade of the Illinois Grand Commandery, Knights Templar; the Shriners' parade on the day of the ceremonial session of Ansar Temple of Springfield, the baby temple of Shrinedom in America; and the Labor Day parade in which thousands of union labor men of Springfield and Decatur marched.

Big Export Field Open in Latin America

European War Has Cut Off the Supply Which Central and South America Depended Upon, to Such an Extent That Producers in the United States Now Have an Unparalleled Opportunity to Capture a Motion Picture Field of Unlimited Possibilities

A GOLDEN harvest awaits producers of motion pictures in Central and South America. The manufacturers in the United States should awake to a realization of this at once.

The people in the Latin-American countries below us are in the right mood to buy every kind of film that we bring out. Film drama has become a stable part of the entertainment of the South and Central Americans. In all the seaport towns it has affected regular drama, vaudeville, and even the standby of the music-loving Latins, opera.

And when it comes to interior towns they have taken to photo plays with all the earnestness and delight of the small-town inhabitant in the United States.

Since the beginning of the industry manufacturers of Latin affiliation, the French, Spanish and Italians, have been supplying South America with films.

BECAUSE they took the trouble to study the requirements of the public they intended to sell, they got the business that Americans should have had but which they failed to get through crass negligence and indifference.

The Americans in this field have acted the same as other manufacturers in this country have acted toward export trade below the equator on this hemisphere.

But now conditions have changed to such an extent that American manufacturers of all kinds, particularly those in the film business, cannot afford to ignore them any longer.

This change has been brought about by the European situation.

ON account of the war the supply of new films has been cut off. There is no output of photo drama in France, Spain or Italy, the chief sources of films in Central and South America. And of course the demand has not abated in consequence. On the other hand, it is increasing in leaps and bounds.

So there is the situation which offers the manufacturers in this country unrivalled opportunities for capturing an already large and rapidly increasing film market.

Do we want it? Why not?

Here is a chance for the American producers to jump in and cinch the lion's share of a big field. By studying the situation with the same close attention that is ungrudgingly given our local markets the American producers should be able to hold it against all comers later on when foreign manufacturers again begin producing.

THE people in the Latin-American countries are now looking forward to the United States for their supply of films. This certainly should make it easier for our producers to get a half-nelson on the export business.

For some reason or other, the importance of going after the Latin-American business without delay has not impressed itself on our manufacturers. Some, to be sure, have seen the opportunity and are losing no time, but the majority have not shown evidences of appreciating the unlimited business just waiting them for the asking.

Indeed, this procrastination has astonished the people below the Rio Grande. They naturally supposed that Americans with their keen foresight and business acumen would instantly recognize the bumper orders ready for the first enterprising manufacturer who sent a capable man on a film scouting expedition.

Numerous letters have come north from puzzled exhibitors and exchange men, asking for explanations of this American indifference.

One correspondent, Manuel Cespedes, in Costa Rica, voices the general South American sentiment, in a letter which, in addition to this complaint, contains many interesting observations on general film conditions in his country.

THE letter follows:

Why is it that producers in the United States do not endeavor to supply the motion picture market in Central America? We would be glad to see a branch office of any of the regular program firms established in this city, San Jose, or any of the other cities of this republic. An exchange would have a hundred theatres ready to take a regular service continually.

We get the Pathé pictures here and the exhibitors like the subjects made by this company, but we want an opportunity to make a wider selection, possible only with releases presented to us for consideration by more than one firm.

If Americans pin their faith on the slogan "America for Americans," why stop at the canal? They should begin to think of pushing their goods in all the countries south of the zone. Now that the export trade of Europe is dead the Americans have a chance, unlimited in scope.

THIS not only applies to the export trade of the United States in general, but in respect to the film business in particular. Is it laziness or what that prevents your manufacturers from making this expansion?

In sending representatives they should, however, take a tip from the Germans, who always made it a point to study our needs. They never made the mistake of sending an agent who could not speak Spanish fluently. Films always had the titles in Spanish. What few American pictures we received have in the majority of cases had the titles in English.

The producers should stop and put themselves in the place of our people. How can the spectators follow the story of a play with titles in an alien language? How would an audience in the United States receive an Italian or French picture with all the titles printed in a foreign tongue?

And, by the way, do you know that we Costa Ricans are ahead of you Americans in some respects?

We have seen many films long before they were shown in the theatres of the United States. For instance, we exhibited "Germania" on January 15, this year, "Les Miserables" on July 28 of last year. When "The Last Days of Pompeii" was advertised as coming we were showing the picture here.

WE play to excellent business, though there are only three millions of people to draw from against your ninety-five millions. Our prices are much better. The American exhibitor charges about twenty-five cents, but we get about a dollar in gold.

Now, as to getting American-made pictures. I got in touch with one of the big releasing companies some time ago and it wanted a guarantee of two thousand dollars and two dollars a week for twenty reels, which I consider exorbitant. I wrote another big producing concern, and the management referred me to the Paris branch. On taking up the matter with the branch in France I was informed that spot cash was necessary with each order.

Of course I realize that these companies naturally did not feel like making shipments so far away on credit.

(Continued on page 50.)

$500,000 Theatre Opens in Buffalo

Shea's Hippodrome Calls Forth Encomiums for Rich Decorations and Conveniences for Patrons—Has $25,000 Orchestral Organ—Various Features of Its Decorations and Furnishings Combine to Make It One of America's Beautiful Photoplay Theatres

Special to The Motion Picture News.

Buffalo, Sept. 16.

SHEA'S Hippodrome, which opened its doors to the public Monday, August 31, and Buffalo theatergoers will surely have reason for self-congratulation in the magnificent half-million-dollar Photo Playhouse, Manager Shea has added to the city's places of amusement.

The property on Main street, near Chippewa street has remained idle for many years, and there has always been a question as to the form of improvement that would eventually be made on the site.

Mr. Shea purchased the property from B. F. Keith, who had abandoned it as a theatre site some years before. As soon as Mr. Shea came into possession immediate plans were made for the erection of a theatre, although the policy of this house was not decided upon until the present season.

Shea's Hippodrome is one of the most beautiful playhouses in America. The entrance is on Main street through a lobby one hundred and ten feet long, beautifully decorated in old ivory and gold with seven hundred electric lights hidden in the beamed ceiling and each beam supported at the sides by a magnificent and massive figure.

The floor is of mosaic tile and a wainscot of English veined marble six feet high makes even this gorgeous approach to the theatre itself but a faint promise of the beauty that lies beyond.

Leaving the lobby one finds himself in the foyer and again the eye sweeps a distance of one hundred and thirty feet to the exit beyond on Pearl street. Rich carpets of velvet in deep red cover the Kompolite floors, blending into the old ivory decoration of the walls with their beautiful panels of old rose silk tapestry.

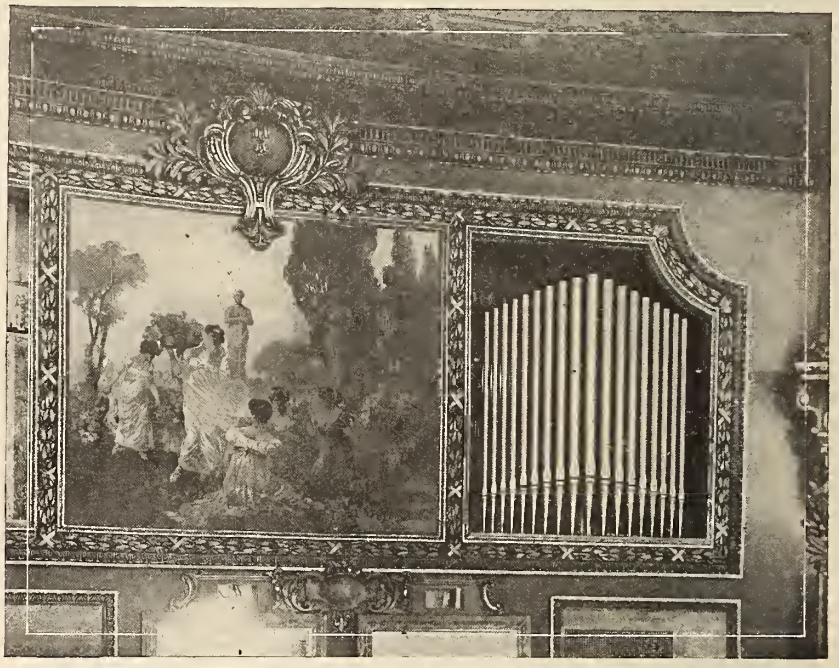
This foyer leads across the entire width of the Auditorium as the right wall of the theater itself stretches along Pearl street. The auditorium itself unfolds wonder after wonder of beauty everywhere, and soft tones and the indirect lighting of the dome and side decorations tend to soften and bring the immense space into cozy and refined proportions.

Instead of the high ceiling under the balcony on the orchestra floor, so familiar to Buffalo theatregoers, the ceiling has been lowered in Shea's Hippodrome and the space between the ceiling and the balcony floor has been converted into a commodious mezzanine reached by two marble stairways, each nine feet wide, located at either side of the auditorium.

There is only a comparatively slight rise to this mezzanine, and from it the patrons enter the balcony on a level, thus eliminating the long climb to the balcony itself, which has been in the past a hardship for many theatre patrons.

The main ceiling of the auditorium and the ceiling of the orchestra under the mezzanine, are beautifully panelled and beamed with ornamental plaster work, and the private boxes and proscenium arch are as elaborate and artistic as modern ideas can make them.

The massive dome in the main ceiling is illuminated by indirect lighting and adds greatly to the pleasing effect of the auditorium and is beautifully decorated with a painting in soft tints called "The Dance of the Hours." The hours symbolize life from its Springtime to its dying embers of midnight.



DETAIL OF THE ORGAN IN SHEA'S HIPPODROME, BUFFALO, N. Y.

Magnificent paintings are seen at the right and left of the proscenium arch.

In the orchestra pit is placed a $25,000 orchestral organ as well as a well-balanced orchestra; the organ also fills the space over the private boxes on either side of the house; the bronze gold of the majestic organ pipes adding to the dignity of the detail of the entire auditorium.

New Grand Rapids Theatre Begins Career

House Well Decorated and Equipped with Latest Devices, Including a Sprinkling System—Uses Two Projection Machines

Special to The Motion Picture News.

Grand Rapids, Mich., Sept. 16.

A NEW motion picture theatre, the Princess, has opened on the site of the old Garrick on Monroe avenue, N. W. The theatre is under the management of A. S. Davis and Son, managers of the Lyric Theatre, and it is one of the cosiest picture houses in the city and has a seating capacity of 300.

The decorations are in ivory and gold, the indirect lighting, set in attractive gold fixtures, is restful to the eyes.

A fan ventilating system changes the air every two minutes and during the summer the temperature can be kept at seventy degrees, regardless of the weather while in the winter the warm air is kept fresh.

The operating room in which two machines are installed is of steel and concrete fireproof construction; it is also fitted with a sprinkler system just as an additional precautionary measure. The exits are fitted with panic doors and every safety measure has been taken.

"BUSINESS AS USUAL," BRITISH TRADE SLOGAN

Loss of Continental Films Made Up by British and American Supply, Says Manager Kimberly of Thanhouser, Ltd.—American Film Makers' Chance at Hand—War Picture Craze Only Temporary, He Thinks—"Exhibitor Is King in England"

"REALLY, we in the cinema business in London are not nearly as hard hit by the war as you might think. The supply of German, French and Italian films is shut off, it is true, but as American and British productions control 70 per cent. of the market, anyway, and the supply of these films is as plenteous as ever, that result of the war has not disconcerted us at all.

"The time-honored phrase of the British merchant 'Business is as usual,' has become a by-word in the motion picture business in London. The trade papers have taken it up, the film dealers and exhibitors are building on it. And it is actually true. Business *is* as usual."

This was the reassuring outline of the state of the British motion picture world given by Paul Kimberly, manager of Thanhouser Films, Limited, of London, to THE MOTION PICTURE NEWS a few days ago.

Mr. Kimberly came over on a flying visit to the States, undaunted by the discomforts of traveling on a refugee ship in war time, and returns within a week or so, to resume his congenial duty of increasing the circulation of Thanhouser films in the United Kingdom.

War Film Craze Only Temporary

"IN some of the garrison and seaport towns," Mr. Kimberly continued, "the motion picture theatres have been turned into hospitals by the authorities, along with other buildings of a commercial or public nature. But elsewhere, and nearly everywhere, the cinema theatres are entertaining the British public in as great crowds as ever."

"War pictures are, of course, in great demand?" he was asked.

"Naturally they are," he assented, *"at this time,"* he added with marked emphasis. "But, for my part, I firmly believe the popularity of the war film is very short-lived. When the excitement of martial preparations and the departure of troops for the front has died away, and the staggering casualty lists begin to get into the papers, there will be a tremendous reaction against war pictures.

"Men and women will then want to go to the theatre to forget their sorrows, not to be reminded of them.

"The motion picture theatre will then be the safety-valve of the public; it is now to a great degree, but its service in that capacity will be still greater when the time I have just predicted arrives.

"Then and there the American manufacturer will have his opportunity. American films are popular in London and the provinces now. They will be ten times as popular then, and if the American film companies will continue to supply us regularly and in sufficient quantity with pictures, the loss of the Continental importations will never be felt.



PAUL KIMBERLY

Opportunity for Americans

"I don't mean to say that the American firms are not backing up the London houses at the present time. They are. But more films will be required a few months—even weeks—hence, than now from America, because every London house will by that time have exhausted its reserve supply of foreign pictures, and the American companies will have everything their own way."

"What of the film chemical situation in England, Mr. Kimberly?" was the next question.

"Chemicals are undoubtedly scarce," was the reply. "But I have reason to think that the British manufacturers—there are several large and powerful firms competent to undertake it—are planning to manufacture all the market requires. You won't hear anything of it, or read of it in the papers, but the movement is going on just the same. The British manufacturer, you know, is thinking hardest when he's saying least.

"Thanhouser, Ltd., I may say, is in excellent shape," continued Mr. Kimberly. "We have releases now right up to the end of November and 500,000 feet of raw film in stock. I don't think we have very great cause for alarm at the present moment.

Exhibitor Is King in England

"There is one radical difference between the American and the English exhibitor, I have noticed," continued the visitor, passing from the subject of the war to more general topics of the trade.

"And that is, that in England, the exhibitor is king to a far greater degree than in your country.

"By that I mean, competition in England is far keener than it is here. The market is absolutely open, and, if I am not mistaken, the proportion of buyers to sellers is less than in the United States.

"I should say, to put the case another way, that there were 250,000 feet of film a week on the London market. As you know, scarcely a theatre changes its program oftener than twice a week in England. And almost none of them uses more than 5,000 feet to a program.

"Obviously, he can afford to insist upon merit before everything else, and it is merit and merit alone that rules the market in the United Kingdom.

"And don't you imagine for a moment that the exhibitor in England doesn't know what he is getting before he buys a film. No cats in a bag for him.

Engage Professional Reviewers

"Many of them engage professional film reviewers to make the rounds of the trade, see the pictures of the week and report to them on the actual merits and demerits of every picture. Others make it their business to see for themselves every picture they consider purchasing.

"That is, of course, much easier to do in England than here, where distances are much greater, and where you have a daily change of program.

"But, do you know, it's as much as your reputation is worth to put on a poor picture before a group of exhibitors in London? They'll sit through the first one, and perhaps the second.

"But before the exchange manager gets a chance to try a third on them, there'll be a cry of 'Have you any more like those last two? Because if you have, you and your operator can stay and see them, we won't!' And out they go.

"There is certainly no doubt that the exhibitor rules, with *us.*"

MUTUAL LEADERS MEET

Here is a snap shot made at the Majestic-Reliance studio showing President Harry E. Aitken, of the Mutual Film Corporation, and Managing Director General David W. Griffith caught at the step of the photographic laboratory while they were looking over enlarged



D. W. GRIFFITH AND PRESIDENT AITKEN AT THE MAJESTIC STUDIOS.

prints of pictures from "The Clansman," while Mr. Aitken was in Los Angeles recently to witness the portion of that picture being filmed and which is now completed.

TRIBUTE TO CHARLES J. HITE

At a meeting of the board of directors of the New York Motion Picture Corporation, held on September 10, the following statement was directed to be spread upon the minutes:

The directors of New York Motion Picture Corporation have heard, with deep sorrow, of the death of their associate Charles J. Hite, a man of strong purpose and broad outlook, with whom the appreciation of a problem meant its solution, eager for new operations and quick to seize them when they came, always a true and loyal friend, and fair and just in every relationship. The loss of his counsel will be long and deeply felt, and his memory will go with us through life as that of an upright, able, vigorous and kindly man.

COMBINES PICTURES AND VAUDEVILLE

Lexington, Ky., Sept. 16.

The Ada Meade Theatre, one of the best known playhouses in the Blue Grass State, has opened as a combination motion picture and vaudeville house.

Two Buffalo Managers Hand in Resignations

Kaliska Will Be Succeeded by E. S. McFadden at the Allendale—Willats Picked to Manage the Regent

Special to The Motion Picture News.

Buffalo, Sept. 16.

THERE have been a few important changes in Buffalo motion picture circles during the past week. Albert R. Sherry, who was appointed manager of the Shea Hippodrome upon its opening, handed in his resignation recently and by so doing created no end of surprise among local exhibitors.

Dissatisfaction with existing conditions in the managerial end of the theatre is given as the reason for the resignation inasmuch as "too many cooks sometimes get monotonous" and make the chef look elsewhere for a position.

However, Mr. Sherry will be at the Hippodrome for a few weeks, and there is a bare possibility that matters may be smoothed over.

Another manager who has resigned is William G. Kaliska, of the Allendale Theatre, who left that theatre on Saturday, September 12. His place will be taken by E. S. McFadden, who comes to Buffalo from New York, where he was connected with various theatrical interests.

Mr. McFadden was press agent for the Lafayette Theatre in Buffalo two years ago. He comes to the Allendale with a thorough knowledge of theatrical management in every sense of the word.

Mr. Kaliska has gone to Keith's Theatre for a short time, while Manager Charles Bowe, of that theatre will help Mr. McFadden along at the Allendale. Mr. Kaliska has had several offers locally and is at present considering which proposition to accept.

Arthur Willats, for many years connected with amusement enterprises in this city, has been appointed manager of the Regent Theatre, the new Mark-Brock photoplay house at the corner of Main and Utica streets, which opens to the public about the 28th of September. Mr. Willats is well liked among the local exhibitors, he having represented several manufacturers as local representative for their features. Mr. Willats did some big business recently with "Richard III" in Buffalo and western New York.

He will have a most beautiful house to lead to fortune, as the Regent is a "theatre de luxe" in every way. Henry W. Marcus, formerly director of Shea's Theatre orchestra and very prominent as a local musician, will direct the orchestra. A large organ will be one of the features. Mr. Willats is a very busy man at present arranging for the opening of the theatre.

Pittsburgh Exchanges Ordered to Vacate Offices

Jones and Grelle Compelled to Leave Building Which Had Passed Fire Inspection of Two Administrations

Special to The Motion Picture News.

Pittsburgh, Sept. 16.

THE police department is again becoming more active with regard to taking a hand in the motion picture business of this city. They have done many things in the past in a manner that was most displeasing to the managers of theatres, and to the public at large. In many cases it has led step by step up to a battle between the city solicitor and an attorney from the motion picture men.

This time it has been a case of the police department stepping in and serving notice on two of the film exchanges whereby they must move from the building which they now occupy and seek quarters elsewhere. Notice was served by the officials upon George A. Jones, Jr., and H. L. Grelle, both doing business in the Cameraphone building in Fifth avenue.

The police stated that in order to make it less liable to a repetition of the disaster of the Ferguson building fire of several years ago they must move to other quarters.

The Cameraphone building has few tenants and all of them with one exception are interested in the motion picture business and had no objections to the two tenants.

Jones is manager of the Richard's Features, while Grelle is the owner of the Grelle Feature Film Company. Jones got busy and found a room at 121 Fourth avenue, but Grelle was not so fortunate and was granted an extension of time by the officials. The reason could not be learned.

It is said there is a film manufacturing plant on the top floor of the building, but this, it is said will not be molested.

It is said there is a move on foot whereby a company is to erect a modern fireproof building with safety vaults where motion picture men can find quarters and where their films can be stored with safety.

The two companies ordered removed from the Cameraphone building have been located there several years and were investigated under two administrations in the city and not molested. Politics seems to be back of the move in this case, but an explanation from officials or complaint from the trade in general has yet been forthcoming.

G. L. McCoy, Jr.

How An Exchange Man Won His Exhibitors

By Albert Cliff Sproul

He Blazed a New Path and by Rendering Real Assistance, Put Money in the Pockets of His Clients—He Studied the Needs of Every Individual, Built Up Programs to Suit Each Situation and Stamped Out Cut-Throat Competition.

EDITOR'S NOTE.—*This is the first of a series of articles treating live matters vitally interesting members of the motion picture industry. Each paper is full of meaty information, and every reader will derive benefit from the illuminative and suggestive comment the author makes on problems confronting exhibitors and exchange men.*

JENSEN believed in facts obtained by exhaustive research. His Swedish forbears impelled him to examine every undertaking with microscopic thoroughness. And it was that inherited tendency that caused him to adopt the same methods when he took hold of the exchange.

His territory was infested with an overwhelming number of motion-picture banditti, engaged in as wasting cut-throat competition as one would wish to see. The exhibitors had their knives unsheathed most of the time, and were ever ready to deal the finishing blow on a weaker member.

As Jensen soon found out, they were at odds with one another on every point save one—and that was the exchange. There they were united.

There is very little love lost, as a rule, between the exhibitor and the manager of an exchange. The former is bitter at the fancied idea of having to pay tribute; the latter indifferent so long as his returns average well.

IN Jensen's case, the antagonism was intense. His predecessor had acted like a bull in a crockery store, in dealing with his clients, and it behooved Jensen to placate them.

The personal line of approach was out of the question. It was a case that called for subtle strategy. And Jensen was equal to the occasion. The only way, he decided, was to build up, in his section, the retail business of the motion picture industry. As soon as the exhibitors began to make money and realized that their success was due to him, just so soon would they become customers of his.

So he formulated his plans, all laid out with a scientific tape measure. He listed every prospective customer on a card, printed in the following manner:

Name of Theatre .....
Address .....
Seating Capacity .....
Locality .....
Manager .....
Ability .....
Remarks .....

IT was essential, to be sure, to learn the size of the theatre and the locality from which it drew its patronage. More important than that, however, was to size up the manager properly and determine whether or not he was a live wire.

Jensen decided to eliminate from his campaign all those who were impossible, realizing fully that he would merely be wasting his time on such transients in the business.

To make his list worth while, he obviously was obliged to glean his information at first-hand. Hearsay reports and glittering generalities were worthless as far as he was concerned. It was necessary for him to visit each theatre in person to discover the flaws.

This, of course, took time and money, but no undertaking is worth the candle which does not require considerable preliminary work. Jensen was willing to play the game patiently.

HE started out, therefore, on his itinerary, armed to the teeth with notebooks in which to transcribe his discoveries. He visited each theatre incognito, and took elaborate notes on what he saw. He jotted down carefully each defect that met his eye. The illumination, arrangement and ornamentation of the theatre, the music, the projection, and, above all, the policy and personality of the manager.

To find out the latter required many legitimate subterfuges and tentative probings, but Jensen was both resourceful and tactful. He managed to gain the requisite information before he left the theatre.

Some of the managers, off-shoots of the old regime when a barber or a butcher felt competent to enter the new field to direct the destinies of a theatre, he curtly labeled impossible and paid no further attention to them.

This was the case especially of a pig-headed, dogmatic graduate of a delicatessen store. The owner and manager had engaged his entire progeny—so it seemed to Jensen—in running the theatre. Unfortunately for the staff, however, a motion picture theatre cannot be run like a delicatessen shop. Jensen saw the handwriting on the wall for the proprietor.

THOSE with whom he particularly concerned himself were men whose clean-cut appearance and deep, though misdirected, enthusiasm labeled them as permanent, provided they could get the proper perspective. In other words, they belonged where they were. In these Jensen saw the nucleus of a paying business; with them he was building on solid rock.

At that time, however, they were trying to make a profit with the expenses larger than the receipts. Rivalry had forced down the admission fees and swelled the program beyond all proportions. Souvenirs, cups for song competitions, etc., too elaborate, as a rule, served only to make matters worse. Jensen noted each fact carefully.

It took Jensen two months of intermittent work before he had adequately covered the field, and it was two weeks more before he had his card index entirely filled out and was ready for the next step. How could he direct the misguided energy of all the possible managers into the proper channels? That was the problem that faced him.

The answer was to encourage them to spend their money in such a way that it would bring a proportionate profit on the investment. Again he had to resort to a subterfuge, for it would spoil all to try, as yet, to deal with them in person. The rancor still existed.

GOING over the list carefully, he noted the requirements of each manager. Many of them had needs in common. In a number of the houses, the projection was poor; in others, the illumination was inadequate, and so it went.

Having listed their mutual needs, he next turned to those concerns who could best supply them and entered into a "conspiracy" with the firms. Here is the way it worked out. Let us suppose that Weller, manager of The Unique, needed a new screen. He would receive from the company which Jensen had deemed best fitted to furnish it, a letter which would run as follows:

Mr. A. T. Weller,
Manager of The Unique.

Dear Sir: The managers of the Pastime and the Beacon, both of your town, have received our offer of a special discount on our (here would follow a to-the-point description of the screen with its many advantages and money-making value).

We feel that you will be interested to learn about this, and have, therefore, taken the liberty of communicating with you.

(*Continued on page 70.*)

New Minneapolis Theatre Marks Epoch

The Saxe, a $150,000 House, Built Exclusively for Films, Takes Rank with the Best in the Northwest

Special to The Motion Picture News.

Minneapolis, Sept. 15.

THE recent opening of the Saxe theatre, Seventh street, between Nicollet and Hennepin avenues, marked an epoch in the history of amusement in this city.

It is the first theatre of the first class in the Northwest to be constructed as a film theater exclusively.

A ventilating system has been provided that completely changes the atmosphere every 10 minutes. The self-diffusing system of illumination is used. A novelty consists of a mezzanine lounge for women.

The sum of $100,000 has been spent upon the construction of the building and $50,000 for equipment and furnishings. The width is 50 feet, the depth 157 feet and the height 50 feet.

The style of architecture is modern Spanish Renaissance, with elaborate terra cotta ornamentation of designs that are emblematic of art and music which grace the cornice, the top of the portal and surmount French windows on its either side. The color is a grayish white, which lends itself well to the style of decoration, the general effect being that of lightness and daintiness.

Two thousand electric lights which pulsate by flasher control greatly enhance the artistic beauty of the front without a too glaring effect.

Within the portal which shelters the lobby entrance this style of decoration is continued in the pilasters, rosettes and recessed panels. A frieze of nine sculptured medallions use the figure of a woman in representing the seasons of the year.

The lobby is wainscoted with foreign marble, above which are poster frames or bronze covered with plate glass. The ticket booth is also of marble, approachable from three sides and an automatic ticket seller will be used which is new here, which greatly expedites the handling of crowds.

The frames of the doors opening into the lobby are of mahogany finish, as are window casements and stairway railings, this being the only wood used in the construction, which is of concrete and steel throughout from basement to roof. Doorways from the lobby to auditorium are covered with Russian leather. The panels of the arched segmental ceiling are finished in gold.

Wall tints are of rose, ornamentation of old ivory. The flooring for the foyer is of red promenade tile with Marovian inserts. The wainscoting is of foreign marble of light tone and large marble newels are used as pedestals for flower vases at the foot of circular marble stairways which lead to the mezzanine.

The mezzanine lounge for women, 48 x 30 feet, is located between foyer and balcony, with delicately rose-tinted walls, old ivory ornamentation, mahogany wainscoting, segmental ceiling and casement windows.

Electric fixtures are specially artistic, there being two large bronze candellabras, large urns for indirect lighting in the ceiling with opaque glass frames and old ivory ornamentation. An elliptical light well in the center of the room gives a glimpse of the lobby below. Artistic furnishings include writing tables and desk telephone service.

Leather upholstered opera chairs are arranged in five sections in the balcony, which will seat 500 people.

The walls and ceiling of the auditorium are tinted a very light rose color with recessed panels of large size in mottled old rose, terra cotta ornamentation for panels and openings for exhaust fans in the form of large rosettes as well as for the decoration of the proscenium arch are very elaborate and are hand-made, touched with gold.

The casual observer will perhaps be deceived to thinking that the balcony extends along the sides of the auditorium to the rear. The appearance of loggias is given, but the space is used for direct aisles to rear exits, and there are no seats to obstruct a clear passage.

GERTRUDE McCOY INJURED

While rehearsing a scene directed by John H. Collins, Gertrude McCoy, the leading lady of the Edison Company, received a very painful injury to her left hand.

In making her exit from a room, Miss McCoy had reached for the half-opened door, when suddenly it slammed, crushing two of her fingers between the edge of the door and the woodwork. Although suffering intense pain, Miss McCoy never lost consciousness, but displayed that indomitable nerve which has gained for her a host of admirers among the fans.

Upon examination by the studio doctor it was found that the two fingers were badly crushed and the nail on one completely torn off. The deepest sympathy is felt for Miss McCoy by all the members of the Edison Company and many hopes are entertained for her speedy recovery.

HOMMEL ISSUES GUIDE FOR EXHIBITORS

Special to The Motion Picture News.

Pittsburgh, Sept. 15.

Ludwig Hommel and Company, 422 Fourth avenue, has issued a leather-bound book containing data of use to exhibitors.

The principles of optical projection are fully explained with diagrams. In the back of the book are many pages left blank for memoranda and a pocket for loose notes.

Universal Doubles Force Working on Its "City"

The Community, Which Includes Even Water, Fire, Street Cleaning and Police Departments, Will When Finished Accommodate 10,000

THE Universal Film Manufacturing Company is pushing forward the building and equipping of its new Universal City.

From the time of its inception, there has been no halt in the work, no time, money or labor spared to make the city one of the most stupendous things of its kind ever attempted.

The force of men employed has been almost doubled, more animals have been ordered from New York to augment the collection that goes to make one of the largest privately owned menageries in the State of California. A rock crusher was bought and installed for the crushing of the rock necessary in the macadamizing of the six miles of paved streets between the rows of buildings, plans for a concrete dam and bridge over Universal river were drafted and the work started, a number of draft horses and mules were secured together with flat top wagons, harness and similar equipment.

The city is being built with the primary intention of adding to the comfort of the actors and employes as well as to facilitate the production of the typical Universal films. Large roomy dressing rooms are being built, a club house erected, which will contain a huge living and lounging room, a dining hall, ball room, kitchen and a number of bed rooms for housing of the employes who do not care to rent the small cottages that have also been built for their company.

A restaurant is being constructed in which the patron may obtain at a more reasonable cost everything that he might order at the down town cafes, and in every way Universal City is being planned and built to accommodate a population of 10,000. It is modern in every respect, has its own sewer system, water mains, street department, fire department, police force and is to be equipped with stores, shops, schools and everything necessary to enable the people of the city to live in it without ever having to go to any of the neighboring cities and towns to procure anything they may want.

MAKING THE FILM "GAME" A BUSINESS

It Seemed at First a "Game" to Kolb, and He Entered It Reluctantly, but When He Had Investigated, He Found It a Business, and His Success Is the Result of Scientific Business Principles Applied in Five Flourishing Theatres

"ONE never knows what a small venture is going to lead to," observed Dr. George C. Kolb, physician, capitalist and motion picture magnate of Cincinnati.

"Two years ago I had scarcely been inside a motion picture house and had seen very few films. I was not interested in either pictures or theatres. Consequently I repeatedly turned a deaf ear to enthusiastic friends who wished me to invest with them in a motion picture theatre.

"Finally, at a bank directors' meeting, my friends insisted that I get into the movie game with them. They practically forced me to take a block of stock in the company which they were forming. I did this reluctantly because I had no sympathy with motion pictures.

"Today I own the controlling interest in five of the large motion picture companies of Cincinnati. More than this I am devoting most of my time to motion pictures and motion picture theatres and have found great enjoyment, as well as ample return in a financial way as the result of my investment."

DR. KOLB'S experience as a motion picture exhibitor is peculiarly interesting.

He is a man of scientific mind, possessing also the rare quality of sound business judgment. Even though he thought little of his first venture into the picture game, his business judgment insisted on an investigation of the business against which he had staked his dollars.

After he began his investigations, he found that he had entered a business which offered untold opportunities for study of human nature on scientific business lines. From his first night at the little theatre, which had been erected in Fairmount, a suburb of Cincinnati, he found himself sunk deep in study on widely divergent lines, all, however, centering at one point—the success of his picture theatre.

With the consent of his fellow stockholders, he assumed full charge of the theatre's management and set about to build up its patronage.

First he studied the people in the neighborhood.

He learned their likes and dislikes.

He stood in the lobby of his little theatre before and after each performance.

He spoke to his patrons before they entered the house and as they were leaving.

He felt out their views on film subjects, and in three days' time knew exactly what class of films the people wanted to see.

NEXT, with a keen business eye, he took up the study of his employes. He laid down rules for their deportment. He demanded a certain courtesy, a certain standard of appearance and a large amount of efficiency from each.

Then the study course reached out to embrace the lobby display, music, projection, and the like.

When his theatre was playing to its capacity every night, he placed the manager he had selected in full charge and set about to build another theatre. He found little difficulty in forming the stock companies necessary to build his new theatres. His success with the first one had paved the way for future successes.

"Each theatre is owned by a different company," said Dr. Kolb, "in which I have the controlling interest. I do this for protection against disaster. If one of the theatres should get into trouble, the others, being owned by different companies, would not be involved."

OUT in Norwood, in a highly aristocratic neighborhood, he built "The Norwood," a theatre with a seating capacity of 1,200. It has been devoted almost exclusively to high-class features at ten cents, and has been wonderfully successful.

The construction of other theatres followed in rapid succession.

"The Woodward," located at Main and Webster streets, Cincinnati, has a seating capacity of 700; "The Empire," 1521-23 Vine street, seats 462, and an airdome in Fairview Heights seats 800 persons.

Dr. Kolb is now making his plans for the construction, in a short time, of three new theatres, one of them to be located in the West End of Cincinnati, which motion picture men have found most fertile of patronage.

"No two of my theatres are alike," mused Dr. Kolb. "The reason is plain to one who has studied the people in the different sections of Cincinnati. I do not know whether the population in other cities is so arranged as it is here, but I believe this must be so in every large city.

"I have found that people of similar sentiments, similar ideals and similar standards of living congregate in the same neighborhood. I have made it my duty to analyze these neighborhoods and their population so that I know definitely before I establish my theatre just what sort of people I am to have for patrons. In Cincinnati I have found that there is the difference between the sun and the moon in people living on Main street and those living on Vine street, two squares away.

"The Woodward, my house on Main street, must have amateur vaudeville on its program. The people demand it just as they demand that the theatre furnish singing between films, although this phase of entertainment has been discarded by almost every exhibitor in the city.

"If I should have vaudeville and singing on my program at the Empire, on Vine street, almost a stone's throw away, I would play to an empty house. The Empire patrons by the same token will not tolerate the films which are demanded by the Main street audiences.

"OUT at the Norwood, I give the patrons the Famous Players' films and features of similar character. For this I charge ten cents, while my other houses must show three reels at least for a nickel.

"I tried an experiment with my Norwood patrons once and nearly lost them all. I put on a program equal in every respect to the 10-cent shows I had been giving to large audiences. My patrons came up to the lobby, saw that the admission price was 5 cents, *and turned away.*

"The show was too cheap for them.

"Whenever I start a new theatre I make it a rule to take personal charge of it for a period of time sufficient to make myself thoroughly familiar with the theatre and the patrons.

"WHEN I have solved every problem in detail, I turn it over to the manager. In that way I can keep in close touch with all of my theatres, and if anything goes wrong, can jump in and be in a position to turn the tide again without losing time in familiarizing myself with the affairs of the house.

"I think the fact that my theatres have all made good showings on the profit side of the ledger during the past summer, when all exhibitors in Cincinnati were complaining about the dullness of business, proves that my system is a good one and worth trying *by the small exhibitor,* as well as the man who is in charge of a string of theatres."

FILM DRAMA HAS STRONG HOLD ON KENTUCKY

Demand for High Class Plays Increasing Rapidly—Exhibitors Realize Value of Liberal Advertising in Educating the Public—Crescent Hill Residents Feared Effect of Pictures, But Learned That They Taught Strong Lesson for Good

Special to The Motion Picture News.

Louisville, Ky., Sept. 16.

PROBABLY no other State in this country is witnessing such rapid development of appreciation and good will for motion pictures as Kentucky, where there now is considerable activity in establishing new houses as well as a plainly evident tendency among exhibitors toward producing the better class shows.

As the people become better acquainted with the pictures, exhibitors here say, the demand for the better class of drama and clean comedy plays grows in pace.

Louisville has a number of houses catering to patrons who find enjoyment in stirring, and often lurid, melodramas; but few houses or plays of this character, however, are found throughout the State.

Exhibitors in some sections of Kentucky are using newspaper space freely in educating the public to know and appreciate their "goods." For instance, in Harrodsburg, a well-known citizen of that town has a signed article in a local newspaper which, while though run as pure reading matter and gladly accepted by the editor of the paper, will be worth many columns of paid-for space. In part, the article reads:

"THE motion picture show has come to stay. It's up to the public to determine what kind of motion picture shows we shall have. The people who are engaged in making and producing motion picture plays are not in the business for philanthropy; they are going to meet the public demand for the thing the public wants.

"If the public wants gush, the canvas will be spoony; if the people who patronize them demand that every night the heroine shall be made to do the dime-novel stuff, that the hero shall walk into a saloon and clean out the joint (after showing all his hero-worshippers that the gentlemanly thing to do is to visit a saloon in order to flourish a gun), that promiscuous embracing be put in to appear to the 'perfectly natural' folks (and, incidentally, to young people whose ideas of propriety are very unstable); so long as this is the type of pictures demanded we will have nothing better.

"We may stand off and berate the shows and bemoan our lot in these modern times, but the motion picture is getting in its work. For one, I appreciate the steps being taken in an effort to get a better class of plays before our community. Just as readers pass out of the Nick Carter stage, so it seems there has come a feeling that we could have some more solid stuff, even as entertainment.

"The motion picture men here see this tendency, and are glad to see it. They are men who would find pleasure in putting before the public plays that are artistic, that have the right ethical tone, and which will cultivate rather than pervert the dramatic taste of the community.

"THE picture show can be made a mighty power for human uplift if we support the right thing. We can have here in pictures the dramatization of the virile new books, and the classics of old; we can see Shakespeare played; we can have the distant places of earth brought near and see great actors in great themes, a thing possible in no other way."

Recently the ultra-exclusive Crescent Hill section of the city of Louisville raised such a loud voice of protest that the City Building Inspector refused to grant a permit to Harry R. Whiteside and others for the erection of a motion picture theatre building in that neighborhood.

The residents of this neighborhood based their objections upon a fear of the effect upon the youth of Crescent Hill of possible melodramatic plays and, although an appeal to the courts was contemplated by Mr. Whiteside and his associates, the project has been abandoned.

As a result of this protest against the introduction of a motion picture house in Crescent Hill, the first occasion of the kind to occur in this city, a great deal of publicity was given the matter through the local newspapers and considerable discussion of the effects upon the youth of the city of motion pictures in general resulted.

IT is evident that there are few who so strenuously oppose the films as do the Crescent Hill residents

Many of the exclusive motion picture theatres here have an exceptionally high class patronage and the pictures are featured at a number of combination houses.

Some of the opponents of the proposed theatre in Crescent Hill went so far even as to claim that the picture theatres and supposed "white slavers" were so closely allied as to be a menace, and horror was added to the situation by the introduction of talk of poisoned needle possibilities.

A new angle was given recently by John H. Boswell, press agent for Keith's Theatre, to the argument that the picture shows lead into iniquitous paths.

"NOT so very long ago," said Mr. Boswell, "a very unusual series of events in the life of two very well-known young people in this city came under my notice. A pretty young matron, whose husband, a traveling salesman, was away from home much of the time, became a regular visitor to our afternoon show.

"While they never came together, I soon began to notice that a young man, a friend of both the husband and wife, arrived at about the same time, and that they always found seats together.

"After a while they began buying up a block of seats in some corner of the floor and would stay through the picture program practically unobserved by anyone else in the house.

"I had been a lone and unknown observer of the escapade for two of three months when a film was put on which so closely paralleled the trend of events in the lives of these two that I took special pains to observe their every action during its projection.

"THE play, in brief, told the story of a young wife left much alone. Another man innocently enough undertook to occasionally entertain the pretty wife of his friend during his absence.

"The plot was carried through to the inevitable discovery of a friendship that had ripened into love, and the wife was cast off by her husband.

"A dramatic climax was quickly reached, at the conclusion of which the young woman was sitting forward staring horror-struck as the picture message carried realization of the tragic end she was unconsciously shaping in her own life.

"The man at her side laid his hand gently on her shoulder in an evident attempt to quiet her agitation, but without avail. She sank limply back in her seat sobbing convulsively, but when the lights came on she partly regained control over her emotions and the two left as quickly as possible.

"They never returned; that is, together; and I know that one picture play prevented a tragedy in real life and saved from wreckage the happiness of two, possibly three, persons."

ANNA LITTLE OUT OF CAST

The sickness of Anna Little, leading lady of the Universal special feature company, caused Beatrice Van to take her place in a picture entitled "The Vagabond," in which she played opposite Herbert Rawlinson.

The Exhibitors' Forum

THE MOTION PICTURE NEWS assumes no responsibility for any opinion or assertion made in the columns below, nor does the publication of a letter mean that the statements it contains are endorsed by the NEWS. All letters must be signed. No attention will be paid to anonymous communications.

What "The Motion Picture News" Is and Means

Philadelphia, Pa., Sept. 10.
Editor, THE MOTION PICTURE NEWS,
New York City:

Sir.—I would like to express to you the help that THE MOTION PICTURE NEWS has been to me personally and also to say a word to you concerning the opinion of THE NEWS that I have heard among the Exchanges and exhibitors.

In the first place, on "The Barleycorn" campaign in Philadelphia I found your representative, Julian M. Solomon, Jr., a very live wire. If all of your other representatives are of the same caliber throughout the United States, attending to your trade paper notices with the same activity that they would if they were on daily newspapers, your paper must ever increasingly deserve its name THE NEWS, because it will be giving "news."

I can say to you in all frankness that the news story you printed of "Barleycorn" was the best news story that I have ever seen in a trade paper—and I speak from experience of over twenty-three years in the business.

When I came to Philadelphia recently on a campaign on "The Sea Wolf" for Bosworth, Inc., the manufacturers, the first thing I did was to go to Mr. Solomon's office and get his file of THE NEWS, because I felt that I would obtain valuable ideas to assist me in this campaign, and I was not disappointed.

The first article that I picked up was entitled "Advertising the Picture," by Frank P. Webb—full or such interesting matter that I felt it advisable to call it to the attention of several of the newspaper owners and managing editors, including George Ochs, managing editor of the Philadelphia Public Ledger and C. E. Shull, managing editor of the Philadelphia Bulletin.

I wish that this article could be reproduced and placed in the hands of the managing editor of every paper in the United States, because I feel that the newspapers are waking up to the value of the motion picture industry and are feeling their way as to how they can best establish motion picture departments.

If you reread Mr. Webb's splendid article you will notice that these are exactly the stages experienced by the Baltimore News until it woke up, and now it declares in your article:

"It (the Motion Picture Department) is a regular feature of our Sunday paper and one of the best we think that has ever been put into it. . . . It is our belief that this development is worth the while of any live, wide awake newspaper."



CARL H. PIERCE.

What such an article is worth to the newspapers of the country I leave it to any man gifted with a lively imagination to determine. But I foresee through just such articles a tremendous impetus along the entire line of the industry, and I am further convinced that a magazine which prints such valuable articles will maintain its precedence without difficulty.

The next article I picked up was by Mr. Hudson: "Why Exchanges Lose Business," and I wished as I read that article that every Exchange in this country might have a copy of it as an incentive to a similar initiative display by that exchange in going to the exhibitor, pointing out his mistakes, rectifying them and turning the most dissatisfied man on his books into a life long customer.

The next article I picked up was "How Mr. Pearce turned the poorest theatre in his town into the most profitable through rare initiative in the face of severe competition." Such articles are an inspiration to every exhibitor.

The next article was in the September 5 issue, on page 25, entitled "Fitting Films to a Filmless Community"—the experience of Mr. Blanchard in Vogalusa, La. This is a splendid story of how this man has made a success of the motion picture business with very small capital and against overwhelming odds, including the loss of his theatre by fire

Of course it would make too lengthy a letter to tell you of other articles like "A Tonic for a Run Down Theatre" and others which I have especially noted.

It would not be fair to assume that these are the only articles of interest, but rather that they are indicative of the character of articles you are putting into your paper, which are of paramount interest to the trade.

In speaking of Paramount, let me say to you please that Mr. Johnston's article in this week's MOTION PICTURE NEWS analyzing the Paramount program is the best analysis of its kind I have ever read anywhere.

It is thorough, dignified, analytical, and, to my mind, a very just tribute to the Paramount Pictures Corporation, which I firmly believe to be the right idea in the uplifting of the tone of motion picture plays and the bringing of the motion picture industry to a business basis which is fair and just to manufacturer, distributor, exchange and exhibitor.

Again I thank you for the co-operation which you have extended to Bosworth, Inc., in an effort to overrule censorship injustice.

Yours very truly,
CARL H. PIERCE.

MILWAUKEE FEELS SHY OVER FEATURES

Milwaukee, Wis., Sept. 10.
Editor, THE MOTION PICTURE NEWS,
New York City:

Dear Sir.—The life of the feature film man is not an easy one in this city.

Despite the fact that most of the big

feature film companies are demanding that an exhibitor, to secure their releases, must tie himself up for a certain length of time, usually fifty-two weeks, and give the film a week's showing in the town, Milwaukee has not a picture house or a combination of picture houses that will play any feature for a week's time.

Two of the largest downtown houses, the Butterfly and the Alhambra, change their programs four times weekly and will not under any consideration play a picture longer.

The Orpheum, which up to a few weeks ago was Milwaukee's only feature house, is now playing vaudeville and pictures and has no room for a feature. The other of the downtown houses are all nickel houses and change their programs daily.

Unless the feature man is able to find an open week at the Davidson, the two-dollar house, and puts his attraction in on a percentage basis, he will have no place to house his feature. Owing to the fact that many of the smaller exhibitors and some of the big fellows refuse to book a feature until they have seen it, it is next to impossible to sign up a downtown house for two days and then play the outskirt houses for the balance of the week for a number of consecutive releases.

Of course, Milwaukee is not impossible and perhaps some live feature man is going to put it over in this city, but he will have his hands full doing it.

Truly yours, FEATURE.

PICTURES SAVE THEATRE

Special to THE MOTION PICTURE NEWS

Milwaukee, Wis., Sept. 15.

The European war has given to Milwaukee another picture house. The Pabst Theatre, the home of the German Stock company, has gone to pictures and is playing weekly features with good success considering the location.

For years the German Stock company has given a number of performances a week at the Pabst Theatre and it was impossible to secure the house for more than two days at a time. But the war changed all this and this year it has been found impossible to get enough of the actors back from Germany to organize the company.

It began to look as if the house would be dark all winter when a proposition was made the directors to play week stands of pictures.

"The Littlest Rebel" was the opening attraction and this was followed by "After the Ball." Though the theatre is over four blocks away from the theatrical district and the location has always been impossible for anything but concerts and the German Stock the pictures seem to be getting them.

It is a little early yet to say whether the photoplays will be a success, but everything points to it.

Features Crowding One-Reel Pictures in Buffalo

Public Does Not See Why It Should Pay $1.50 for "Legitimate" When Good Films Can Be Seen for Less

Special to THE MOTION PICTURE NEWS.

Buffalo, Sept. 16.

"CAPACITY to the doors" has been the rule at Shea's Hippodrome since its opening.

Is this a proof that Buffalonians are willing to pay twenty-five cents for motion picture features? Some attribute this business to curiosity of those who, having heard of the beauties of this theatre, "want to see for themselves."

One thing is sure and that is that the outlying houses, especially the Elmwood, have not noticed any decrease in business; in fact, the Elmwood reports increasing receipts right along.

The downtown houses, with the exception of the Strand, are no doubt being affected by the Hippodrome. Theatres on Washington street, the Lyric and Family, the former with a stock company, are not doing very good; in fact, a local newspaper man, inquiring for the manager at the Family one day last week, had to wake up the ticket taker to get in.

The Strand management, knowing that he has an exceptional list of coming attractions, is not backward in publishing the fact, and when Buffalonians commence to inquire when Evelyn Thaw, Raymond Hitchcock and other artists are coming to the Strand, it shows that the publicity is having the desired effect. The price issue is playing an important part in Strand advertising, as that is the real thing that attracts these days, when everything is "going up."

There are still many five-cent houses in Buffalo, but they are not reporting phenomenal business. How long those on Main street will survive is only conjectural. It is the consensus of opinion among local exhibitors that the nickel house is approaching the end of its career.

Buffalonians are getting tired of looking at one-reel subjects; they want to see the features. One dollar and fifty cents for legitimate shows is rather steep at present, and theatregoers are accepting the larger photoplay houses as a very agreeable substitute for the "big shows."

The Star and Teck have not done any exceptional business since opening. These theatres present the big attractions "right out of New York." "They will get no more quarters of mine," as expressed by one man on Main street the other night, seems to voice the sentiment of motion picture Buffalo, as regards high-price admissions.

CHARLES B. TAYLOR.

Cleveland Exhibitor Insists Upon Being Arrested

Samuel Bullock, in Order to Test Authority of Police, Who Arbitrarily Demand the Removal of "Crime Poster," Takes Stand

Special to THE MOTION PICTURE NEWS.

Cleveland, Sept. 16.

IT is rather unusual for a business man to beg for arrest; further than that to insist upon being arrested. Yet Samuel Bullock of Cleveland made such a plea and was rewarded by the granting of his request.

Mr. Bullock is the proprietor of the Boulevard picture theatre at Lorain avenue and West Ninety-ninth street. Three days ago a policeman appeared in front of the theatre with the information that complaints had been received in reference to alleged "crime posters" in front of the house and that he had come in response to Chief Rowe's general order, to remove the offensive advertising.

Mr. Bullock notified the patrolman that he would permit the removal of the posters only under protest and with the understanding that he was to be arrested for exhibiting them.

The proprietor says that this is the only way in which the exhibitors can test Mayor Baker's right to prohibit the display of posters showing crime scenes. A test case will be made of the affair.

But Mr. Bullock is not the only man to be made a target of the new ruling. L. H. Scott, manager of the Bijou Dream theatre, 410 Euclid avenue, was ordered by Police Sergeant Burroughs to remove some large posters advertising a picture called "The Jack-Pot Club," because the paper showed men drinking and gambling.

Other pictures showing a patrolman victor in a desperate struggle with a prisoner and officer rolling about on the floor, Mr. Scott was informed, could not remain on display.

From which the exhibitors have come to deduce that posters showing vice rampant must be banished from public view. But posters depicting the triumph of the law, when the law is a blue-coated officer, may remain in sight.

Sergeant Burroughs acted on orders from Chief Rowe ordering the removal of objectionable posters. Chief Rowe also issued an order instructing policemen to see that all motion picture films exhibited in Cleveland have been approved by the state board of censors, and to make arrests if the law is not complied with.

Manager Scott says that the Motion Picture Exhibitor's League, of which he is a member, is preparing to take action on the removal of posters.

ORSEN N. NIELSEN.

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City

FREE TICKETS AND ICE CREAM FOR THE KIDDIES

"DADDY" F. E. GOFF, 2517 Franklin street, Omaha, Neb., pioneer motion picture exhibitor of the West and a leading exhibitor of Omaha, is planning an annual stunt that has gained him a city-wide recognition as "Daddy," and has probably swelled the attendance at his theatre during the past few years.

Every Fourth of July he entertains between two hundred and three hundred "kids" at a big lawn party at his home. After ice cream and cake, games and other amusements are indulged in, he sends them away happy with a ticket to his show. He has followed the idea for years.

His theatre, the Franklin, is at 1624 North Twenty-fourth street. He has operated it for five years.

For many years before that he traveled out of Omaha with one of the first moving picture machines ever used in this part of the country. In a black-topped tent he gave shows on Indian reservations, in ranch towns and in mining camps when moving pictures were only an experiment.

"In all my years of experience in the moving picture show business," he said, "I have found it pays to be attentive to the youngsters. And one of the best ways to get their friendship is to be their friend."

The title "Daddy" was also gained by caring for many homeless little waifs who were finding life a hard row to hoe.

"Daddy" Goff exhibited several pictures with his antiquated machine at the recent State convention at Grand Island. It is believed to be the first machine ever used in Nebraska and was hailed by the up-to-date exhibitors as a great curiosity.

PRIZES FOR PROGRAMS

W. H. CLUNE, owner and manager of three downtown retail-district theatres, in Los Angeles, gains much publicity for his largest house, the Auditorium, with a seating capacity of 2,500, by the programs. They are printed on heavy tinted cover paper, and give the titles of the features, the casts of each picture, and the musical program given by the twenty-piece orchestra. On the reverse side is the story of the pictures, and an advance announcement for the coming week.

At the top of the program, which is ten inches long and four inches wide, are two punched holes, and their presence attracts attention. At the bottom of the program is this: "Note—Retain this program for a collection to be filed in a handsome leather case that Mr. W. H. Clune will present each regular patron next Christmas."

"It is very surprising how much interest this small announcement has created," Mr. Clune said regarding the scheme. "Hardly an hour passes that people do not call at the box-office to see the sample cover on file, and every day we have some one coming in every little while to ask for a program of the previous week.

Mr. Clune also receives other benefit from the program in the form of advertising. Each week he has one of the large retail stores make a window display of articles appropriate to the film, and furnishes a number of photographs, with the title of the picture, and the name of his theatre printed upon them. In return for this he gives the store a mention on the program. Here is the one from last week:

"An 'Antony and Cleopatra,' the latest in scarfs and ties, can be secured at Mullen & Bluett's Fifth and Broadway. Price 50 cents."

LOCAL FILM BREAKS RECORD

ED. J. Butler, manager of the Ishpeming Theatre, Ishpeming, Mich., recently had a set of civic pictures produced, during the Sons of St. George convention, and the Upper Peninsula firemen's convention at Ishpeming, Mich. The pictures covered the doings at the conventions, including parades, races, and so on; also the industries and business sections of the city. They were shown for one week and broke all house records. The film was 3,500 feet in length and very clear and distinct.

MYSTERIOUS WOMAN IN BLACK MASK—WHO WAS SHE?

WHEN Manager F. O. Adler, of the Auditorium, at Riverside, Cal., advertised "The Million Dollar Mystery" recently, he made every man, woman and child of that city give attention; he even has the chief of police and all the pussy foots of the force out working, and the houses he has had since make him smile and smile and smile.

Three days before the appearance of the story in the Riverside Press, Mr Adler employed a woman to ride about the city wearing a black mask and black domino gown, such as described in the story and shown in the picture.

His press agent—a reporter for the Press—played up the stunt every evening and helped to agitate the people into believing she was the advance guard of a band of desperadoes from Arizona.

Interviews with the members of the police department regarding the strange woman were published, and on the night the first installment appeared in the newspaper, every other item in the reading columns, together with a big display, told the people who and why.

The following evening the first film of the series was shown at the Auditorium, but prior to the opening of the house, two buglers from the Riverside company of national guards, on horseback, and ten men in an open truck, all in black domino gowns and wearing masks, paraded through the principal streets, advertising "The Million Dollar Mystery" with big banners. Capacity houses greet Mr. Adler now every time he hangs out the serial picture paper.

ANOTHER PRIZE CONTEST

MANAGER WILLIAM ROPER, of the Roper Theatre of Council Bluffs, Ia., has started a business-getting plan he hopes will pack his house before it is ended. He is giving away a five-passenger Maxwell automobile as the first prize and two diamond rings as the second and third prizes in a coupon contest.

Attendance books are sold. They cost a dollar and contain ten admissions, to

be used consecutively. With each book are given 500 coupons.

When each ticket is presented, five more coupons are given. When a ticket is purchased, five coupons are given. The coupons are votes. The candidate receiving the greatest number of votes gets the automobile.

Two men, engaged in the business, got him to try the plan. It will be a big advertisement, they say, and the extra large attendance will more than pay for the prizes. The two men do all the distributing of books and coupons.

The Besse Theatre in South Omaha, of which Mr. Adams is manager, is trying the same plan.

PHYSICIAN TALKS ON FILM

"THE ESCAPE," from the Paul Armstrong play of that name, the picture D. W. Griffith speaks of as his greatest achievement in films, attracted a great deal of attention at Clune's Auditorium Theatre, Los Angeles.

Mr. Clune issued invitations to many of the physicians, ministers and teachers of the city to attend as his guests, and at this performance Dr. A. B. Houghton, a leading physician, prior to the projection of the picture, gave an explanatory talk and emphasized the truth of the biblical mixim that the sins of the fathers are visited on the children.

Following each projection of the picture a transformation of three scenes depicting "True Love," "Babyhood" and "A Perfect Man" is given with very beautiful electrical effects.

The lobby display at the Auditorium recently consists of life-sized photographs of Blanche Sweet, Donald Crisp, Mae Marsh, Robert Harron and F. A. Turner, each in character as they appear in film production.

Twenty-inch advertisements were carried in the amusement section of local Sunday and Wednesday papers and followed by smaller copy during the week in both the morning and evening newspapers.

NEWSBOYS PARADE FOR PUBLICITY

THOUGH the stunt of inviting newsboys to the theatre as guests of the management to gain the publicity that the papers give in exchange is an old method of boosting attractions, George Pentergast, press agent of the Orpheum Theatre, Milwaukee, put it to a new turn recently, when he marched the newsboys of the "Sentinel" through the downtown streets headed by a band and bearing banners advertising the attraction at the house.

The parade attracted considerable attention and secured publicity for the week that could never have been secured in any other way. It is worth a trial in other cities.

Famous Players Releases "Such a Little Queen"

Mary Pickford in the Chief Role of Channing Pollock's Well Known Drama of Sentiment and Comedy

MARY PICKFORD makes the greatest impression of her career in Channing Pollock's famous play of comedy and sentiment, "Such a Little Queen," the Famous Players' release of September 21.

The theme of the play is the experience of a young queen, exiled from her kingdom by reasons of political dissension, who finds a refuge in America. Through a unique coincidence, the two toy kingdoms that create the foundation of the play are Herzegovina and Bosnia, the little countries that played such a tremendous part at the inception of the present European wars.



MARY PICKFORD IN "SUCH A LITTLE QUEEN"

For sheer charm of story, quaintness and daintiness of the central character, honest sentiment and impressive truths, "Such a Little Queen" is one of the greatest romantic successes of the present dramatic era.

There is something indescribably appealing in the personality of the little queen, as portrayed by "Little Mary." She has dignity and grace, gentleness of manner, charm and winsomeness, and she contrasts most effectively the moods identified with a situation in which disappointment and despair must be concealed under a pretense of cheerfulness and courage.

The little queen proves that there is not much real difference between royalty and the rest of humanity when they are wrecked by the buffets of circumstances.

The deposed queen, seen in the kitchen of a Harlem flat in her coronation robe, in order that her only street dress may retain its usefulness, frying the lamb-chops for her dinner and mashing the potatoes with her sceptre, jumping with fright at every blast of the dumb-waiter whistle, and putting her shoes in the ice-box, provides many of the humorous moments of the film.

The play may be characterized as a little of the tenderness and sweetness of life, put into dramatic expression. The Famous Players have gone to tremendous pains to invest the production, which is in five reels, with the dignity and pretentiousness which the atmosphere requires.

The true spirit of romance permeats the delightful play, and the clever star is equally effective in the humorous and serious episodes of the drama.

Mary Pickford's support is admirable, including such popular photo-players as Carlyle Blackwell, who appears in the role of Stephen, the Debonair, King of Bosnia, and Harold Lockwood, who impersonates a rugged young American.

Features and Educationals at Twenty-five Cents

Los Angeles Theatre, The Mozart, Devoted to Free Religious Pictures for Six Months, Enters Money-Making Class

Special to THE MOTION PICTURE NEWS

Los Angeles, Sept. 16.

THE Mozart Theatre, which for the past six months was used for showing Pastor Russell's "Creation," and where no admission fee was charged, has become a regular motion picture theatre, having been leased by Anna M. Mozart. The opening date for the house was set for September 21.

The Mozart, located on Grand avenue, below Seventh street, is two blocks south of the retail district, but as three of the principal retail stores are to move to the corner of Seventh and Grand as soon as the buildings are ready for occupancy, it is believed by motion picture men the theatre will become one of the most profitable in the city.

This house was conducted by Mrs. Mozart two or three years ago, and with vaudeville and pictures was made a very popular place. It is the intention of the management to show feature and educational pictures and the prices will be ten, fifteen and twenty-five cents.

Mrs. Mozart is now having built at Glendale, fifteen miles north of Los Angeles, with a population of 9,000, a $35,000 theatre.

IN THE EDUCATIONAL FIELD

Florida Superintendent of Public Instruction Recognizes in Films a Strong Ally for Teaching—Dramatic and Picturesque Features of History Made Vivid to Pupils, and Become a Valuable Aid to Text Book Instruction

"I THINK that the field for the educational motion picture is a great one and deserving of the careful attention of educators everywhere," says Fons A. Hathaway, superintendent of public instruction for Duval county, Florida, with headquarters in Jacksonville.

"I also think that comedies will continue to hold their favor with the masses," he continued. "Personally, when I go to a motion picture theatre I want something to rest my mind; something I can laugh at.

"By that I don't mean this silly stuff with neither point nor humor, which we so often have to sit through, but the wholesome, humorous comedy with plenty of funny situations in it that one may laugh at without being ashamed of oneself."

Superintendent Hathaway is in every way a practical school man, so a statement of this kind from him has real value. When he took the reins as superintendent of the Duval county public schools they were in a deplorable condition as the result of about twenty years of mismanagement, or no management at all.

IN the time he has held his present office, less than a year, he has not only raised the standards and brought the curriculum up to date, but he has been conducting a summer school for the grammar school teachers on normal school lines; has had the old sub school tax districts abolished, is at the present time working to have them re-established on a more sensible scale, and will soon be working to have the new Jacksonville district bonded for $1,000,000 for fireproof brick school buildings, more modern equipment, etc.

Furthermore, he is planning additions and improvements to the curriculum, and he has already made the Duval High School one of the best institutions of its kind in the state, and equal to any of the high schools in the larger Eastern cities.

This is the man who believes in comedies and educational pictures.

"I also like a good dramatic picture," he adds, "but I think that comedies will never fail to attract the people who spend the greater part of each day working in offices and factories.

"THE comedy, in my opinion, affords a relaxation that is not in the realm of a really good dramatic. The laughable picture rests one's mind and consequently sends one back to work with renewed vigor. And the beauty of it is that the evil effects of a stimulant that might secure the same results temporarily do not follow.

"When asked if he thought that the technique of photoplay writing would ever be taken up as a regular study in the public schools as original composition is today, Superintendent Hathaway stated that he thought it very likely, though he did not think that this new branch of creative work would be taken up universally for a number of years.

"The public is demanding a higher degree of efficiency in all fields of endeavor," he said in this connection. "The business world now recognizes the value of theoretical training and the idea that to enter some field of business endeavor, a boy must serve a period of apprenticeship is no longer held.

"Hence the business schools and business courses in the great colleges. In the beginning, lawyers ridiculed the idea of law schools. It was the same with almost all of the professions and many of the trades that have now become professions. Now nothing of the kind is the case; they demand the trained man with a foundation of theoretical knowledge of his work.

"IN other words, a demand was established and the school came along to fill that demand. Thus it was with the recently-established schools and special courses in journalism and, after a while, when the field of photoplay writing had been developed by the increasing demand for a higher standard of perfection, similar schools and special courses may be needed and will then be established for teaching a theoretical foundation of the work.

"It will also probably serve the same purpose in the public high schools, that of teaching original and individual thought, that the study of original composition is now doing. But I think it will be the same as it was in the case of original composition: the demand was first established and then the subject was put into the curriculums of the schools."

In speaking of what the moving pictures now mean to the public, he said: "The moving picture show, with the strict censorship, is doing a great deal toward raising the standards of the vaudeville and the 'legitimate' stage and, for that matter, practically all forms of public entertainment. They are accomplishing something in that way."

When asked his view of censorship, he stated that, while he had not gone deeply into the matter and would not like to be quoted as favoring or opposing any special form of censorship, he believed that a strict, though broad-minded censorship would always be a necessity.

AS to moving pictures being used in schools, churches and other similar institutions, Superintendent Hathaway said that, in his mind, there was no doubt whatever as to their value and future for educational work.

"The most effective way to teach is objectively, or by pictures, as has been proven many times," he continued, "and I am firm in the belief that this method of teaching will become universal, and not very many years from now, at that. I think that a projection machine and a screen are soon to become one of the essentials of the up-to-date school.

"In the public schools," he went on to explain, "I think the moving picture method of presenting subjects will prove most effective in the teaching of literature, history and kindred subjects. In literature, the classic studied would become more vivid and interesting and would therefore leave a more lasting impression. The pictures would have the same effect in the study of history, historical novels, etc.

"For example, the whole of the Revolutionary War could be reproduced in animated pictures and show serially by incidents and phases, and would undoubtedly prove much more effective than printed descriptions, though, of course, I believe that the study of the book should go along with the study of the picture.

"It would be more effective to show Washington crossing the Delaware than to read a description of his passage from a book without objective aid. Furthermore, while I have not gone very deeply into the matter, I should think that practically every subject now taught could be aided by moving pictures, and I feel sure the time is coming when such will be the case."

MACON, GA., THEATRE JUST FINISHED

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., Sept. 16.

The Palace theatre building, at Macon, Ga., which has just been completed, is probably one of the handsomest motion picture houses in the south, outside of Atlanta.

The seating capacity is about 1,000.

PAN-AMERICAN STOCKHOLDERS MEET

A special meeting of the stockholders of the Pan-American Film Manufacturing Company, Inc., will be held at the offices of the corporation in Suite 902, 110 West Fortieth street, New York, on September 21 at 11 o'clock for the following purposes:

First—To receive the reports of the officers of the corporation for the period during which they have held their respective offices and to take such action with regard to such reports and the management of the corporation as the stockholders by a majority vote may deem proper.

Second—To inspect the minutes of meetings of board of directors held on June 1, June 2 and June 16 and to take such action with regard thereto as the stockholders by a majority vote shall deem advisable.

Third—To take any other action and to transact any other business that may properly come before the meeting.

WELL-KNOWN COAST MEN SEE "MONEY"

Special to The Motion Picture News

Los Angeles, Sept. 14.

"Money," the multiple reel production of the United Keanograph Film Company, of Fairfax, Cal., was given its first official presentation in San Francisco, September 2.

D. J. Grauman and Sid Grauman, proprietors of the Savoy Theatre in that city placed the theatre at Mr. Keane's disposal for the morning exhibition.

The spectators included Judge William P. Lawlor, the jurist who conducted the San Francisco graft trials; Andrew J. Gallagher, president of the San Francisco Labor Council; Ned Simmons, painter of the mural panels at the World's Fair, and Sol Lesser, the exchange man.

DENVER THEATRE COULD NOT MAKE FEATURES PAY

Special to The Motion Picture News.

Denver, Col., Sept. 14.

The Plaza Theatre, Denver, Col., which opened about three months ago as a high class feature playhouse, has discontinued its screen program and is presenting a stock musical attraction which was transferred from the Tabor Grand with the opening of that theatre's regular season.

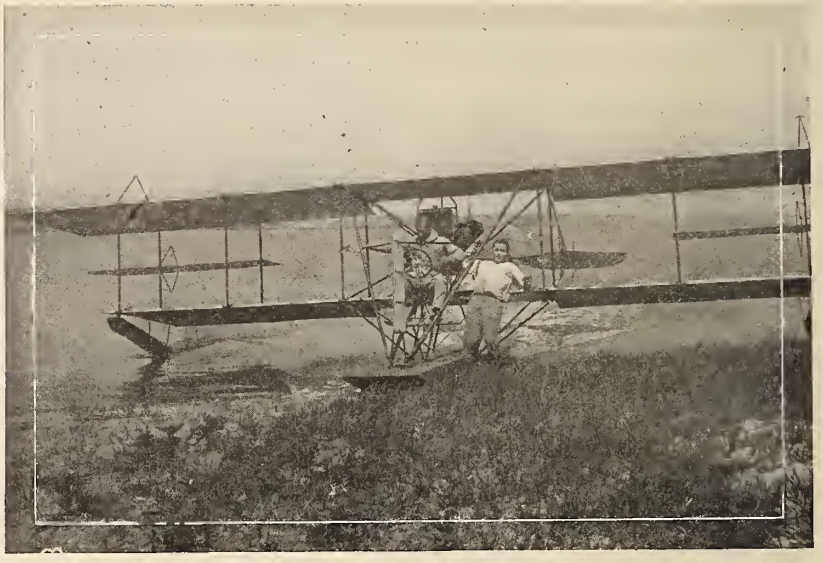
The inability to secure sufficient big attractions to carry out the plans outlined by the management and the severe competition from the regular photoplay theatres presenting features at their regular admissions is attributed as the cause of the film discontinuance.

Denver photoplays fans are disappointed at the theatre's failure.

Actor Rescued by Hydroplanes for Play

George Larkin Filmed in Unique Situation for "Trey o' Hearts" Instalment After Diving 85 Feet from Ship's Yard-Arm

CLEAR grit to the backbone is every member of Wilfred Lucas' Gold Seal Company in the production of Louis Joseph Vance's "Trey o' Hearts" series. With the author and his imagination on the ground and with director Lucas lying awake nights thinking up new unheard-of "stunts" for the cast to perform, no one but a seasoned picture actor would be equal to the task.



GEORGE LARKIN AT A PERILOUS MOMENT IN THE FILMING OF "THE TREY O' HEARTS"

With each succeeding instalment, it would seem that every daredevil performance that human minds could conceive has been done and the cast hold their breath waiting anxiously for orders and wondering whether the author and director will be able to invent more adventures capable of being staged.

Already Miss Madison has been advised by General Manager Bernstein to call a halt and permit some one to double for her. But break down or no break down, the plucky little lead is not made of the sort of stuff that says die, and thus far she has absolutely refused to employ a double even in the more dangerous scenes.

George Larkin, who plays opposite her, is standing the ordeal very well, but as a result of a swim which he took in Newport Bay in the staging of the ninth instalment, he was for several days threatened with pneumonia. In connection with the production of this part of the film, it is an interesting fact that, so far as can be ascertained, Mr. Larkin at the time of his swim performed a feat for the story that has never been attempted previously, it is said, the boarding of a swiftly moving hydroplane from the water.

In the role of Alan Law, he dived 85 feet (highest dive ever made for pictures) from the yard-arm of a vessel and swam out into the bay where an aeronaut saw him and came to his rescue. Dropping his machine from a height of a hundred feet, the aeronaut came skimming over the water at a rate of some twenty miles an hour, and as he passed over Mr. Larkin's head, the swimmer grasped one of the braces and swung himself into the framework of the machine.

LAUNCH FILM COMPANY IN TEXAS

Special to The Motion Picture News.

San Antonio, Tex., Sept. 16.

A moving picture company composed entirely of San Antonians, whose pictures will all be of scenes laid in this city, has been formed here. Operations were commenced several weeks ago and the first picture, which will be shown at the Royal Theatre in the near future, has been taken.

The company is known as the Lone Star Company, and has the following officers: P. S. McGeeney, president; H. H. Smith, vice-president; Peter O'Brien, secretary and treasurer. The directors are: P. S. McGeeney, H. H. Smith, Peter O'Brien, Paul O'Brien and J. J. McManus.

"The Poisoned Pool" is the name of the first picture which has been taken. This is from the pen of P. S. McGeeney, who is the author of several books and moving picture scenarios. The actors are all San Antonians.

Arrangements are now being made for taking a picture of "The Round Up," which is also written by Mr. McGeeney.

The Theatre of Today

This Page, Conducted Under the Auspices of the Buyers' Service Department, Is Designed to Bring the Manufacturers of Accessories and Equipment and the Exhibitors Into Closer Touch with Each Other. It Is for the Service of the Buyer and the Seller Alike. All Questions Will Be Answered in These Columns and Communications Will Be Welcomed

SUCCESS WITH LOCAL EVENT FEATURES

SOME managers find that the local event feature pulls big business and in some localities will prove the making of a theatre that has tried outside features with indifferent success. On the other hand, the local event feature can pull, even where the theatre has been using big features and getting the crowds. Take, for instance, the Baby Parade and Contest in Hoboken on Wednesday, September 10.

Several thousand kiddies of Hoboken voted Manager Frank G. Hall, of the U. S. Theatre in Hoboken, the best ever when he sent representatives around both in and outside of the theatre with fancy hats and musical novelties as U. S. souvenirs of the Baby Parade. Hundreds of the youngsters promptly donned the hats and fell in line behind the regular parade, calling attention to Mr. Hall's souvenirs by blowing the whistles of the musical novelties with all their might.

Besides the parade itself, the souvenirs made about the biggest hit of the day, as far as the little folks are concerned.

MR. HALL also provided seats for nearly two hundred of his patrons in front of the theatre, giving an intermission to the matinee performance so that they might take in the pageant.

The taking of the pictures necessitated the use of three camera men and cameras. The camera men, after taking the pictures of the baby contest, snapped all the interesting features of the Baby Parade and the large throngs that visited the U. S. Theatre showed their approval in many ways. A good part of the audience were busy pointing out their friends in the screen and quite a few saw themselves in the movies.

The pictures were shown for five days, and from a box office standpoint left nothing to be desired. Another local event that was filmed by and shown at the U. S. Theatre was the Aquatic Sports of the U. S. Volunteers Life Saving Corps of Hoboken, taken on a Sunday at the Fifteenth street dock in Hoboken.



BABY PARADE DAY AT THE UNITED STATES THEATRE, HOBOKEN, N. J.

IN my opinion local event pictures can pull in any town or community where "everybody knows everybody else" and any theatre that has a steady local patronage and is not dependent on transient passersby, can make good by getting a film of any event and happening in his immediate vicinity where there is a chance of getting a few of his patrons in the picture.

In another article I will take up the souvenir question. This "evil" has some argument in its favor, but more against it and I have not space enough for it at this writing.

While I am on the local feature question I will mention another theatre in Hoboken that showed the Baby Contest and Parade pictures and give you the views of Mr. Bishop in features and kindred questions.

Henry Bishop, owner and manager of Bishop's Moving Picture Theatre at First and Washington streets, Hoboken, has learned many things about the business of managing a photoplay house since he first awakened his competitors in the down town section last summer.

Mr. Bishop was the first down town manager to adopt the special feature addition to his program, and some people thought he was making a big mistake when he made a flat entrance rate of five cents for his matinees, against the ten-cent evening price of admission.

But where he was presenting high-priced reels to matinee audiences of from forty to fifty people early in the history of his house, he is now playing to capacity houses nearly every afternoon, the crowd, as early in the week as Tuesday, standing in solid ranks to the sidewalk, a thing that is no longer unusual at his theatre.

"I CAN tell by the faces of my patrons as they come out whether the pictures have been satisfactory," said Mr. Bishop. "One of my steadfast patrons, a night worker who drops in several times during the week to the matinee performances, now that the reels are changed every day with special features for each day and who always tells me how much he enjoys the offering, came out early the other afternoon and was passing out without saying any-

thing about the show. I stopped him and asked why he was going so early, and he said, 'Oh, I guess it will do me good to take a little nap before I go to work.'

"Now I knew that if the pictures had been all right he would not be leaving to take a nap in the middle of the afternoon show, but that his eyes would have been wide open and glued to the screen.

"So I went to locate the trouble and found out that a foreign reel of extra length was on and it was going slowly. That was all, but it was enough for him and incidentally for me. My one object is to give my patrons what they want, so long as they want pictures that are good.

"It is more to me to have my goods suit, I think, than it is for the merchant to sell the right kind of merchandise. If my patrons are not satisfied at the first glance that practically ends my chances with them.

"THAT is how I came to introduce the daily feature, changing the reels every day throughout, and always having an expensive feature for each day's show.

"'Yes,' in reply to a question, it's a big expense, but expense is a part of my business and it's a case of 'no expense, no business' I find.

"The first days of inflated profits in the moving picture business are past and it has gotten down now to legitimate profits. I do not mean the business has reached its greatest height yet—far from it—but the profits now are legitimate, as I said before."

Mr. Bishop was the first manager in Hoboken to see the possibilities of "The Perils of Pauline," which is running in serial form in the Sunday edition of the New York American, and is released on Mondays to the theatres. Mr. Bishop went to the managers of the production, as soon as he saw the wide advertising the American was giving the serial, and without any quibbling over prices signed the contract, which give



BISHOP'S THEATRE, HOBOKEN, N. J.

him the feature on Tuesday so that he has no local competitors; the picture being released in New York only a day ahead of his showing. It is drawing capacity houses at this theatre.

"If you give the people what they want you'll get them," says the wide-awake manager of the Bishop Theatre.

H. S. FULD.

Bosworth's New Studio Modern Throughout

The Last Word in Equipment—Considered Absolutely Fireproof—Company Filming "The Hypocrites," with Myrtle Stedman

Special to THE MOTION PICTURE NEWS

Los Angeles, Sept. 14.

THE producing companies of Bosworth, Inc., have begun work in the new studio of the company at Council and Occidental streets, which recently received the finishing touches, and was pronounced by motion picture men as one of the finest studios in the West.

The building is of Class A steel and concrete construction throughout, and as near fireproof as it can be made. The interior walls are finished with white concrete.

Particular attention has been paid to the laboratory and interior and exterior film storage vaults. These are of solid concrete reinforced with steel and lined with hollow tile.

There is three feet of air space between the ceiling and roof, and the ventilation is perfect. The property, wardrobe, and laboratory are all fitted with numerous automatic sprinkling devices.

"In the construction of this building," Frank Garbutt of the company stated, "I have tried to incorporate all the good features of all the studios of the country that I have visited, and I believe we have a motion picture manufacturing plant second to none.

"Mr. Bosworth and myself can feel sure that a fire at the plant, should we have one, will do damage in but one department. Everything has been arranged on an efficiency basis, and we will be able to produce pictures with the least amount of labor."

Regarding the scare relative to shortage of chemicals Mr. Garbutt added that the company had a supply on hand sufficient for one year.

Phillips Smalley and Lois Webber have completed the filming of "The Hypocrites," a five reel picture from a scenario by the latter.

WANT ATLANTA PICTURES SHOWN AT FAIR

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., Sept. 15.

City council is being urged to make an appropriation for presenting Atlanta in motion pictures at the San Francisco exposition and will decide the proposition at its next meeting. Several members have expressed themselves as favorable to the idea, believing it a splendid opportunity to gain for this city advertising which will attract conventions and new citizens, particularly manufacturers.

Working in conjunction with the Georgia commission to the exposition, the I. C. U. film company is making hundreds of films in Georgia. These will be presented free in the Georgia state building every day during the exposition.

Atlanta is asked only to pay the expense of making the films devoted to street scenes, public buildings and civic enterprises.

IMPORTANT PUBLICATIONS PRAISE LASKY

That artistry in photo-play production is one of the most powerful propellers toward recognition, is attested by the attention given "The Call of the North," the latest release of the Lasky Feature Play Company.

"The Independent," a semi-religious weekly, devoted two columns to a review by Doctor E. E. Slosson, literary editor. The "Theatre Magazine," a thirty-five-cent organ devoted to the higher class of theatricals, devotes a column to "The Call of the North" and another column to the doings of the Lasky company.

The New York "Sun" of Sunday, August 23, devoted a four-column article to the progress of motion pictures and the work of Cecil B. De Mille, while the New York "Times" printed on September 17 a long article by Mr. De Mille on the work of making "The Call of the North" and other Lasky plays.

FOUR THEATRES PLAN TO USE SAME PROGRAM

Special to THE MOTION PICTURE NEWS.

Los Angeles, Sept. 14.

Managers of the theatres showing Paramount Pictures—Tally's Broadway, Majestic, Alhambra and Miller's—are considering a plan to issue a sixteen-page 6 x 9 program, to be compiled and published on a co-operative basis, and distributed at all four of these photo-play theatres.

It is the plan to carry stories of coming releases, in addition to the present programs, of the theatres. In recent Sunday papers these four theatres carried a big advertisement for the brand of pictures they are showing in connection with advertising matter for their respective programs.

How Exhibitors Advertise

WHEN THE MINISTER BOOSTS

RED CLOUD, Neb., has a decided Indian name. When G. J. Warren started a motion picture theatre there five years ago he thought he saw an advertising value in the name, so he called his theatre the Tepee. All over the state the Tepee is known now, and Mr. Warren is a vice-president of the State League.

But the name did not make him. For a long time he has been called the most particular customer of the various exchanges here. Everything had to be just right, or Mr. Warren would kick, and he would kick hard. And, although he is in a strict part of the state—as far as motion picture theatres are concerned—he got a boost last Sunday that few exhibitors get.

The Methodist minister of Red Cloud is a christian gentleman and an excellent preacher. And he told his regular congregation last Sunday morning, "The Tepee is a credit to Red Cloud, in its value for instruction and for clean entertainment for the children as well as the grown-ups."

The ordinary exhibitor would consider that an advertisement greatly to be desired. Mr. Warren did, too, but that was not the chief reason he felt delighted. He felt at last that his careful selection of films, his strict demands for the cleanest and best service, and his continual first thoughts of his patrons, were repaid. And he was in Omaha the other day crowing about it to the exchange managers.

"The Tepee is well advertised," said Mr. Warren to THE MOTION PICTURE NEWS representative, "and it wasn't the favorable advertising so much. Why, the children of Red Cloud learn to say Tepee before they learn anything else. When they pass my place they say Tepee, although they are hardly able to say Mamma or Papa. That's the kind of place I run—such a place as the mothers and fathers of children are glad to have them come."

SYNOPSES IN DAILIES

MANAGER EDWARD SCHWARTZ, of the Broadway Theatre, Broadway, St. Louis, Mo., who uses an all-feature program, publishes the synopsis of one of his features in the theatrical advertising columns of the papers every day.

ADVERTISING AS A LIFE-SAVER

AN exhibitor who evidently knows how to turn failure into success is Manager William Sipe, of the Unique Theatre, Fostoria, Ohio.

Harry Charnas, manager of the Cleveland exchange of Warner's Features, Inc., writes that until Mr. Sipe took hold of the Unique, it had always been a "notorious lemon."

"Now," says Mr. Charnas, "it is the talk of the town—a fact admitted even by his competitors."

Mr. Sipe's first step was to book a daily change service of Warner's Features, and his second was to advertise broadcast. The above photograph shows Mr. Sipe with his advertising automobile in front of his theatre. The auto is covered with "Zingo" paper—a Warner's serial.



MANAGER SIPE READY TO LEAVE THE UNIQUE ON AN ADVERTISING TRIP AROUND FOSTORIA.

Mr. Charnas adds that "Mr. Sipe's success proves a hustler can get blood from a stone, providing he has the right article to do it with."

ADVERTISING SLIDES PAY THE RENT

HERE'S the story of a Western exhibitor who uses advertising slides and makes them pay.

"They pay the rent, and my patrons never object to them," is his own statement.

E. E. McVicker, proprietor of the Rex Theatre, Twenty-fourth street and Broadway, Council Bluffs—just across the river from Omaha—used to be partner in a motion picture theatre at New Rockford, N. D.

"Those were the early days," he said, "and we ran as high as thirty-three advertising slides at each show. Now it's different.

"My modernized idea is to run fewer of those slides and charge more for the few. I have studied the situation and I believe the use of advertisement slides is a good proposition for small town and suburban theatres."

The Rex is a specially built house for motion pictures. It seats 150 people. He shows four films and two advertising slides between each film. He charges $3 a month to show the slides. The rent for the house is $25 a month—and there you are.

The advertisers pay for the slides at the rate of 75 cents apiece. Mr. McVicker has the catalogue which covers every kind of business. I saw the show immediately after talking to him. Among the advertisers were a dealer in sand, cement and building material, a tailor, a grocer, a home laundry, a piano mover and drayman, a furniture dealer, a drug store, and a piano house.

There were also several Rex Theatre slides; one of the "Welcome," one saying, "Tell the merchant you saw his advertisement here," and another announcing the coming attractions.

"I have come to the conclusion, after careful observation and talk with my patrons, that they would much rather look at an attractive advertising slide than at the blank screen. Then, too, I induce my advertisers to frequently renew their slides, and to get the most catchy ones possible, so that they will not become monotonous to my constant patrons. It is for the advertiser's benefit, as well as for my own, and he readily sees it."

With two exceptions, the advertisements thrown on the Rex screen are of merchants in the vicinity. It is a community theatre and the advertisers are people in the community. They are known by everybody; everybody sees their advertisement, and they are kept before the minds of the people who must be their customers.

There is another phase to the business, too. The merchants whose advertisements are used are not the heads of huge businesses. They have small establishments and still possess that desire to see their names in big, black, red, purple or some other colored letters. The night I was at the Rex the tailor was there with his wife and six children. And when his advertisement was thrown on the screen you could see him straighten his back and look like the world was his to do with as he pleased!

And Mr. McVicker says the groceryman, the dealer in building materials, the druggist and all the others come one or more times every week and help swell his attendance. And they bring their friends, and they tell their friends about the Rex—all of which is good advertising.

Mr. McVicker never has trouble keeping his eight advertising slides filled. If one of the advertisers begins to think it is not paying, there is a waiting list from which to choose a new slide and a new advertiser. The coal dealer has been worrying himself sick in an effort to get his advertisement on the screen before the coal season opens!

It doesn't take time. Mr. McVicker has only one machine for such a small house and while changing the films he can put a slide in and take another out in an instant, leaving it there while he works at the film. That gives plenty of time for it to be read.

EDISON CONTEST THRIVES

Many scenarios have been received by the Edison Company in their college student contest, which closes January 1, 1915, when a hundred dollars will be awarded the writer of the best story.

Cincinnati Patrons Tired of "War" Pictures

Exchange Manager Sees Reaction in Public Taste—Ohio Exhibitors Complain of Censor Board's Dilatory Methods

Special to The Motion Picture News

Cincinnati, Sept. 16.

THE psychological effect of the European war has entered into the motion picture business in Cincinnati. Three weeks ago there was a universal demand for war pictures. Today the war pictures are not wanted.

Exchange men hustled to supply the demand and the market was flooded with films that graphically depicted countless imaginary scenes of daring on the field of battle, army and naval strategy and frightful carnage. These are now a drug on the market, because the public evidently is tired of war.

"Possibly the general public is beginning to realize that war is not pleasant to contemplate, even on a motion picture screen," said an exchange manager.

"They probably have felt the results of the great conflict, as it has affected business interests in America, and so the pictures have become distasteful to them. Or perhaps the newspapers are giving them such heroic doses of war news that their nervous systems can stand no more. At any rate, the pendulum is swinging back again and the fickle public is demanding films of a more peaceful character."

The censorship question remains as it was. Exhibitors are still complaining about their releases being held up as the result of failure on the part of the State Board of Censors to furnish leaders in time for the exchanges to fulfil their contracts.

G. T. Sharp, proprietor of the Hippodrome Theatre at Springfield, Ohio, was among the exhibitors forced to make hurried trips to Cincinnati this week to arrange for programs to replace those ordered, which had been held up for the arrival of leaders.

S. G. Hatch, special feature manager for the Universal Company, and formerly manager of the General Film Company here, has left Cincinnati to take charge of the Mutual office at Portland, Me.

Motion pictures of Cincinnati and her industries, attractions and amusements, gathered by the Chamber of Commerce of this city for publicity purposes, are being shown throughout this and neighboring States. They were displayed recently in connection with the Eagles' celebration at Aurora, Ind.

Principals of the Cincinnati schools and teachers of history in the high schools, were the guests of Manager John H. Havlin, of the Grand Opera House, one day this week, and witnessed a special performance of the historical photo-drama, "Cabiria," which is being shown at his theatre.

The feature has been unusually successful and will fill another engagement at the theatre. The purpose of bringing the pedagogues to see the picture was to interest them in its historical value. As a result, many school children and high school students were among the audiences.

As an addition to the demonstration features of the University of Cincinnati to be shown by motion pictures during the fall and winter terms, films depicting the electrolysis of metals, displayed here at the Lyric Theatre in connection with the Howe pictures, are to be presented to the institution by C. Hubert Heuck, manager of the Lyric.

Mr. Heuck has written to Lyman H. Howe, owner of the pictures, for copies of the film.

August Muller, manager of Warner's Features, has returned to Cincinnati from Charleston, W. Va., where he established a branch exchange in charge of H. S. Peed.

R. S. Eastman.

FILM COMPANY MOVES TO COLUMBUS

The Edwards-Zetler Feature Film Company, which was a year old in August and had its headquarters at Dayton, Ohio, for the past year, has moved its exchange to Columbus, Ohio.

The Edwards-Zetler Film Company started out in a small way a year ago and has had phenomenal success, as it is one of the biggest in the State and has accumulated sixty features.

The aim is to give the people the best films available for the money. The reason for moving to Columbus was on account of better shipping facilities and more central location. It will open up branch offices in Cincinnati and Cleveland in the very near future.

The company will release seven comedies a week and one or two features.

BLAKE'S GARDEN PATRONS PREFER HIGHER ADMISSION

Special to The Motion Picture News

Los Angeles, Sept. 14.

Manager C. W. Blake, of Blake's Garden Theatre, San Pedro and Twelfth streets, Los Angeles, has come to the conclusion that it is folly to try to operate a motion picture theatre in a residence neighborhood for less than 10 cents admission.

Three months ago Mr. Blake reduced the price from 10 cents, and now he has raised it back to the original price. He finds the attendance is practically as good now as when but 5 cents was charged, and his old customers keep coming, with now and then an exceptional one, who balks.

Music and the Picture

Editor's Note.—This department is prepared to answer all questions from exhibitors relating to the use of music in connection with photoplays, and to suggest suitable music for current pictures. Correspondence will be welcomed

Dramatic Value of Sharps and Flats

By E. A. AHERN

MISS ALICE S. BURTON, of Honolulu, Hawaii, writes:

"I have been reading your articles in THE MOTION PICTURE NEWS and am quite interested, as I have been playing the pictures here for the last four years.

"I would like to ask a few questions and would appreciate a reply through the columns of THE MOTION PICTURE NEWS.

"First—Do you think it possible for a pianist to take a piece of music, for instance, 'Indian summer,' and make a dramatical composition to fit an Indian picture and fit scenes that have fights, horses running, war whoops, etc., using one piece only, modulating your key and having the music to blend with the action of the player?

"SECOND—Do you think any of the musical pieces for the accompaniment pictures, either classic or comedy, fits the pictures in every detail?

"Third—Do you think any one key is adapted to certain pictures, namely, G or D minor for Irish, which suits comedy the best? Do sharps suit any certain pictures better than others?

"I would appreciate your ideas on these questions; also the address of some music publishers that carry a line of music specially for the picture pianist."

In answer to your first question I refer you to the June issue of the NEWS.

In my article of that date I described how I played "Indian Summer" to fit the action of the players, first adagio, then mysterious, by changing the tempo and diminishing to P. P.

IF I am playing an Indian picture and there is a war dance shown I interpolate a few war whoops in 8 va., treble clef, or on any such picture. I do this, that is, where there is any possible chance. This helps give the atmosphere.

I do not believe it practicable to play only one piece, even if one does change the tempo and register, for the reason that the same melody would get tiresome even though it was in keeping with the picture.

To make my ideas on this a little clearer and also to show another way of changing the tempo was the use of "Hero of the Balkans" for "Lucille Love," Series No. 3, where Loubeque was putting some snakes in Lucille's hat through the wall, I played this piece, staccato and andante.

To fit all of these few scenes I played this, "Hero of the Balkans," through once, then the action became too fast to follow in the tempo (the music was written 6-8). I changed this tempo to 2-4, making it easier to keep up with the action.

Do you see now? First in 6-8 slow through once repeated in 2-4 once.

AS to question No. 2, it all depends upon how well we can select our music to fit the pictures, whether a musical composition will fit a picture in every detail or not.

This is one of the "knacks" of playing the pictures. In one of my recent articles I showed how I used "Prayer and Passion" to accompany a picture and play to detail, also how I used the music of "Gypsy Love" to fit a picture.

But, as I say, this is a trick which one has to acquire by studying one's music, knowing how many different movements there are in a certain piece of music.

I do not believe every pianist can play for pictures even though he be good at reading or execution. Picture playing is different from any other line of musical endeavor, as there are other things to watch besides the music.

IN answering No. 3 I am giving my own experiences, as this is not authentic.

I have found the relative minor to D major, B minor adapts itself to weird pictures, such as snaky or ghostly, like the crocodile scene in "Anthony and Cleopatra," or the burial scene in "Monte Cristo," where the body of the supposed dead man is thrown into the sea in a sack.

The relative minor to A flat major, F minor fits heavy dramatic pictures, such enormous fire scenes as in the "Vengeance of Durand."

D minor seems to suit Oriental and sometimes I use it for "Burgal" scenes. In all the old-time Irish fiddlers I generally ask the pianist to "fake a chord" in C and A minor.

Aside from the mentioned few keys I am not familiar with any other keys.

WHEN I have any "early period" picture, say, Roman or the like, I use music written sharps; that is where any of the Arena or Gladiator scenes are mostly "chords" with not too much melody, but kind of "Maestoso," such as the "Coronation March" in 4 sharps from the "Prophet," by Meyerbeer.

I do not know of any music house that makes a specialty of picture music, although nearly any publisher can supply you the incidental music. Some day the music publishers will wake up to the fact that there are numerous picture theatres in the United States and that many employ pianists, who are looking for music to fit the pictures and will advertise their publications in such papers as THE MOTION PICTURE NEWS where one can see what they have to sell.

Song hits are easy to obtain, but I find it hard to get instrumental music, especially new music.

MULTIPLE AND SINGLE REEL COMPANIES COMBINE

Special to THE MOTION PICTURE NEWS

Los Angeles, Sept. 14.

The Union Film and Supply Company, Los Angeles branch, and that of the Independent Film Company have been merged and now occupy the quarters of the Union company at 738 South Olive street, Los Angeles.

As the Union heretofore handled only multiple reel features, and the Independent only single and double reel pictures, it will now be possible for the consolidated companies to furnish a complete daily change, four-reel program.

Harry Hunter, who was manager of the Independent, has taken charge of the consolidated exchange. The road trips will be made by men of the San Francisco branch of the Union Film and Supply Company of which O. V. Traggard is president and general manager.

"AN ODYSSEY OF THE NORTH" MAKES HIT

The latest Bosworth release, "An Odyssey of the North," opened Sunday, September 13, at the Strand Theatre, New York City, as the initial New York presentation of a Bosworth production in the Paramount Program.

At 8:30 p. m. the enormous auditorium was filled to the doors, and the standees were flooding the lobby to such an extent that it was necessary to rope off a passageway for those in the theatre to leave by.

Shortly afterwards it was necessary to stop the sale of tickets until the close of the first performance. At 9:20 the house emptied out at the close of the first show and the crowds waiting to enter completely jammed the house for the second time.

Hobart Bosworth playing the part of Naass, the leading role, in this Jack London epic, made a distinct character creation, and displayed wonderful ability in his delineation of the emotions of the South Sea Islander who pursues his enemy around the world.

The audience gave the picture earnest attention, and at the finish applauded it enthusiastically.

MAKE REPLICA OF CAROLINA BUILDING

Special to The Motion Picture News

Los Angeles, Sept. 14.

Director-General David W. Griffith and a company of 75 people, together with a number of horses and a complete camping outfit, are at Bear Lake Valley, which is at an altitude of 6,000 feet, where they will spend a week making scenes for "The Clansman."

In the absence of Mr. Griffith a score of carpenters, metal workers, and papier mache makers are busy in the construction of the capitol building of South Carolina, on the Majestic-Reliance studio grounds.

This will be an exact reproduction of the building at Columbia, S. C., which has stood since before the Civil War, and will be made from plans and photographs secured by wiring the Columbia State, a newspaper of Columbia.

OPERATORS TAKE ATHLETIC PRIZES

Special to The Motion Picture News.

Pittsburgh, Sept. 15.

Several members of the local operators' union are athletes. They demonstrated their ability at the recent Labor Day outing of the Central Trades Council held at Exposition Park.

In the 100-yard dash Ralph Freeman won first and John Urben second. John Urben won the hop, skip and jump, with Freeman second in the shot put. Considering the number of entrants the knights of the crank did well.

Gaby Deslys Film Smuggled Past Watchful Eyes

Two French Messengers Undertake the Hazardous Job of Outwitting Military Authorities to Get Picture Out of the Country

"HOW they brought the news from Ghent," the heretofore classic war line, must now be relegated among the memoirs of ancient wars in favor of the latest military parable, "How they brought the film from Paris," and more particularly the Gaby Deslys film.



SCENE FROM THE FAMOUS PLAYERS' FILM IN WHICH GABY DESLYS IS STARRING

Two special French messengers were engaged by the London manager of the Famous Players to conduct this delicate and difficult mission, and in the guise of volunteers on their way to join their regiment at Calais, it is said that they made the long journey on foot with the reels of film wrapped closely around their bodies.

Arrived at Calais, they made their way across the channel to Dover, changing their identities on this route to English messengers in the employ of the London branch of the Famous Players, and thence to London and Liverpool, where they embarked, still enveloped in the film under their clothes, on board the "Celtic," which arrived in port last Friday.

The subject in which Gaby Deslys is to be presented to the motion picture public is an original conception written around the star, entitled "Her Triumph." The play is a drama of the theatre, and so constructed as to permit Gaby many opportunities for the display of her talents. Harry Pilcer also appears in the production in support of the international star.

Hottest Month on Coast Brings Record Business

Grand, in Los Angeles, Fills All Its Seats in Defiance of the Mercury on Sunday, "Children's Day"

Special to The Motion Picture News

Los Angeles, Sept. 14.

THIS is the hottest month in the year at Los Angeles, and although the word "unusual" is overworked in Southern California with regard to climate when a shower or cold spell hits this semi-tropical section, it can be used now appropriately, for September so far has been a scorcher.

But in the face of this the Grand Theatre, with nine hundred seats, located on Main street, near First, last Saturday and Sunday played to its greatest business since becoming a motion picture house, eighteen months ago. On Sunday there were 4,780 paid admissions, and nearly that many the day before.

The program Sunday included "The Kaiser's Challenge," of 1,200 feet, together with five other reels. An admission of five cents was charged. The Saturday feature was an Al Christie Nestor comedy of two reels, with paper that suited the neighborhood.

Sunday is always children's day at the Grand Theatre. J. C. Jessen.

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

COAST HOUSE WILL COST $150,000

ARCHITECT IRVING J. GILL has prepared sketches for a concrete and steel theatre building, to be erected at Pine avenue and Fourth street, Long Beach, Cal., for Homer Laughlin, Jr., of Los Angeles. Archie Levy, the theatrical manager, who expects to lease the theatre, states that the proposed building will cost from $135,000 to $150,000, and the furnishings and equipment will cost about $38,000.

The sketches provide for a theatre seating about 1,300, with a three-story front, which will contain a cafe, grill and dance hall.

It is proposed to finance the project by the issuance of $120,000 bonds, Mr. Laughlin putting in $53,000 of his own money and the ground.

$40,000 HOUSE PLANNED IN LOUISVILLE

PLANS are being drawn for a new motion picture theatre in Louisville, Ky., which, it is estimated, will cost $40,000. The proposed theatre will be erected at Second and Magnolia streets which is in the very heart of an aristocratic residence district.

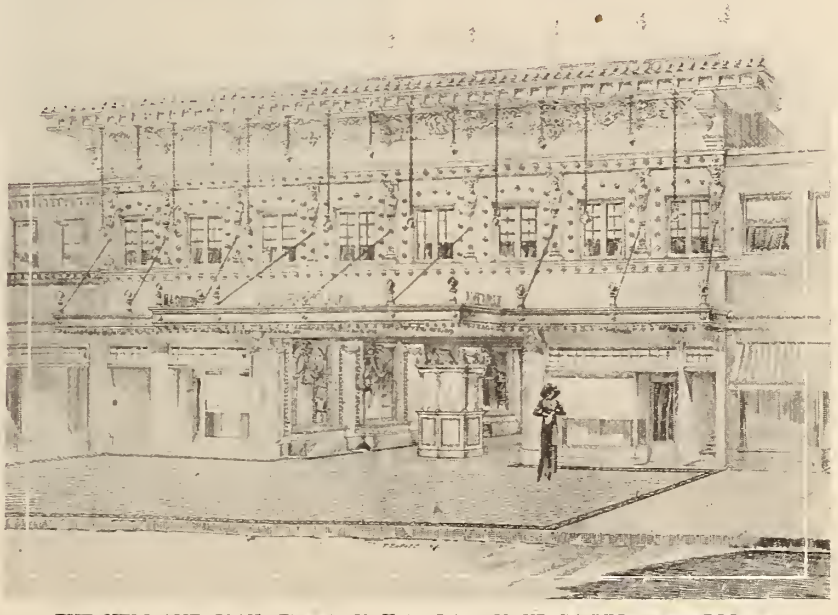
Only high class, principally feature, films will be shown in keeping with the patronage to which the house will cater. The new house will be built and operated by the Broadway Amusement Company, a corporation which already controls a chain of five theatres in this city. A site has been purchased and application made for a building permit.

The theatre will have a seating capacity of 1,200 with an adjoining summer airdome which will seat 1,500 additional.

WEST VIRGINIA HOUSE NEAR COMPLETION

McMECHEN, W. Va., is shortly to have a new and up-to-date fireproof motion picture theatre. The contractors on the work are rushing the building to completion. It is being built for B. H. Bliske, of the Wheeling branch of the Pittsburgh Independent Film Company, and will be 58 by 108 feet, and is located at Marshall and Ninth streets.

NEW $50,000 HOUSE IN TERRE HAUTE



THE NEW AMERICAN, TERRE HAUTE, IND., MAURICE LESS, PROPRIETOR.

THE Lyric Theatre, Terre Haute, Ind., which will open November 1, will have a seating capacity of 1,050 with a balcony arranged with box front. The first floor will also have forty boxes.

The theatre building will cost $50,000 and the ground is valued at $50,000. Theatre is incorporated under the name of American Theatre. Maurice Less is president.

THEATRES HERE AND THERE

RICHARD DIAMOND and J. F. Deckard are to open a new motion picture theatre at Havana, Ill. Fred Fette is remodeling his Main street building for them. The entire front is to be new, and the interior refinished. All modern conveniences will be installed in the new motion picture house, and everything will be done to make it as attractive as possible.

Jerseyville, Ill., is to have a new motion picture theatre within the next few weeks. The new picture playhouse will be conducted by Walter Twoomey and Thomas Lyons, both local men, and will be located in the Robb building. The building is being remodeled, and when completed will be the finest motion picture theatre in Jerseyville.

W. W. Wolfe and A. A. Rose, of Champaign, Ill., will open a new motion picture theatre in that city on October 1. It will be located in the Ludwig building, corner Main and Water streets, and will be thoroughly modern. It is to have a seating capacity of 375.

A new moving picture house is to be built at Canonsburg, Pa. It will be located on East Pike street and will be known as The Star and will be managed by A. M. Forsythe, who is also the owner. It will be forty-three by seventy feet and will be modern in every respect.

The building will be of brick and will be fireproof throughout and the operating room will be on the roof. The fire exits will be numerous and the aisles

will be so wide that the building can be emptied in a few minutes.

The building is so arranged that a large gallery can be added later without interfering in any way with the remainder of the building.

Ground was broken several days ago for the new theatre at Broadway and Heywood streets, Sharon, Pa. The Farrell building company was awarded the contact for the erection of the theatre.

T. J. Burke, of Pittsburgh, is the owner of the property and he expects to open the theatre early this winter. It will have a seating capacity of 700 and when completed will cost $12,000.

ALHAMBRA, WILKES-BARRE, IS SOLD AGAIN

SEVERAL weeks ago the Wilkes-Barre, Pa., correspondent of The Motion Picture News announced in his trade story that one theatre in this city would be sold in the near future. The deal was consummated when the Alhambra Theatre, Public square, seating capacity of nearly five hundred, passed into the hands of Clayton Heebner, former manager of the house.

Mr. Heebner purchased the Alhambra from Charles Bartholomew, who was a clerk at the Redington Hotel, where the Pennsylvania State convention was held last June.

The sale of the Alhambra to Mr. Bartholomew was announced in this magazine last May, when he purchased it from the Posten Brothers.

THEATRE FOR LOUISVILLE PARK

THE management of the Woodland Park Airdome, Louisville, Ky., is planning to erect a new theatre in its park at the end of the present summer season and continue in the business throughout the winter months.

The proposed theatre will have a seating capacity of about 1,500, and the plans call for a dance hall adjoining, where the devotees of Terpsichore may find entertainment at the conclusion of the picture show.

As an advertisement, and in an effort to draw patronage, the management of the park has been giving away from $1 to $100 in surety coupons to each patron of the park every Wednesday night this season.

OHIO THEATRE READY IN OCTOBER

ELABORATE preparations are being made for the formal opening of the Market Street Theatre, Youngstown, O., which is now under construction and which will be ready Friday, October 11. This new playhouse will be one of the finest in the city. It will have a capacity of 600 and is fitted with modern seats which are both roomy and comfortable.

Next Lasky Release a Chester Novel

"The Making of Bobby Burnit" Stars Edward Abeles—Theodore Roberts and Bessie Bariscale Give Excellent Support

"THE Making of Bobby Burnit," the next release of the Jesse L. Lasky Feature Play Company through the Paramount Pictures Corporation, will feature Edward Abeles, who created so profound an impression by his work in Lasky's "Brewster's Millions," the second production of that concern.

"The Making of Bobby Burnit" as a story ran serially in The Saturday Evening Post and enjoyed wide sales as a novel.

George Randolph Chester, responsible for "Get-Rich-Quick Wallingford" and other famous fiction, is the author of "The Making of Bobby Burnit," and Winchell Smith, author of "Brewster's Millions" in play form, was the author of the stage version which enjoyed a popular run at the Republic Theatre, under the Henry B. Harris management, several years ago.



BOBBY RESCUES AGNES FROM THE DEN

Scene from "The Making of Bobby Burnit" (Lasky-Paramount Feature).

Mr. Abeles is supported in "The Making of Bobby Burnit" by Theodore Roberts and Bessie Barriscale, who is now a permanent Lasky star.

The feature is released September 19 through the Paramount Program.

Dallas Exhibitors Take in $25,000 a Week

Figures Compiled by J. S. Philips, Secretary of the Texas League—Patrons Are Willing to Pay for the Best Films

Special to The Motion Picture News.

Dallas, Texas, Sept. 16.

ACCORDING to figures prepared by J. S. Philips, secretary of the Texas Exhibitors' League and vice president of the National League, the film business done in Dallas each week amounts to at least $25,000.

It will be shown by these figures that Dallas is easily the center of the film business in Texas. A little more than three years ago Dallas possessed only a real film exchange with a release of eighteen films per week.

This company was the General Film Company and handled only licensed pictures. A few months later several other firms opened here and now an exhibitor can secure almost anything he desires.

In speaking of the film business in Dallas Mr. Philips says:

"The film market of Dallas has now reached the standard of commercialism in the state as far as output is concerned and no exhibitors is necessarally forced to purchase films he does not desire.

"The motion picture patrons have become so educated that when they sit and view a picture on the screen they can tell you whether it is cheap, shoddy and cotton goods or whether it is all wool and a yard wide."

Motion Picture News

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For Releases see Pages 72, 74, 76, 78
For Buyers' Guide see Page 69

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Vol. X September 26, 1914 No. 12

A Season of Higher Prices

THE coming season is going to be, among other things, a season of higher prices at the box-office, a season in which the exhibitor will awaken, as he has already begun to do, to the higher intrinsic value of the photoplays he is offering the public, and will dignify them by raising his prices of admission.

* * *

IT is time that this should come to pass. Indeed, the photoplaygoing public has reached the point where it is *actually ready* to pay more to see a motion picture entertainment than the exhibitor has in many cases *dared to ask.*

* * *

WITNESS the case of the Cincinnati exhibitor cited in the pages of this issue of THE MOTION PICTURE NEWS.

Ten cents was the price on which he had built up a clientele. He tried the experiment of lowering his price to a nickel, and very nearly lost every patron.

To use his own words: *"The show was too cheap for them."*

* * *

AS a matter of fact, *the motion picture theatre has outgrown the nickel stage.*

That does not mean that the nickel theatre has ceased to exist.

But it *does* mean that the public insists upon having the best in pictures, that the exhibitor can no longer give the best pictures he can obtain for five cents—and that the leading theatres of practically every community in the United States have broken away from the nickel scale, and *are selling ten, fifteen and twenty-five cent pictures to a ten, fifteen and twenty-five cent public.*

* * *

PICTURES that could not be made on a nickel basis have created the demand for such pictures to the exclusion of the five-cent film, to designate it by its retail price, and at the same time have drawn away from the legitimate theatre a class of patrons who looked with contempt upon a nickelette.

Novelty and the nickel once went hand in hand.

But today the demand for quality has taken the place of the demand for novelty in the motion picture theatre.

The motion picture has become an established form of amusement.

* * *

ITS purveyors must cease to calculate how large a quantity of films they can give for the lowest possible figure, and reckon upon how meritorious a program they can offer at a figure proportionate to the quality of the offering.

They owe it to the public.

They owe it to the industry at large.

They owe it to *themselves.*

Temporary Fluctuation

A SLIGHT slump in patronage in some of the Northern states during the last few days has caused some anxiety among exhibitors. They complain that the falling off of attendance is due to the war in its supposed depression of industries generally.

The fear is groundless.

The season, not the war is responsible.

* * *

JUST now with the uncertainties of the weather confronting exhibitors the receipts must necessarily fluctuate from day to day and night to night.

Then in the case of the closed theatres the vagaries of the weather affect the attendance fully as much. While people are kept away from the airdome on account of the chilly air, they have not had time to accustom themselves to the idea of sitting inside for a performance.

* * *

OF course, those who have been frequenting the enclosed houses during the whole season because of superior cooling and ventilating systems making the theatres as attractive as the airdomes, naturally have not been influenced one way or the other. Fortunately this unwelcome condition lasts only about two or three weeks. After that with the advent of the regular *fall season business will go forward with a rush.*

Bankers Make Plea to Film Manufacturers

Ask for Suppression of Scenes Depicting Successful Peculations by Officials —Depositors Supposed to Lose Confidence

J. B. STIRLING, president of the First National Bank of Jackson, Miss., the Union Savings & Deposit Bank of Jackson, Miss., and the Pickens Bank, and formerly connected with several other banking institutions in Mississippi and Louisiana, commenting upon the movement on the part of the Savings Bank Section of the American Bankers' Association to have all members, and in fact, all banks carrying savings deposits in the United States, adopt the motion picture method of advertisement, said:

"Of course, it is the object of all banks, and particularly the savings banks of the United States, to induce the people to conserve their resources and save their money, and particularly to encourage the accumulation of small deposits by persons working for a salary, and others to whom it is all important that some money be laid up in anticipation of possible misfortune or want.

"These accumulations are further advocated for the reason that homes may be eventually obtained by this means, and if funds are so deposited the accumulator will be ready to invest in some remunerative security, after a reasonable amount is accumulated in the bank, and when the occasion offers, and at a greater rate of interest than can be obtained from the bank, such investments being entirely out of reach until reasonable sums are accumulated.

"To obtain these deposits and get the people to adopt the savings bank method of providing for their future, banks indulge in a good deal of advertisement, and doubtless will freely use the motion picture method; but we think that little can be accomplished along this line unless the exhibitors of pictures and the film manufacturers can be induced to desist from displaying before the public pictures they are now exhibiting, throwing in bold relief and calling to the special attention of the public, peculations of bank officials and the too-often occurring bank failures.

"These misfortunes will occur, and they are condemned no more severely by anyone than by bankers doing a legitimate banking business, and those bankers are generally always willing to contribute of their resources to see that felons and embezzlers are brought to justice.

"More strict examination and supervision are constantly being inaugurated by both the national and state governments to prevent such occurrences, and all agree that they cannot be too strongly condemned.

"But to throw pictures on the screens of the motion picture houses, reproducing what purport to be illustrations of bank failures, where the officers continue to live in ease and affluence, and leave the depositors to suffer, is certainly a great deterrent to the placing of their deposits in the banks by the small earners.

"If all the people hoarded their money and refrained from doing a banking business for fear the bank might break, and their money be lost, we would have to restrict the business of the United States about ninety-five per cent.

"It is to the interest of all that business should not be so restricted, but, on the contrary, that all of us should keep our money in the banks, even if some few occasionally, through misplaced confidence, lose our accumulations. Some will always be found unworthy; but, like the 'black sheep in the family,' the least said about them, the better."

WORLD FILM HEAD VISITS DETROIT

Special to The Motion Picture News

Detroit, Sept. 14.

L. J. Selznick, president of the World Film Corporation, visited Detroit decently and was delighted with the quarters which have been provided for the Detroit exchange of the corporation.

It has been removed to the fourth floor of 97 Woodward avenue, a building which houses several other film concerns. Well lighted and attractively furnished front offices have been provided.

There is a large room for the paper, and at the rear a light and airy room for inspection work. To one side a room has been fitted up for projection, with theatre chairs for the exhibitors who drop in to see a picture run off. The exchange occupies the entire floor.

Mr. Selznick was accompanied by his personal representative. E. D. Selden, on the trip.

Instrument Manufacturer a Hold-Up Victim

Deagan Looks Down a Rifle Barrel in Yellowstone Park—No "Yellow," However, In the Party

J. C. DEAGAN, of Chicago, manufacturer of the world-famous Deagan Bells, has just returned from an extended trip throughout the West. The objective point of his trip was a visit through Yellowstone Park, and while there he had an experience which is a vivid reminder of the Frank and Jesse James and Cole Younger days.

His party, consisting of eight people, together with a few others, was placidly bowling along in a coach-and-four when, upon rounding a sharp curve in the roadway, beside Lake Shoshone, they heard a sharp "halt!" and found themselves staring at the rifle barrel of a lone but very determined highwayman.

The startled coachman instantly drew rein and the robber's command was followed by a peremptory "Get down."

When the entire party had disembarked they were ordered to "Shell out," which all proceeded to do.

The bravest in the party was Mrs. Deagan, who threatened to do the robber violence if her children were molested. Further, under the impression that Mr. Deagan had turned over his watch, which is prized intrinsically, she asked the robber to return it, as it was of no value to him.

He politely replied: "If there's anything in this loot I don't want I'll send it to the Yellowstone Hotel. You can go there and identify your property."

This daring hold-up was made easy with the withdrawal of many of the soldiery to Vera Cruz and the Mexican border, leaving the National Reserve inadequately protected.

It was carefully planned, for the robber was recognized as a man who had been travelling with the party for several days and had evidently sized it up as "good picking."

He also had a confederate in the coach, who, like the others, humbly yielded his purse while promptly and earnestly admonishing all to do just as told, as otherwise the desperado would "certainly shoot into the crowd and a number of the ladies be killed."

The experience left most of the older ladies in the party hysterical, though the younger women look upon the adventure rather in the light of a joke. Among these are Vita Deagan and her travelling companion, Florence Wittenberg, who laughingly remarked that they had no money to lose and that, though previously no one cared to hear about the wonders of Yellowstone Park, they now have no trouble finding audiences.

Mr. Deagan refuses to say how much he donated to the highwayman, but remarks that it will take the proceeds of a number of sales of his new unaphones, nabimbas, xylophones, cathedral chimes, orchestra bells and other musical specialties to get even. He tartly suggests that he went West for a change and a rest; that the robber got the change and the hotel men got the rest.

DRESSLER IN PITTSBURGH

A. Dressler, formerly manager of the Universal Film Exchange at Washington, D. C., is the new manager of Warner's Features in Pittsburgh. He takes the position vacated by M. W. Herring.



INVENTIONS
Trade Marks Patents

Conducted By
M. H. SCHOENBAUM



All inquiries pertaining to this department will be answered by Mr. Schoenbaum, either directly or through the columns of THE MOTION PICTURE NEWS.—*Editor.*

Address "Patent Editor," THE MOTION PICTURE NEWS, New York City.

Latest PATENT AND TRADE-MARK *News*

Patents and Trade-Marks Registered or Allowed Recently:

France: Patents

470,665. Cinematography. E. Droin.
470,686. Framing Device. Pathé Frères.
470,712. Screen. A. D. Brixey.
19,088-456,203. Color Cinematography. P. Martier.
470,671. Film. H. J. Gaisman.
470,672. Photography. H. J. Gaisman.
470,673. Photography. H. J. Gaisman.
470,905. Screen. J. Knap and G. Merturi.
470,963. Acetate of Cellulose. Verein, Mainz.
470,825. Non-flam Film. J. Blandel.
470,834. Cinematography. W. H. Hickey and Kinemacolor.
470,854. Developing Apparatus. A. C. Gruet.
471,082.-3. Cinematography. P. M. Pierson and T. W. Hochstetter.
471,150. Synchronizer. H. L. Laurent.
471,163. Rewinding. Pathé Frères.
471,289-90. Cinematography. P. M. Pierson and F. W. Hochstetter.
471,261. Chairs for Theatres. C. J. Fournier.
471,354. Amateur Cinematograph. Sté H. Portier.
471,425. Screen. H. W. Charlton.
471,473. Cinematography. C. de Proszynski.
471,474. Projection. Gaumont.
471,538. Projection Lanterns. F. J. Hortsman.

France: Trade-Marks

156,985. "Le Theatre." Films. Sté. Le Theatre.
23,545. "Gold Seal." Films. Universal Film.
157,162. "Cinarchive." Films and Machines. A. Tetard.
157,018. "Etablissements Union." Cinematography. P. Lemonnier.

Germany: Patents

274,190. Machine for cutting strips of paper or films. Cameron.
274,028. Projection. Huebner-Bleistein Patents Company.
274,192. Anti-fire Device. Albert Sanders.
274,582. Camera. E. G. Townsend.
274,670. Color Photography. Gaumont.
274,710. Color Cinematography. E. Zollinger and S. Mischonsniky.
274,671. Shutters. L. Hermand.
274,673. Projection. Hans Goetz.
274,840. Cinematography. Quasapic Company.
274,752. Cinematograph. E. S. Porter.
275,273. Color Filters. Jean Verfürth.
275,404. Cameras. Anton Aretz.
275,405. Cinematograph. R. A. Whitehead.
275,320. Color Cinematography. J. E. Thornton.

Great Britain: Patents

6,432. Optical Projection Apparatus. F. W. Dickinson.
6,557. Kinematographs. E. Brown.
6,565. Color Kinematography. P. Mortier.
6,727. Kinematograph Films. A. E. Downing.
6,778. Camera Stands. A. S. Newman and others.
6,845. Optical Projection Apparatus. S. Docetti.
6,886. Photography. E. J. Lacombe Lane.
6,894. Photography. R. G. Bradshaw.
6,903. Color Photography. O. S. Dawson.
7,010. Optical Projection Apparatus. J. F. Herring.
7,068. Camera Tripods. A. Debrie.
7,108. Arc Lamp Electrodes. Siemens.
7,325. Kinematograph Apparatus. L. Kamm.
7,344. Optical Projection Apparatus. H. Blitz.
7,368. Color Photography. F. W. Donisthorpe.
7,522. Kinematograph Apparatus. F. B. Gilbreth.
7,694. Synchronizers. L. Janssens.
7,864. Ultra-Violet Rays Absorbing Glass. Sanoscop.
8,063. Color Kinematography. L. C. Van Riper.
8,144. Kinematographs. J. Campbell.
8,581. Kinematographs. A. J. Bohringer.
8,597. Arc Lamps. N. A. Halbertsma.
8,774. Arc Lamps. H. Muller.
9,056. Coloring Photographs. A. M. Sandig.
9,610. Color Kinematography. H. Workman.
9,691. Photography. A. Bilty.
9,865. Photography. Kinsfilms, Ltd.
9,916. Kinematograph Films. G. Kreuter.
10,210. Arc Lamp Electrodes. J. Roubal.
10,401. Kinematograph Films. E. J. Lacombe Lane.
10,486. Kinematograph Announcement Slides. W. F. Pettie.
10,519. Synchronizing Apparatus. J. Kitsee.

How Great Britain Quashed the German Patents

The following are official notices issued by the British Patent Office in view of the war in Europe:

"By virtue of the provisions of the Patents, Designs and Trade Marks (temporary rules) Act, 1914, the Board of Trade hereby make the following rules:

"1. The Board of Trade may, on the application of any person, and subject to such terms and conditions,

if any, as they may think fit, order the avoidance or suspension, in whole or in part, of any patent or license granted to a subject of any state at war with His Majesty, and the Board, before granting any such application, may require to be satisfied on the following heads:

"(a) That the patentee or licensee is the subject of a state at war with His Majesty;

"(b) That the person applying intends to manufacture, or cause to be manufactured, the patented article, or to carry on, or cause to be carried on, the patented process;

"(c) That it is in the general interests of the country or of a section of the community, or of a trade, that such article should be manufactured or such process carried on as aforesaid. * * *

"(1) The Board of Trade may, at any time, in their absolute discretion, revoke any avoidance or suspension of any patent or license ordered by them.

"For the purpose of exercising in any case the powers of avoiding or suspending a patent or license, the Board of Trade may appoint such person or persons as they shall think fit to hold an inquiry.

"Any application to the Board for the avoidance or suspension of any patent or license may be referred for hearing and inquiry to such person or persons who shall report thereon to the Board.

"Provided always that the Board of Trade may at any time, if in their absolute discretion they deem it expedient in the public interest, order the avoidance or suspension in whole or in part of any such patent or license upon such terms and conditions, if any, as they may think fit.

"(2) The comptroller may, at any time during the continuance of these rules, avoid or suspend any proceedings on any application made under the Patents and Designs Act, 1907.

"(3) The comptroller may also at any time during the continuance of these rules, extend the time prescribed by the Patents and Designs Act, 1907, or the Trade Marks Act, 1905, or any rules made thereunder, for doing any act or filing any document, upon such terms and subject to such conditions as he may think fit in the following cases, namely:

"(a) Where it is shown to his satisfaction that the applicant, patentee, or proprietor, as the case may be, was prevented from doing the said act, or filing the said document, by reason of active service or enforced absence from this country, or any other circumstances arising from the present state of war, which, in the opinion of the comptroller, would justify such extension;

"(b) Where the doing of any act would, by reason of the circumstances arising from the present state of war, be prejudicial or injurious to the rights or interests of any applicant.

"(4) The term 'person' used in these rules shall, in addition to the meaning given thereto by Section 19 of the Interpretation Act, 1889, include any Government Department.

"(6) These rules shall come into operation on August, 1914."



SCENE FROM "SNOOK'S DREAM," A CENTAUR COMEDY, FEATURING HARRY LA PEARL AND ELAINE IVANS.

HER OWN DRESSMAKER

Mabel Trunnelle, one of the leading ladies of the Edison Company, who has played many characters with that company, is soon to have her ambition realized by playing the part of a Japanese girl, in a picture entitled "Greater Love Hath No Man," by Mary Imlay Taylor. She is shown in this picture wearing the Japanese gown which she embroidered herself.



MABEL TRUNELLE

LUSTIG MADE DENVER MUTUAL MANAGER

Special to The Motion Picture News.

Denver, Col., Sept. 14.

Harry Lustig, for two years assistant manager of the Mutual Film Corporation offices at Denver, Col., has just been appointed manager, succeeding F. W. Bandy.

Mr. Lustig is one of the best known men in Western film circles and enjoys a marked popularity among the trade. As manager of the many Mutual feature attractions Mr. Lustig is largely responsible for the wide vogue enjoyed by the mutual special attractions.

F. B. Quimby, of Salt Lake City, Utah, is assistant manager.

AMUSEMENT SUPPLY ISSUES NEW CATALOG

The Amusement Supply Company of Chicago has just issued its new catalog. This is one of the most complete catalogs that was ever gotten up in the moving picture supply business.

It embraces all makes of machines, supplies of every kind and a list of repair parts. In the back there are diagrams showing the parts and number of each, for all standard machines. It is one of the handiest catalogs published and might well be in the hands of all motion picture operators and managers.

FILM NEWS FROM FOREIGN PARTS

Few Indoor Motion Picture Houses in Seville—Best Airdomes Charge Only Four Cents Admission—Many People Take in Exhibition Free from Automobiles—Two Exchanges Furnish the City with Releases—Public Demands Good Acting

THE motion picture trade in the Seville consular district has been growing constantly and rapidly, until at present motion picture entertainments are undoubtedly the principal means of public amusement, writes Vice-Consul Harris N. Cookingham, stationed there.

In winter the theatres of Seville are largely devoted to the cinematograph, and in summer practically all the available plazas of the city are let for open-air exhibitions, which attract thousands of spectators of all social classes.

The indoor or winter theatres of Seville are few, inclusive of the opera and vaudeville houses, where motion pictures are shown; hence the sittings are extremely limited and the performances are repeated almost hourly during the evening, from 7:30 to 12:30.

The winter prices range from about four to nineteen cents per seat, according to location. The summer exhibitions, however, under the cloudless evening sky of Seville, offer better opportunities to the public for witnessing the pictures, which are projected on curtains specially erected on the open plazas.

Films Fit Into Seville Life

As all Seville lives out of doors from nine o'clock to midnight during the summer months and seeks quiet amusement in convenient quarters, the motion picture exhibitions fulfill a natural demand.

Seats at the best open-air exhibitions now cost about four cents; but hundreds of people, some in private carriages and motor cars, gather around the inclosure to see the pictures gratis from without. The managers of local coffee and refreshment gardens have in many cases installed motion pictures for the pleasure of their patrons; in these cases there is no charge other than that for the beverage or refreshment ordered, and a customer having paid for his order is entitled to retain his table seat throughout the evening.

Military bands often furnish music at the regular exhibitions, which provide a partially new program every evening, except when the repetition of some extraordinary or very popular film is demanded for three or four nights.

How Films are Obtained

The films used in the local exhibitions are procured almost exclusively from two Seville rental agencies, which also deal in the projecting machines and all other necessary apparatus. As one of the local houses is a branch of Pathé Frères, of Paris, the Pathé machines are most largely used under their various names.

These are practically the only machines in local use. All machines for city entertainments have electrical attachment; those for use in the small towns, where electric current is not available, are furnished with acetylene-gas outfits.

It is estimated that in Seville throughout the summer fifteen to eighteen projecting machines are employed by the several purveyors of amusements. The attendance is not known, but it is evidently enormous.

The films shown at the motion picture entertainments are the Pathé productions under their various names, including the Iberia Brittania films, American Kinema; and the Italian Valeto, Gaumont, Cines, Nordisk, Hepworth, Vitagraph, Éclair, Itala, Celio, Cuesta and Hispano films.

Great actors and actresses are commissioned to take the leading parts. Hence the pictures, besides having artistic merit, have at times a real and permanent histrionic value.

The local preference in picture stories appears to be for those films depicting romance and intrigue; scenic and spectacular; dramatizations of well-known historical and Biblical events are also very popular. World-famous novels, such as "Quo Vadis" and other works which lend themselves to effective staging, are seen here in films of 1,800 to 3,000 meters.

Public Demands Good Acting

The classic and pseudoclassic plays are also favorites with the Sevillian public. This public demands good acting, and at least adequate staging in all films under all conditions. Explanatory notes are made as brief as possible, consistent with the coherence of the plot. Detective stories and tragedies, rather than industrial scenes and foreign processions, appeal to the local spectators.

There are noticeably few films shown here of local or Spanish current events, exclusive of certain bull fights in which well-known matadors take part. Rarely is Seville, in spite of its literary traditions and its reputation for romance, the setting for any photoplay.

There are no motion picture photographers in this city or in this territory; but the Pathé interests send a photographer here on those infrequent occasions when Seville becomes the stage for picture action.

The local picture-theatre managers obtaining their films from the two Seville agencies pay in rental therefor from about one-fifth of one cent per meter to about three cents per meter per day (that is, from six to eighty-seven cents per hundred feet, approximately), according to value and demand.

For new films, which one of the rental agencies purchases from the manufacturers or branches, it pays generally about twenty-six cents per meter; and for used films, two to ten cents per meter, according to condition.

Some Films Obtained from France

Neither the films shown here nor the projecting machines and apparatus in local use are imported into Seville direct by sea; these come from branch houses in other parts of Spain or overland from France.

The customs duty levied on blank films imported into Spain is two pesetas per kilo ($0.175 per pound) net weight; on finished films ready for projection, as well as on the machines and apparatus for projecting, three pesetas per kilo ($0.263 per pound) net weight.

As for American films, both the Seville rental agencies state that these find favor here; the local Pathé agency incorporates them in each program of films let to the exhibitors.

The other agency claims that there is some difficulty in obtaining American pictures, because there is no branch house here other than the practically international Pathé, which does not sell its various films, but, by a clever method of world-wide interchange, is able to let them universally to exhibitors.

The market for American motion-picture machines is, in the present circumstances, inevitably limited, but not negligible, provided these can compete in quality and prices with the French machines now in use here.

American Film Settings Popular

The demand for films of American manufacture rests not so firmly upon the acting protrayed as upon the setting, for American scenery constitutes one of the chief charms of the American films. It is not necessary that the play depict scenes of the Wild West, but preferably it might be staged out of doors.

Good acting is essential and common to all or the great majority of the motion pictures shown here, but the commending distinction of the American pictures must, to Sevillian spectators, always lie in their effective, novel and interesting outdoor setting, either with heroic or with romantic action.

It is probable that the shorter American plays, such as are presented almost nightly at the various picture theatre "revues," will have relatively larger demand than the films of 1,500 meters.

Masterpiece Film Prepares Elaborate Production

The Company Will Bring Out a Realistic Photo Play of Indiana Life in 1831, Founded on "The Hoosier Schoolmaster"

Special to The Motion Picture News

Los Angeles, Sept. 14.

GATHERING props for the production of a five-reel picture portraying Indiana life in 1831, the time of "The Hoosier School Master," has proven a great task, but now everything has finally been secured with the exception of a yoke of oxen.

The phone bill for attempts to find the oxen now amounts to more than the actual cost of four or five yoke in the time of the book, and success has



MARION DE LA PARELLE

crowned the efforts of Marion De La Parelle and Elliott Clawson, of the Masterpiece Film Manufacturing Company, who have charge of the production featuring Max Figman and Lolita Robertson.

The oxen are now in Los Angeles, after a railroad ride of three hundred miles, and to use Mr. Clawson's words, "are eating their heads off."

The production work on this, the first of this company, is progressing very satisfactorily and the picture will be ready for release about October 1.

Following this "The Truth Wagon," from the play by Hayden Talbot, produced in New York with Max Figman and Lolita Robertson, will be taken up. This is the story of an heir buying a metropolitan newspaper which thereafter prints only the truth.

One of the big scenes for "The Hoosier School Master" recently was made, in which Bud Means, the reincarnation of the devil, played by Ray Stewart, caused one hundred and fifty head of horses to stampede down a narrow road with a cliff rising on one side and dropping off more gradually on the



ELLIOTT J. CLAWSON

other, in order that he prevent the lynching of the school master (Max Figman) by the horse thieves.

Director De La Parelle threatened to whip the man who ran from the road before the horses were within ten feet of him. and gave five dollars to the one making the best leap down the cliff and three dollars to the next best. He is positive he received very satisfactory results.

THISTLE PHOTO PLAY WILL RELEASE WEEKLY COMEDIES

Special to The Motion Picture News

Los Angeles, Sept. 14.

Making three reels of negative weekly for the Charles O. Bowman Popular Photo Plays Corporation, the Thistle Photo Play Company, composed of Bruce Mitchell, Donald MacDonald and Arthur H. Coldewey, are busy at a studio on Washington street near Los Angeles street.

The new organization will make one reel of comedy weekly in which Rena Rogers, Ralph McComas and Allan Fralick will play prominent parts; and two reels of drama with Dorthy Davenport as leading woman, Joseph Singleton, known among photoplayer's circles in Los Angeles as the handsomest man in pictures, and Ed Alexandria.

Messrs. Mitchell and MacDonald are directing the productions and Mr. Coldewey is studio manager. Up to this time two two-reel dramas, "The Lining of the Cloud" and "Chains of Gold," one two-reel comedy, "The Speed Cocktail," and one one-reel comedy, "The Green Eyed Monster," have been completed.

500 NUNS SEE PAGEANT

Special to The Motion Picture News.

St. Louis, Sept. 16.

Nearly 500 nuns attending a convention of teachers at the Christian Brothers College, St. Louis, were recently invited to see the St. Louis pageant and masque pictures at the Juniata Theatre, Juniata street and Grand avenue.

W. J. Flynn, general manager of the Associated Theatres, issued the invitations, and among the audience were many nuns who had never had a chance to witness a motion picture exhibition before. The performance began at one-thirty and lasted until five o'clock in the afternoon.

Buffalo Adds Another to List of Theatres

Ellen Terry, with a Seating Capacity of 1,200 and Elaborately Decorated, First House in City to Have Smoking Balcony

Special to The Motion Picture News.

Buffalo, Sept. 16.

THE new Ellen Terry, at the corner of Grant and Potomac, is nearing completion and will be ready for its patrons in about a week. The theatre will have a seating capacity of 1,200 and will be one of the most up to date in Buffalo.

From a sanitary and fireproof standpoint it will be unequaled. It is equipped with every modern device for ventilation, heating and safety. George P. Kogler will have charge of the music.

The name of the manager has not yet been announced, but John R. Oshei, manager of the Teck Theatre and one of the principal stockholders, is at present arranging that end of the business, and the name of the manager will be announced shortly.

The front of the theatre is built of tapestry brick of a reddish brown color which from a distance of ten or twelve feet looks like velvet and gives a most inviting appearance. The interior decorations are very elaborate.

There will be a smoking balcony and loge boxes. This is the first photoplay house in Buffalo to have a smoking balcony and the innovation is proving popular here. Charles B. Taylor.

Superba and Symphony Open in Los Angeles

Despite the Addition of These Two Theatres, Coast Houses Continue to Pack Crowds In, and Lines at Box-Offices Prevail — Twenty, Fifteen and Ten Cents Are Superba's Prices—Symphony Boasts An Exceptional Operator's Booth

Special to THE MOTION PICTURE NEWS
Los Angeles, Sept. 14.

EXCEPTIONAL programs constituted the showing last week at the larger local motion picture theatres, and even with the addition of the Majestic Theatre, with a seating capacity of 1,600, which became a screen show house, Sept. 5, and the opening of the Symphony, with 800 seats, there are not enough seats to accommodate the people who desire to attend, and lines extend from practically every theatre lobby between 7:30 and 8:30 each evening.

One of the most recently opened motion picture theatre palaces in Los Angeles is Quinn's Superba, located on Broadway, about half way between Fifth and Sixth streets.

The owner and manager, J. A. Quinn, is one of the pioneer exhibitors of this city, having successfully conducted motion picture theatres here since the days of the first "store show."

The Superba is a beautiful theatre in every way. The front of the house, finished in the renaissance type of architecture, is in white and cream, and has a massive cornice and frieze, with appropriate theatrical figures modeled therein. More than 6,000 lights are used on the front of the building.

Towering the full length of the three-story building, with a frontage of 70 feet, is a mammoth automatic electric sign, built as high as the city ordinances will permit. On either side of the big "Q" of the sign are unicorns, and every ten seconds each thrusts its fiery tongue at the other and each continuously flaps its wings.

Indirect Lighting Used

In the lobby, foyer, and interior the indirect lighting system is used exclusively. The entrance is finished in marble of contrasting shades, separated by pilasters of Mexican onyx, which are illuminated from within at night. There are numerous massive mirrors.

No detail has been overlooked in the finishing and furnishing of the auditorium, which contains 900 leather upholstered seats. The walls and ceilings are in soft green tones, with trimmings of cream orange and gray.

The sounding cove over the proscenium has a beautiful mural painting. On either side of the proscenium, and slightly above the footlights, are balconies with French windows, adaptable for many singing specialties. The stage has a 30-foot opening and is fully equipped.

The acoustic properties of the house are so perfect a whisper from the stage can be heard in all parts. All draperies and carpets are of a deep red. The theatre is equipped with a ventilating system which insures 30 cubic feet of fresh air for everyone present.

Since the opening, the Superba has been using a program of six reels of General pictures. Music is by a ladies' orchestra of 12 pieces, and each program contains three vocal numbers. The house is divided into three sections, and 10 cents is charged for the seats between the front and the middle of the house, 15 cents for the rear seats, and 20 cents for logies.

Garrick Goes to Features

Quinn's Garrick Theatre, which has been using General and Mutual programs for the past six months, with now and then a multiple reel feature, beginning next Monday will show only features. Contracts were made this week with the local General office for the service.

Another theatre was added to Los Angeles' Film row—Broadway—with the opening of the Symphony Theatre, just below Sixth street.

The building for this theatre was remodeled and the house furnished at a cost of approximately $40,000, and Messrs. Joseph Rittigstein and Thomas DuMois, the owners, have a place of amusement very creditable to this city.

The entire front of the building was remodeled. Above is a mammoth automatic electric sign, and over the front of the theatre are thousands of lights.

The lobby is finished with marble, stained glass and mural paintings. Throughout the concealed lighting system is used. The theatre has seven hundred seats, is fitted with elegantly furnished rest rooms, and has a very efficient ventilating system. Other features are in evidence throughout the theatre.

Particular attention was paid to the construction of the operating room, which is large and roomy. This is fitted with two Powers' 6A projecting machines, spot lights, stereopticons and all necessary devices for all effects. In one section is a large, roomy work-bench, with all tools necessary. In the ceiling is an exceptionally large ventilator.

A Novel Lobby Display

The new theatre will be managed by S. L. Bosley, who served as manager for Clune theatres for several years.

Manager Hawkins, of the Alhambra Theatre, recently had the Lasky picture, "The Call of the North," featuring Robert Edeson.

In this one of the scenes shows one of the Factor's hunters caught in a bear trap, and the publicity man of the theatre, Harry Nogle, saw a good opportunity to attract attention to the lobby display by securing the trap at the Lasky studio in Hollywood and displaying it in the lobby, together with a big, still photograph of the scene.

The springs on both ends of the trap are so strong that a heavy man cannot press one together by standing or jumping upon it. The manufacturers of the trap furnish a screw clamp to be used in opening the trap. J. C. JESSEN.

Famous Players Starts Infringement Campaign

Seeks to Enjoin Numerous Companies Claimed to Have Used Plots and Titles Whose Film Copyrights Are Owned by Restraining Companies

THE Famous Players Film Company has been granted an injunction on all further exhibitions of the play "Aftermath" by Judge Dever, of the Superior Court of Illinois. The Famous Players claims that this is an infringement of its title "Aftermath," the play written by Prof. William Addison Harvey, of Columbia University, and recently released by the Famous Players.

The Famous Players has also succeeded in causing the Apex Film Company to abandon the name of "Saints and Sinners," a title scheduled for forthcoming releases. The film rights of the play "Saints and Sinners," written by Sir Henry Arthur Jones, are controlled by the Famous Players Film Company.

It is said that similar action is also being taken against the Lubin Company for its release of "A Fatal Card," which the Famous Players contend is an infringement on the title of "The Fatal Card," the Charles Frohman play, controlled by them, and also "The Better Man," the title of the Cyrus Townsend Brady story which the Famous Players Company recently filmed; against the Kalem Company for its filming "The Brand," which, it is claimed, was also borrowed from the plot of "The Crucible," and against the World Film Company for its release of "Jess of the Mountain Country," said to be based on the Famous Players' recent production, "Tess of the Storm Country."

Big Export Field Open in Latin America

(*Continued from page* 21.)

But as there is a big demand here for pictures, would not the maintenance of an exchange be profitable?

The indifference of Americans to the possibilities of export trade to South and Central America is exemplified in the lack of courtesy shown on many occasions when my letters were not answered.

In striking contrast is the attitude of European manufacturers. When I write to the advertisers in the Bioscope of London and Le Courrier of Paris, I get proposals in almost every mail. These people act as if they are anxious to do business.

OF course, American films are not absolutely unknown here. We accasionally see pictures of Selig, Comic, Broncho, American Kino, Thanhouser and others through the rental office of Pathé Freres.

The Universal, Edison, American, Famous Players, Lasky, Essanay, Bosworth, Warners, and the Horsely films would take well down here; indeed, in all Latin-American countries. It is only a matter of translating the titles into Spanish and having a good rental representative in this locality. A territorial concession for Central America and Panama in San Jose would prove a money-maker.

The admission prices charged in this country may be of interest to the exhibitors in the United States. Orchestra chairs cost fifty centimos, the equivalent of twenty-five cents gold, for three reels. Outside of the capital the admission is about twenty-five cents gold per five hundred feet shown, divided into two parts. Box seats get fifteen cents gold extra. Special features bring not less than a dollar gold.

The feature film is becoming immensely popular. They are advertised extensively in the newspapers.

REGULAR performances begin at eight in the evening and on festival days matinees commence at 2 p. m. The theatres are closed on Monday.

School children are admitted free on week days from one to three o'clock. This proves to be a good drawing card, for they talk about the pictures at home, thereby arousing the interest of the adults, who, it is figured by the managers, come later through this means.

We are not pestered with censorship here, as you are in some parts of the States; and we are thankful. The government assumes that managers are fully capable of discriminating.

THE rental price of a six-reel program is about five dollars gold, and the special films are rented on a percentage basis by the night.

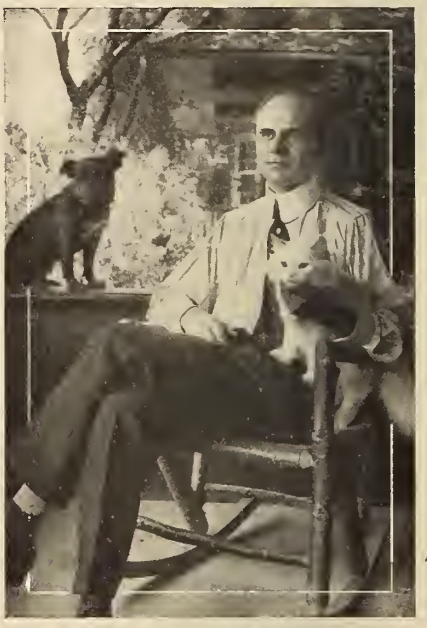
There are but two motion picture camera owners (one of them myself), who occasionally take pictures of special events, and we furnish the negatives to the theatres on a percentage.



THE ENEMY'S FLEET APPROACHING
(Scene from "England's Menace"—Cosmofotofilm Feature)

APFEL AT WORK ON "WHERE THE TRAIL DIVIDES"

Oscar Apfel, who next month will celebrate his first year as director with the Jesse L. Lasky Feature Play Company, will at the same time celebrate the securing of patent rights on a new "baby" spotlight which he recently applied for and which has been tried out by both Apfel and Cecil B. De Mille on the various Lasky productions and found to fill a long felt want.



OSCAR APFEL

Mr. Apfel and Cecil B. De Mille worked together on Lasky's "The Squaw Man" and "Brewster's Millions," but since the demand for Lasky productions increased so that the firm arranged to produce two plays a month instead of one Mr. Apfel was set to work on "The Only Son" with De Mille doing "The Man on the Box."

Apfel is now working on "Where the Trail Divides," with Robert Edeson, and at the completion of this feature will begin work on one of the Belasco plays.

Apfel is signed for three years with Lasky and everything points to an even longer engagement for all connected with that concern are deeply appreciative of his excellent work.

OPEN PITTSBURGH EXCHANGE

The Noted Plays Feature Company of New York has located an office in Pittsburgh at Fourth avenue and Ferry street. Adolph Klein and H. Clay Berger are managers. They state that they will release one feature a week. The company has also put in fifty reels of singles, all comedies and dramas, most of which are new and in demand at this time.

"THE MYSTERY OF THE GLASS TUBES"

Edison—One Reel)

REVIEWED BY J. BURROUGHS NOELL

WHAT better conclusion, even if somewhat hackneyed, could be desired for the "Chronicles of Cleek" than that he should win the hand of the girl that had twice saved his life! As he recovers himself after a harrowing half-hour in a leaking vessel—and it is indeed a narrow escape that he has, for the water is already slowly rising over his head when Miss Lorne rushes in with the rescuing party—he asks her with his first breath if she will be his wife, and she holds out her hand for the ring. And although the cocaine smugglers whom he was trying to capture have baffled him this time,



CLEEK IS RESCUED FROM THE SINKING SHIP.

surely they cannot get away from him the next time, when he has the constant aid of this spirited and brave girl.

But the eleventh episode of Thomas W. Hanshew's "Chronicles of Cleek" is chock-full of mystery and suspended interest and thrilling incidents before we come to this happy and joyful end.

Cleek proves himself as daring and intrepid as ever and gets a line on the cocaine smugglers by holding up one of the gang and going disguised as this man to the den.

But unfortunately this fellow gets away and then the tables are turned on Cleek, and it seems pretty serious business for him until Ailea Lorne learns the state of affairs and gets him out of his predicament. We get no hint of this outcome as the story is unfolded, but are kept entirely in the dark, the true and proper way for a mystery story to be handled.

Ben Wilson gives the same inimitable presentation of the great amateur detective, making us realize fully his fearlessness, his shrewdness, under the nonchalant air that he assumes. Miss Gertrude McCoy as Ailea Lorne breaks this impenetrable veil of calmness, and has Mr. Cleek on his knees at her feet, which was just as it should be.

"DR. FENTON'S ORDEAL"

(Hepworth—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

THE Hepworth Stock Company is a finely balanced group of players, and in whatever vehicle the members are appearing, their delineations show careful study and long training.

The latest release shows clearly that this praise is just praise. In "Dr. Fenton's Ordeal," Stewart Rome has the leading part, the young medical student, who through gambling falls into bad ways, but regains control of himself and becomes a world famous specialist.

Just this in itself would not give this polished actor a chance to display his fine powers. But when he is brought face to face with this situation—to open the eyes of the man he robbed and be recognized as a thief or to let him remain blind and retain his own good name especially in the eyes of the man's sister whom he now loves—he has every chance to show his mettle. The full command which Mr. Rome has over his facial expression, the calmness and the dignity with which he moves, and the repression that prevents melodramatic display of conflicting and bursting feelings, are unmistakable and entitled Mr. Rome to a high rank among motion picture actors.

With such a fine piece of work by Mr. Rome it might be thought that the rest of the cast was entirely overshadowed. This is not true. The other parts are well taken and in no sense does Mr. Rome gain by contrast. Tom Powers and Henry Vibart are capable actors and give more than satisfactory portrayals. Chrissie White, in the part of the sister, adds new laurels to an already long list.

"TWINS AND TROUBLE"

(Edison—One Reel)

REVIEWED BY J. BURROUGHS NOELL

THAT twins are not always an unadulterated blessing to fond parents, can be gathered from the title of this comedy, written by J. Edward Hungerford and performed by Edison players under the direction of Charles M. Seay.

The trouble started as soon as the twins arrived, not between the proud father and mother over which one was the prettiest child, or which resembled which parent the most, but between the grandfathers, each of whom desired and really demanded sole proprietorship in the twins as far as the other grandfather was concerned.

The upshot of the whole matter is that when our comedy opens, the grandfathers have become so incensed with each other that they have carried the twins off bodily, one for each couple.

It was a lucky thing after all that there were twins because



BEFORE THE JEALOUSY OVER THE TWINS BECOMES VIOLENT

with such irascible and jealous persons as the Major and the Colonel, there is no telling what might have happened to one poor little innocent baby.

But this is just the beginning of the fun. The Colonel and the Major are not satisfied with one grandchild apiece, but each wants all that there are, in this case just two. Being seasoned old warriors, their way is by main force, and they almost come to blows on the street when they meet. This disorderliness gets them in trouble with the police, while the servant girls are losing the babies.

The reunion of all—twins, grandparents and parents—takes place in the station house, the distracted mother and father get back their little darlings, and the old folks have by this time commenced to see the folly of their ways, and the light breaks in upon them that undivided possession of the twins is impossible—that they all can share them alike.

"THE TREY O' HEARTS"

(Gold Seal-Universal—Eighth Chapter)

REVIEWED BY PETER MILNE

"MOCK ROSE" is the title of this chapter, and one may glean from it that some sort of an impersonation takes place. The situation is, indeed, a complicated one. Judith assumes the part of Rose, and then Rose poses as Judith, and then, too, both the characters are impersonated by Cleo Madison.

The parts have been none too easy for her to play up to date, but now it seems as if her abilities must have been taxed to their utmost extent. To play the parts of two



THE FIGHT ON THE STAIRCASE.

sisters differing entirely in character as much as a sheep does from a wolf, and then to have each one impersonate the other, each really retaining her own character but appearing to act as the other would act, must have presented great difficulties. That the picture is just as easy to follow even though this double impersonation does take place is materially due to Miss Madison.

It has not been mentioned that each instalment of "The Trey o' Hearts" carries a complete synopsis of the preceding chapters which is shown before the separate episode commences. In most stories of a serial nature this has been neglected, and one fails to comprehend what all the action is about, but here it is fully explained to the spectators.

There are, no doubt, many who will be glad of the chance to catch a glimpse of Wilfred Lucas, the director of the pictures as he appears in this chapter. He poses as a minister, and is just about to marry Judith and Alan, when Marrophat rushes in and makes known to Law that he is about to marry the wrong woman.

Marrophat then enlists the aid of the gunman again, and he and his associates kidnap Rose and imprison her in a secluded house. A fire breaks out, and Alan arrives on the scene just in time to rescue Rose by swinging to her window at the end of a rope from the next house, thus he again displays his remarkable acrobatic ability.

Another most realistic fight is the cause of the fire. Wilfred Lucas and Francis Ford seem to vie with one another to see who can put on the best general scrap, and up to date the honors seem to be about even.

This instalment is alive with action of the swiftest sort from the beginning to the end; one hardly has a chance to recover from one thrill before another and greater one is shown.

"Action" seems to be the cry of the director, and he has certainly obtained it. Bruises and broken bones may be the consequences, but it matters little as long as it is obtained.

This instalment will not only maintain the reputation of the series, but will excite an interest in the parts to follow.

OPPOSE TAX ON MOTION PICTURES

Special to The Motion Picture News.

Louisville, Ky., Sept. 16.

THE proposal to place a special revenue tax upon theatre tickets is meeting with the disapproval of practically every one in Louisville, where the five-cent and ten-cent motion picture theatres are the principal sources of amusement of a large part of the population.

Kentucky representatives in Congress and the Senate will be urged to use their influence to keep the theatre tickets out of the Government's scheme of revenue raising.

"MOTHER"

(World Film—Four Reels)

REVIEWED BY PETER MILNE

WIDELY differing from its last release, "The Dollar Mark" comes this, the latest picture of the World Film Corporation. It is as different from the other as night is from day. It is a story of an entirely different nature, of a sort that one seldom is fortunate in seeing on the screen, portraying what some are wont to call the greatest existing love, that of a mother's affection for her children.

It matters little to her whether they deserve it or not, whether they are good or bad, and it even seems as if she loved the scapegraces better than her more docile daughters, so profuse and warm is her welcome on their return, a parallel to the return of the prodigal in the Bible.

Emma Dunn as Mother carries the leading part, the same which she created on the stage several years ago in Jules Eckart Goodman's play of the same name. It is her first appearance in motion pictures. She is supported by a capable cast, consisting of Mr. Baker as her oldest son, and Belle Adair as his sweetheart, who is also, merely an adventuress. Mr. Desforges is the second son, and Jane Corcoran, the woman whom he becomes enamoured by. The daughters are played by Lillian Cook and Priscilla Dean.

The action is not fast and nothing of the sensational order appears at all, but the story needs not this kind of support to carry it through. It is absorbing from start to finish,



THE RETURN OF THE PRODIGAL

simply because of its heart interest plot, which does not once allow the attention to falter.

At the beginning of the story, the older son is wasting his money on an adventuress. He finally marries her, and in his endeavor to obtain more money he forges his mother's name on a draft.

But she, to save her son from jail, says that it is her own signature. He finally realizes the worthlessness of his wife and leaves her and then devotes his attentions to saving his younger brother from a similar life. He is successful, and all ends happily.

"WHEN HONOR CALLS"

(Eclectic—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

THE Germans under the leadership of Max Reinhardt have been surpassing the rest of the world in the beauty and fitness of their stage productions, and it begins to appear that they are working toward the same end in their picture plays.

Their work has originality and freshness, qualities that are probably more difficult of achievement than any others. Great emphasis is laid upon acting, but almost equal emphasis is put upon stage settings.

These must give above all else the right atmosphere. No matter how carefully and exact the sets and the properties may be, if the whole impression that the spectator gets does not accentuate the mood, the production is faulty.

The impression that is made upon the mind of the spectator is the goal sought, and there must be no incongruity of staging or of acting.

Take the latest picture of the Eclectic Film Company. At the first glance one would guess, and guess rightly, that it was made in the Berlin studio. There is complete unity of action and entire harmony of staging. No superfluous scenes are allowed, the only excuse for which might be touches of characterization or sidelights upon the beauty of the spectacle.

Everything must bear directly upon the main action or movement of the story. The successful attainment of this end is due to the fact that the scenario is written by a skilled and experienced literary craftsman, a man who is no novice at the work.

His name is Richard Voss and he has a number of plays to his credit. His handiwork is evident in the sub-titles, which are not merely explanatory, but have literary value in the sidelights which they throw upon the characters. He has seen fit to keep nearly all of the sub-titles in dialogue, with an immense gain in the unity and coherence of the play.

After so much is said of the construction and the staging of the play, there is little room left to speak of the acting.



EVA'S HUSBAND FORGIVES HER

But a great deal ought to be said. It is finished, the result of long and serious study.

The sooner some people learn that the art of the actor is something that cannot be learned in a day the better off our American productions will be. It is along a hard road, and takes infinite and painstaking study.

The acting of each one of the principals has intensity, but it has that restraint which is the real test of an actor's ability.

HUTCHINSON A MONTH IN WAR ZONE

AN exciting trip from Berne, Switzerland, through France to London with S. S. Hutchinson, president of the American Film Manufacturing Company, his wife and two sons, Hobart and Winston, as the principal leads, would make a thrilling motion picture.

The party was accompanied by a number of unfortunate tourists, but, after many trying visitations, they reached London. Mr. Hutchinson is expected to reach the States the latter part of the month.

"KIT, THE ARKANSAW TRAVELER"

(General Film—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

FOR those who love adventurous excitement and stirring action, a new country offers their hearts' desire, and a picture laid in a newly settled section where unruliness and



THE GAMBLER STEALS KIT'S WIFE AND CHILD.

lawlessness always precede order and tranquillity is the best substitute and the greatest solace, for the multitude of human beings who yearn for the freedom of the wild and yet are condemned to ply their daily trade in the humdrum of city existence.

A picture of this sort is the three-part Kalem drama, founded on the play made famous by the late F. S. Chanfrau. It was produced under the direction of Kenean Buel, and this assures great care and attention to every detail.

Life on the Mississippi in the early days of Arkansas, the life that has become memorable in the pages of Mark Twain and Thomas Bailey Aldrich, is revivified as the tense scenes pass before us.

The cast is a notable one, including many of the best known players in the Kalem ranks. Jere Austin Kit Redding, "the Arkansaw Traveler." In every action and in every expression he is a fine exponent of the self-reliant, courageous settler. Alice Hollister is cast for the part of Kit's wife. While she is not given abundant opportunity to demonstrate her histrionic skill in the short time that she appears before she is drowned in her forced flight with the gambler, she gives ample evidence of that ability she has proven on many occasions.

The gambler, Manuel Bond, who is the evil spirit in the life of Kit Redding, is impersonated with a full appreciation of the demands of the character by Benjamin Ross. Dainty and pretty Marguerite Courtot puts all the charms and freshness of her girlish personality into her characterization of Kit's daughter, Alice, who is stolen away from him by Manuel Bond, and grows to womanhood while the father longs for her in heart-aching loneliness.

Other players who aid in making this a well-rounded and balanced picture are little Doris Hollister as Alice before she is stolen away; Leo Hussa as Washington Stubs, Ben Walker as Judge Snuggs, and Sam Stillwell as Major Squiggs, amusing examples of the lazy hangers-on along the river front in the early days; Arthur Albertson as manly James Temple who falls head over heels in love with Alice the first time he sees her; and Mary Taylor Roos as James' sweet-faced and kindly old mother.

"RICHELIEU"

(101 Bison—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

IT was inevitable that sooner or later Cardinal Richelieu should appear in pictures. The crafty churchman had already been the central figure of novels and plays, and it was just a matter of time when some enterprising producer would reveal on the screen the greatness of the one-time steersman of France's fortunes. Allan Dwan is the director who undertook the task, and with the players and the resources of the 101 Bison company at his disposal, there was every prospect of his success. Therefore it is hardly necessary to say that he has succeeded in really reproducing a section from the most momentous and troublous times in the history of France,



JULIE AND THE DYING RICHELIEU

when the strong will and the keen intellect of the great cardinal was all that saved her from the foes that harassed her inside and out.

Murdock MacQuarrie has been assigned the part of the masterful and wise, but at the same time crafty and unscrupulous prelate. The Cardinal is an old man, feeble and tottering, when the play opens, for it is in the last years of his dominance, the time of the Lanquedoc Revolt. Mr. MacQuarrie's portrayal of Richelieu is really a fine piece of acting; he is aged and decrepit, but he has the bright, twinkling eyes, the sharply chiseled mouth and chin, the delicate, aristocratic nose that are never missing in any likeness of the Cardinal that has been handed down to us. At times perhaps, Mr. MacQuarrie, in his eagerness to give the impression of the man's craftiness, lays too much emphasis on the scheming side of his nature. But the Cardinal was far from being a low scheming politician, and whatever he plotted or put into action he lifted and made seem dignified and statesmanlike.

In the supporting cast are the well-known players, Pauline Bush, as Julie de Mortemar, the Cardinal's ward, to whom he was sincerely devoted; Edith Chapman, as the handsome, unselfish queen; William C. Dwolan, as Adrian de Mauprat, Julie's lover; Lon Chaney as Barabas, the wicked conspirator, also in love with Julie, whose treachery with Spain was at length discovered; Robert Chandler as the toppish and dandified Sieur de Berington; and James Neil as the weak-willed and feeble-minded king.

"ODYSSEY OF THE NORTH"

(Bosworth—Five Reels)

REVIEWED BY PETER MILNE

HOBART BOSWORTH, the director and principal character of this picture taken from Jack London's story, must have found it a hard task to develop it, as it relies solely on character portrayal for much of its success.

It has no big scene and no very startling situations are introduced until the end.

And those who enjoy a picture of this variety will most certainly appreciate the "Odyssey of the North," as it will fall in just that class. There are many who do like such pictures, so it may well be concluded that this latest release of Bosworth's will meet with success.

There are many redeeming features to be enumerated, and perhaps the most notable of these is the excellent scenes. Some pictures that profess to lay before the spectator actual scenes of the frozen north fail to come up to expectations, as one only sees about a foot of snow lying on the ground, as much as we could see in some of the larger city parks and anywhere in the country, but it is not so in this picture. The ground is covered with several feet of frozen snow, which lends a distinctly northern atmosphere to the whole production.

Very few interiors are shown, most all of the action transpiring in the open. Those few that do appear, are very realistic, so with all these points considered, the film may well be called perfect, regarded technically.

Naass, the central figure of the tale, is possessed with an exceptionally peculiar character. At times he may be pitied and then again condemned. Throughout the picture he is continually in pursuit of the man who stole away his wife, and in his long searches, wanderings and the misfortunes that befall him, one's heart warms out to him.

But then when he at last finds his wife who has grown to love her new husband, and when he leaves them alone to perish from starvation and cold in the frozen north, not much sympathy is extended to him.

Rhea Haines plays the part of Unga, the woman who Naass loves with all his savage heart, and Gordon Shekville appears as Axel Bunderson, the man who stole her from him and who succeeded in making her love him. A number of others appear in the cast, but they play small parts, as in most of the scenes these three are the only ones that take part.

The sub-titles are all in the first person, as the story is told by Naass to two of his friends. He is the last of a family of hardy northern sailors, who has been brought up with a tribe of Alaskan Indians, of which Unga is the last. It is a very pretty story, and perhaps a little too long to call excellent. The many endeavors of Naass to find the other two constitute the most part of the film.

He travels for many miles and is at one time made a prisoner in the Siberian salt mines, where he receives many a cruel beating, but his search is rewarded, and his chance for revenge comes, which he unhesitatingly grasps. Whether or not his action is justified must be determined by seeing the picture.

SHORTEST AIRDOME SEASON IN ALBANY

Special to THE MOTION PICTURE NEWS.

Albany, Sept. 17.

ALBANY'S airdomes came to an abrupt closing last week owing to the drop in the thermometer.

At first it was believed that the shut-down would only be temporary, but as the evenings continued cold it was decided to remain closed. This was the shortest season the open air show places have had since the institution of pictures in Albany.

GOBEL MADE PRESIDENT OF PITTSBURGH ASSOCIATION

Special to THE MOTION PICTURE NEWS.

Pittsburgh, Sept. 12.

AT the regular monthly meeting of the Motion Picture Exhibitors' Association, held in the headquarters recently, John R. Gobel was elected president to succeed Fred R. Herrington, who resigned.

He is a contractor and exhibitor, and has conducted both businesses with success. He has built several motion picture theatres.

SPECIAL FILM REVIEWS

"The Blue Coyote Cherry Crop." (Edison, Tuesday, Sept. 22.)—In spite of its somewhat puzzling title, this is a very pleasing little drama of the mine that does not pay and the girl who receives the dividends. Her name is Cherry, hence the sums of gold dust that the men send East to her are called the "Cherry Crop."

For it must be known that her father died and all he left his daughter was his claim in the mine. But this does not turn out to be a very valuable mine, and the income sent to Cherry is increased by Jack, a young miner, and his partners out of their own pockets. They come to the end of their resources, and then Cherry comes West with her lawyer to investigate. Jack holds his lips tight, but when the secret is revealed, gratitude turns to love and that is the end of it.

"Our Land of Gold." (Powers. Friday, Sept. 25.)—A picture made by the Universal Company in co-operation with the municipal authorities of Los Angeles, depicting the somewhat exaggerated results that might happen, due to an argument concerning the war. Two men come to blows in arguing the question, and a number of others take sides and a great rough-house ensues, as realistic as all those that Francis Ford has his hand in.

A tailor leaves his iron on a coat and rushes out to join the struggle, with the result that a fire takes place; the combatants are all arrested.

Moral: Don't argue about the European situation.

"The Aztec Treasure." (Eclair-Universal. Two reels. Wednesday, September 23.)—An absorbing drama featuring Bob Frazer, Edna Payne, Fred Hearn and Hal Wilson. A young American adventurer is the means of freeing the Mexicans from the tyrannical rule of their governor, and he wins a pretty girl in the bargain. This picture is full of action of the most exciting sort.

It gives the spectator vived pictures of life in the turbulent republic below the border. The lighting effects make the picture unusually attractive.

"Grand Opera in Rubeville." (Edison. Two reels. Friday, Sept. 25.—In broadly burlesquing the weakness that women have for musicians, real and sham, Ashley Miller has hit upon a truly comic idea. And when he embodies in his play an amateur performance of grand opera gotten up by the faker from Boston, the fun becomes uproarious.

All of which goes to show that music is a great art when sure-enough artists are interpreting it, but can be made a big joke and a farce when the music-makers don't understand what they are trying to do.

"The Final Verdict." (Majestic. Two reels. Sunday, Sept. 13.).—By the simple expedient of having a man shoot another in a saloon and make his getaway, reserving the reason for this apparently cold-blooded murder until the very last, the producer has made this a novel picture of Western life, a thing that seems extremely difficult to achieve.

When the man is at length captured by the sheriff, he tells the story of how his partner robbed him and his wife of everything, even of water, and thus was responsible for his wife's death. This was the man that he shot. The sheriff let him loose.

"Gold." (Thanhouser. Two parts. Tuesday, Sept. 15.)—A silly and impracticable artifice for firing a gun in the very last scene of this picture almost spoils it. A miner takes his money from the bank and hides it in his home. A desperado follows him and when the miner is away steals into the house and tries to find the gold.

Unsuccessful, he attempts to force the granddaughter to give up the secret by placing the gun before him, ready to go off when a candle burns a string and releases the trigger. Just how this will work is unfathomable. But it works so well that the robber is killed when he foolishly sticks his head in the way, and the girl is pulled out of the line of fire by rescuers.

"Merely Mother." (Biograph. Two reels. Tuesday, Sept. 15.)—A typical Biograph drama made in the Biograph manner. It is rich in sentiment and will make a distinct impression upon the great mass of motion picture devotees. The story with plenty of heart interest never becomes maudlin. A girl has been put through school by the unselfish efforts of her mother and when she marries a wealthy man, she ignores her poor mother altogether. When the husband realizes that his wife is neglecting their child for the sake of pleasure, he grieved, but when he sees the heartless way in which she treats her mother, he is driven to the point of desperation.



ALEC FRANCIS AND C. JACKSON IN "BOY."
(Eclair-Universal. Two Reels. September 9.)

UNIT ORCHESTRA BUILDER A SUICIDE

Special to The Motion Picture News.

Rochester, Sept. 16.

A stringent police investigation is being conducted here today into the circumstances attending the suicide of Robert-Hope-Jones, seventy-three, of No. 700 Elmwood avenue, Buffalo, and known the world over as the inventor of the Unit Orchestra.

Mr. Hope-Jones ended his life with gas in a rooming-house at No. 10 George street. A letter found on the body indicated he was in legal trouble.

Hope-Jones was originally an electrician in England, and after he came to the United States he perfected an ingenious scheme, applying his electrical apparatus to the keyboard of an organ.

UNIVERSAL WAR FILMS SHOWN

The Universal's "Visualized Newspaper," "The Animated Weekly" No. 131, released September 9, has the distinction of showing some of the first authentic pictures of the great European War that have been shown on this side of the Atlantic. The scenes show the captive wounded Germans in Brussels; the brave defenders of Liege, and the Belgium Civil Guards going to the front.

The films were brought out of Belgium at great risk, and carried across the Atlantic in the personal baggage of Mrs. J. C. Graham, wife of the general manager of the Universal Film Manufacturing Company.

Centaur Plant Opens Second Addition

Buildings of the Company Now Occupy a Solid Acre—Activity in Shipping Room Refutes "Hard Times" Talk

IN opening the new wing of the Centaur Film Company building at Bayonne, N. J., last Wednesday, David Horsley becomes the head of one of the largest commercial motion picture plants in America.

The Centaur buildings now cover a solid acre of ground, and are of the most modern and improved type, equipped throughout with new machinery. A trip through their labyrinthine windings amounts to almost a journey and discloses twenty-one departments and an equipment that lacks no single device, little or big, that might be required for absolute completeness.

There are, in fact, several new devices and improvements on older machine patents which were invented by Mr. Horsley.

The new carpenter shop, which is in charge of Jim Horsley, is capable of turning out any kind of a prop that can be made of wood or papier mache.

The tinting department, with the old and new rooms combined, modeled after a famous German laboratory, are most capacious, and some remarkable tone effects are now being obtained.

The perforation department has been doubled in size and re-equipped. It will handle vast quantities of film of any manufacture.



CENTAUR FILM COMPANY'S PLANT AT BAYONNE, N. J., WITH VIEWS OF THE CARPENTER SHOP AND THE SHIPPING ROOM.

Harry Horsley is superintendent of the laboratories and positive assembling departments, the last of which, with the new addition just put in operation, engages the constant services of sixty-one employes.

The shipping room now occupies new quarters and is one of the busiest in the plant—an excellent refutation of the "hard time" talk which has been heard so much since the war broke out in Europe.

The "old" part of the Centaur plant—which indeed is less than a year old—includes a colossal glass studio, equipped with a Cooper-Hewitt lighting system, so that seven directors are able to work at one time, night or day.

Alco Establishes Ten New Exchanges

Company Expects to Add Four to the List in a Short Period—Lichtman Finds Western Business Conditions Excellent

AL. LICHTMAN, vice-president and general manager of the Alco Film Corporation, reports from the West the establishment of several central State points and is hastening to complete the arrangements on the coast.

Mr. Brown, for the company, has been operating in the southern States.

A telegram received at the Alco offices from their vice-president expresses the enthusiasm and interest that is being met with in the establishment of branches. The depressing influence that the disturbance of Europe has occasioned in so many industries does not seem to have affected the Middle States.

The Alco Company has established exchanges in the following cities: Boston, Philadelphia, Baltimore, Pittsburgh, Chicago, Minneapolis, Cincinnati, St. Louis, Indianapolis and New York.

Branches at the following points will soon be established: Portland, Ore.; San Francisco, Denver, Vancouver and Montreal.

The Philadelphia branch will be operated and controlled by the parent company. This territory will include eastern Pennsylvania and southern New Jersey.

The first release of the Alco program will be made in October 5, and everything is in readiness to present for the first time Miss Ethel Barrymore in "The Nightingale," which will be followed by Andrew Mack in "The Ragged Earl," and at the private showing of these pictures at the Alco offices during the past week, the general expression of opinion was given that these productions will furnish a pleasing surprise to the public and emphasize the claims made by the organization that the character and class of their photoplays will be acknowledged as among the highest standard of the art.

The company has been fortunate in securing for release the film productions of well-known dramas, which played to two-dollar Broadway houses throughout the legitimate seasons in the metropolis.

The plays represent a wide variety of subjects, each interpreted by stars peculiarly fitted for the roles. The players are supported by casts of unusual ability.

BEN WILSON APPEARS IN IMP PLAY

The first play to be directed and played by Ben Wilson, recent acquisition of the Imp Company, is the "Great Hotel Mystery," a detective play in two reels. Mr. Wilson has already acquired considerable fame in detective roles, having created Cleek, of the "Cleek Detective Series," produced by the Edison Company.

Mr. Wilson's company, under the managership of Julius Stern, is at present producing at the Victor Studio, Eleventh avenue and Forty-third street, New York City, formerly occupied by the Florence Lawrence Company.

In and Out of Los Angeles Studios

Special to Motion Picture News.
Los Angeles, Sept. 14.

HOW a wealthy father, who demanded that his prospective son-in-law should have at least $5,000 before he would consent to the marriage of his daughter, furnishes the cash to the young man by buying a vacant lot adjacent to his mansion at a big price in order to keep out undesirable neighbors, is shown in a one-reel Joker-Universal comedy produced by Harry Edwards and a cast composed of: Ray Galleger, William Gettinger, Evelyn Thatcher, Bobbie Feuhrer, Harry Moodie and Fred Hornby.

Sam De Grasse, heavy of the Jack Adolfi Reliance Company, was the man of the hour a few days ago, when "The Tardy Cannon Ball" was produced. It is from the story by George Pattullo. It was delayed because Eugene Pallette became the victim of a toothache when the players were fifteen miles from a dentist.

Mr. De Grasse found a pair of pincers in the tool-box of the automobile and took out the molar at the first attempt. He then confessed he had practiced dentistry for several years before becoming an actor.

Director Fred Kelsey is this week producing "The Revenue Officer's Deputy," in two reels, for the Reliance Mutual release, which will portray the work of federal officers. The scenario is by F. McGrew Willis, and W. E. Lowery, Frank Bennett, W. H. Long and Irene Hunt are the principals of the cast.

Play of Parental Love

Frank E. Woods has written the scenario for a Western melodrama, to be produced by Sheriff Arthur Mackley, "The Badge of Office." Of course, being produced by Mr. Mackley, the photoplay must have a sheriff, and the director is the officer of the frontier district.

Associating with rough men in order that he keep them within the bounds of the law, the sheriff degenerates into a drunkard and becomes the object of scorn in the entire town, after losing his office. Through love for his boy he finally masters the habit, and later recovers his office by capturing an outlaw who defied all of the community.

Through the courtesy of Manager Lorenz, of the Venice baseball coast league team, Al. Curtis and his band of Joker comedy makers was able to film a real baseball comedy.

Many of the scenes were taken in the grandstands and some of the exciting plays of the game will be shown. The picture will be released under the title of "The Baseball Fans of Fanville."

This snapshot shows pretty Stella Razeto of the Selig Company in the first



STELLA RAZETO

crinoline dress she ever wore on or off either the screen or the stage. She has received so many compliments from her admirers that she is contemplating trying to revive this old costume.

Insley Produces "Love and Surgery"

Charles Insley, who has been with the Keystone makers, has been secured by the manager of the LKO brand, and is now directing one of the comedy companies. The new Universal brand will be released in the near future, the first being "Love and Surgery," a two-reel laugh-maker by Henry Pathe Lehrmann.

Herbert Rawlinson, the athletic leading man of the Universal special feature company, sprung a number of new stunts on Director Frank Lloyd in the production of "The Vagabond," a two-reel trick photography drama.

In this Mr. Rawlinson plays the parts of a vagabond and a never-do-well young fellow who goes to a small mountain town in the hope of benefiting his health. In order that he could better impersonate the character of a present-day hobo, Mr. Rawlinson spent several evenings at East First street cafes and saloons.

Anna Little, of the Universal special feature company, was recently unable to go to the studio owing to illness and parts cast for her were taken by Beatrice Van.

Popular Davis Story on the Screen

The Favorite Players company, working at the Norbig studio on Allesandra street, recently began the production of "The Man Who Could Not Lose," from the story of the same title by Richard Harding Davis. Carlyle Blackwell will play the title role.

Ed. Sloman, playing the role of Senaca Trine in the Universal serial, "The Trey o' Hearts," has received letters from relatives in London, concerning war conditions there, and would now be on his way to answer the call to the colors, if another could be secured to take his place in the remaining series of the serial.

Throughout eighteen reels of the pictures now completed Sloman has impersonated a paralyzed man who had the use of one hand and arm and his head, and so far—according to the photographic record—he has not forgotten and moved another part of his body.

"The Measure of a Man" is a two-reel picture produced by Joseph De Grasse for the Rex brand Universal, from the scenario by Thomas Forman. The principal parts are taken by William Dowlin, Pauline Bush, Lon Chaney and Mr. De Grasse. The story is laid in the Northwest, and has to do with the mounted police. One series of scenes introduces the workings of the vigilance committee.

Cowboy Horseplay in Funny Comedy

The formation of an impromptu matrimonial agency by a gang of cowboys, who compel a bogus count, played by Baldy Belmont, to marry an independent cook, brings about a number of novel situations for the Majestic comedy, "Back to the Kitchen," in which Dor-

othy Gish is featured. This is now being produced by Jack O'Brien at the Majestic studio.

Tapping a wire and bringing about the financial ruin of a broker, is one of the features of a two-reel heart interest Majestic drama. "Paid With Interest," produced by Donald Crisp. Mae Marsh and Robert Harron play prominent parts in this picture, from a scenario by Russell E. Smith.

Director David Kirkland, of the Ford Sterling Producing Company, after completing a two-reel picture, "At the Shoot," in which the German comedian wins a bride by the highest score, recently left for a vacation of a week or two in San Francisco. In his absence Ford Sterling directed as well as played leads.

Universal photo players' photographs displayed in the window of the Sun Drug Store, at the corner of Fifth and Broadway, recently, caused the need of a traffic officer there practically every afternoon.

Photo Display in Drug Store a Hit

The display was a very elaborate one, arranged by R. T. Winders, of the Sun company, and consisted of large photographs of all the leading people. By arrangements with a local theatre where Universal pictures are shown, a card appeared in the window advertising the bill of the theatre, and a slide at the theatre called attention to the display.

The Sun company has nine downtown drug stores in Los Angeles, and others at Redlands, San Diego and Pasadena, and this display will be used at each one.

"Lost On the Desert" may be the next picture produced by Colin Campbell, of the Selig Poloscope company, and if it is it will show the wanderings of a party of photoplayers (including Mr. Campbell, and members of his Selig company) in their search for a road.

The company, in returning from the desert region in the vicinity of Oxnard lost their way and the trip, which should be made easily in two hours, required about six. Mr. Campbell contends it is the jinx brought on by the players putting over a snipe hunt at midnight while at the desert filming scenes for "The Carpet From Bagdad," in which extra people were made the victims, and induced to hold the sack over the sage bushes.

May Rank with "The Spoilers"

The Campbell company made the final scenes for the film version of the Harold MacGrath story and will next take up "The Rosary," by Edward E. Rose, and scenario by Lanier Bartlett, of the Selig west coast scenario department. In the opinion of Mr. Bartlett, this play offers greater opportunities for a photoplay than any he has read, and he believes this will make a picture that will rank with that of "The Spoilers."

Max Figman and Lolita Robertson, his wife, have returned to Los Angeles after finishing an engagement in "The Old Curiosity Shop" at the Alcazar Theatre, San Francisco, Cal.



LOLITA ROBERTSON

They have started work on "The Hoosier Schoolmaster," a feature to be released by the Masterpiece Film Company. Mr. Figman says he once thought that stage work was the finest thing imaginable, but now he much prefers acting in pictures and hopes that he is a "regular celluloid actor."

Every photographer and cameraman on the Universal lot is laughing at Director Wilfred Lucas for his manner of taking still pictures for "Trey. o' Hearts, No. 9." Before leaving the studio Manager Bernstein urged that he be sure and see that a good snapshot be secured of George Larkin, playing Alan Law, when he jumped from the top crossbar of the ship Alden Bessie in San Pedro harbor.

"Yes, I will look after it," Lucas assured the manager; "I will take the picture myself." When everything was in readiness for Larkin to climb out on the bar, the cameraman called the director's attention to the still camera, ready to take the picture by the mere pressing of the lever.

The word was given Larkin to jump, and down he went, seventy-five feet or more, into the ocean, and all the time the director stood gasping for breath. Afterwards he explained that he felt just like he was going down himself and forgot to press the button.

But the motion picture cameraman was on the job, and those who saw the film run at the studio projecting room say the picture gives them the sensation of falling.

Ten Stone Elephants at Zoo Entrance

Ten life-sized stone elephants have been completed and are now placed in position at the entrance to the Selig Jungle Zoo on Mission road, and the greatest motion picture wonderland of the world will soon be opened.

Recently a black leopard from India was added to the collection, but it cannot accustom itself to concrete floors, walls and eating troughs, and it is feared this animal will die.

Every animal family at the Zoo has a Kathlyn—named for Kathlyn Williams—and now that Kathlyn, the big puma, has a wee kitten, it's named Kathlyn, Jr.

(*Continued on page* 68.)



CARLYLE BLACKWELL AND HIS COMPANY EN ROUTE FROM LOS ANGELES TO PINE CREST, CAL.

(Left to right, Carlyle Blackwell, John Herman, J. F. Dillon, John J. Sheehan, Ollie Kirtley, Edna Mayo.)

WILL START LOS ANGELES FILM PAPER

Special to The Motion Picture News.

Los Angeles, Sept. 12.

Los Angeles motion picture fans are to receive copies of the first edition of a motion picture weekly newspaper published in the interests of motion pictures generally, and to advertise Clune's Auditorium, Broadway and Exclusive Theatres primarily.

Phil Norton, in charge of the publicity department of the W. H. Clune Amusement Company, is to be editor-in-chief, and while he will not give out the name of the newspaper, he advises that he has secured the best men in filmdom of the West coast to serve as associate editors.

The paper will be a five-column folio, printed on excellent book paper, and will be made up of stories and articles concerning motion pictures and players.

NEWSPAPER SUBSCRIPTION GIVEN WITH TICKETS

Special to The Motion Picture News

Hazard, Ky., Sept. 15.

The Perry Theatre and the local weekly newspaper are trying out a unique business boosting and circulation building scheme which is not only attracting considerable interest, but "delivering the goods," also.

The plan is to give each subscriber to the newspaper at one dollar the year a coupon which, when properly signed by the publishers, will admit the subscriber to the picture theater one time each week, or for fifty-two weeks.

The regular admission price at the theatre is ten cents, actually giving the subscriber $6.20 value for one dollar.

COSMOS SOON TO RELEASE FEATURES

The Cosmos Feature Film Company is preparing to enter an extensive advertising campaign on their forthcoming features, "Lena Rivers," with Beulah Poynter in the title role; "Children of the Ghetto," from Zangwill's famous novel, and a number of others.

Beulah Poynter, besides being an emotional actress of wide repute, is equally well known as a playwright. Further news of this company's plans may be expected shortly.

OPENS ATLANTA OFFICE

The World Film Corporation has opened offices in Atlanta and is preparing to go after southern business.

Hunter Bennett, assistant general manager of the corporation, came to Atlanta and had personal charge of the arrangements for opening the southern branch. He has just returned from the Pacific coast where he established a working business for the West.

Arthur Hyman has been named permanent manager of the local office.

SCREEN CLUB INVESTS

At the suggestion of William Oldknow and Robert Daly, members of the Screen Club, that organization has purchased a bale of cotton to help the South over the loss of the European market, for the reason that that section of the country has always taken great interest in motion pictures.

Throughout the South many individuals are buying bales of cotton and storing them in bonded warehouses until next year, when there will be a better market for them abroad.

BOOKS PARAMOUNT PROGRAM

The Apollo Theatre of Peoria, Ill., has booked the Paramount releases and will show all these big productions in the future.

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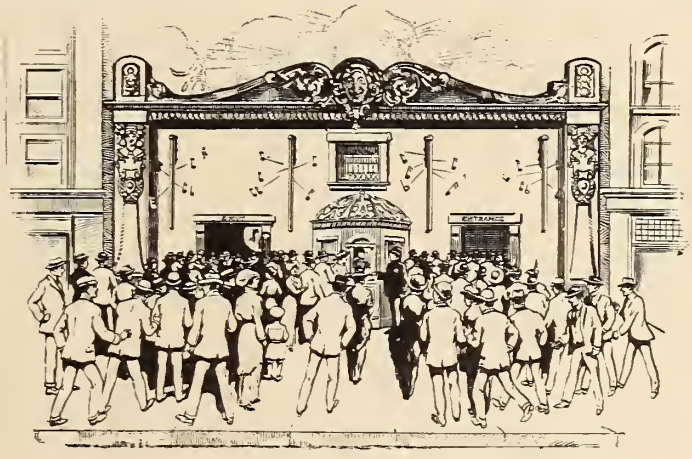
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"THIRTY LEAGUES UNDER THE SEA"

(Submarine Film Corp.—Six Parts)

REVIEWED BY PETER MILNE

SUBMARINE motion picture photography establishes a new era in the history of a fast growing field, and "new" is implied in all the sense of the word. The very idea would have been ridiculed a short time ago, just as Columbus and his ideas pertaining to the new world were ridiculed, only the inventors of this wonderful contrivance for taking pictures under the sea, the Williamson brothers, fortunately had not such a hard time in finding one to believe in the possibilities of their invention, as the late Charles J. Hite was far-seeing enough to predict its success. It has most certainly fulfilled all the predictions of its financers, as it is seldom that one sees such a wonderful spectacle.

These pictures, which were taken in a specially constructed photographic chamber with a glass front, have already proved their value as on their first showing before the Smithsonian Institution in Washington, D. C., which many scientists attended, numerous unknown varieties of fish and sea plants were discovered, for which there were no names.

The mysteries of the depths, which heretofore have not been penetrated, are here laid before everyone, and by sitting through the five thousand feet of film that they comprise, it can candidly be said that one gleans a lot more from them than one would in listening to lectures or books dealing with the same subject.

Coral reefs, subaqueous forests and gardens, living corals, strange fish and last of all, gigantic sharks have all been caught by the camera, under the skillful manipulation of Carl L. Gregory, of the Thanhouser Company, who with the Williamson brothers went to no end of trouble and consumed practically all of four months in procuring the wide variety of scenes.

Besides these numerous views of sea life, the spectator is given a touch of real excitement when J. Ernest Williamson descends to the depths armed only with a knife and engages in a ferocious combat with a man-eating shark.

Unfortunately this is the most indistinct part of the film; that is, in parts of the combat, but one is enabled to see him send a few knife strokes into the animal, and all will realize the great risk that this man took for the benefit of civilization.

In the introductory part of the picture the lowering and arranging of the submarine tube is shown, and to make matters clearer a cross section of the tube taken in the studio with the men at work inside is cast on the screen.

After this a number of the native boys of Nassau, the capital of the Bahama Islands, are shown diving for coins thrown them by the passengers of the ship. They may be seen swimming through the water and picking the coppers from the sandy bottom. The waters in this part of the world are unusually clear and some very fine views come in these few scenes.

A trip under the sea from Nassau to Watlings Island, where Columbus first set foot on the new world, is then afforded the spectators, and after this comes the combat with the shark.

The educational, instructive and even commercial and industrial value of these pictures is priceless, and doubtless in the ones that are to follow, little faults will be perfected.

But simply for this series of pictures the world will extend their heartiest thanks to the inventors of the submarine apparatus, Captain Charles Williamson, J. Ernest Williamson and George M. Williamson.

WAR PICTURES Be the first. Photographs of "World's Greatest War" taken from life—Not Newspaper Cuts. Our MR. HUBRELL is in the War Zone. By special arrangements with several foreign associations, we are supplied with the latest original and up-to-date copyrighted photographs. Title is on bottom of each slide and also a separate descriptive lecture. Issued in series of 14 colored slides. Price, each series, including large poster, $2.75. Extra Posters 5 cents each. Flags of nations, portraits of Monarchs and important officials in war zone, set of 10 each, $2.50 a set, or 35 cents each. A booster for your business.
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ALCO

POSITIVE RELEASES

Oct. 5—Ethel Barrymore in THE NIGHTINGALE.
All Star Feature Corporation.

Oct. 12—Andrew Mack in THE RAGGED EARL.
Popular Plays & Players, Inc.

Oct. 19—Carlyle Blackwell in THE KEY TO YESTERDAY.
Favorite Players Film Co.

Oct. 26—Jacob P. Adler in MICHAEL STROGOFF.
Popular Plays & Players, Inc.

Nov. 2—Beatriz Michelena in SALOMY JANE.
California Motion Picture Corporation.

Nov. 9—Octavia Handworth in THE PATH FORBIDDEN.
Excelsior Feature Film Co.

Nov. 16—Digby Bell in THE EDUCATION OF MR. PIPP.
All Star Feature Corporation.

Nov. 23—Carlyle Blackwell in THE MAN WHO COULD NOT LOSE.
Favorite Players Film Co.

Nov. 30—Blanche Chapman in MRS. WIGGS OF THE CABBAGE PATCH.
California Motion Picture Corporation.

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"In a Prohibition Town." (Edison. Split reel. Wed., Sept. 30.)—The practical joker gets in some of his stale smartness and labels a grip with the terrible word "Whisky"—terrible because this happens in that perennial butt of the paragraphers, the dry town. Incongruous as it may seem, flypaper is the means by which the innocent drummer is revenged on the joker, flypaper being the drummer's specialty.

"Love by the Pound." (Edison. Mon., Sept. 28.)—In the tenth of "Wood B. Wedd's Sentimental Experiences" he tries to wed a girl who is not figuratively, but literally, worth her weight in gold, because her rich uncle has promised this to her at her nuptials. And she is not a lightweight, either. But the uncle makes the same stipulation regarding the husband, and Wood B. loses out after a gallant attempt to reach the two hundred-pound mark.

"Buster Brown Gets the Worst of It." (Edison. Split reel. Wed., Sept. 30.)—Anything that Buster does or that happens to him will tickle the children, so because his father does a little joking and turns the laugh on Buster is no reason that it will not please. This picture is shown with "In a Prohibition Town."

"Broncho Billy, a Friend in Need." (Essany. Sat., Sept. 12.)—The popular hero of Western dramas in his favorite role of helping out someone, particularly a pretty girl, when in distress. The girl is the daughter of a storekeeper who has been left in charge of the store. A sum of money concealed there. Broncho Billy knocks and is mistaken for a bandit. When the real bandit turns up, he saves the day, and then the girl has to ask his forgiveness for the way she treated him.

"The Missing Page." (Selig. Sat., Sept. 12.) Forced and unreal drama of three, the wife who has a mad desire to go on the stage, the husband, a physician who opposes her ambition, and a nurse whom he meets after his wife has left him. Through a missing page in a letter, the physician is led to believe that his wife is dead, and when he is about to wed the beautiful nurse, the wife after a long absence loving him madly, reappears to claim her own.

"The Backslider." (Biograph. Mon., Sept. 14.)—Following somewhat along the lines of "Silas Marner," this story depicts how a miser and backslider from church is restored to human feeling and sympathy through a widow and her little child. The man cannot resist the child and offers the poor woman shelter. This kind act saves his bag of money for him when robbers break in, and in the final scene of the picture the man has loosened up a little, bought new clothes and is happy with the widow and child.

"The Joblot Recruits." (Essany. Mon., Sept. 14.)—The manufacturers have condescended to show shop, and contrary to the usual case of the man who talks shop, this picture does not bore, but is as funny as can be. Candidates are invited for a slapstick comedy, and are put through all the undignified feats that such a calling would require expertness in.

"Ye Vengeful Vagabonds." (Selig. Two reels. Mon., Sept. 14.)—Stories of Puritan days in New England have been rare in motion pictures, and this one is so good that it makes up for those that we have not had. The costumes are reproduced with absolute fidelity, and by using several hundred Indians, the director has given us a picture that comes very close to the actual conditions in an early New England stockade town that was constantly threatened by massacres and depredations by Indians. A touch of comedy is introduced in the ducking of the village scold and the village vagabond.

"The Man Who Knew." (Vitagraph. Mon., Sept. 14.)—The woman steals a pendant and knows that the man has seen her. The man hopes that he has been mistaken and later proposes marriage. The woman has returned the pendant, and has sold her brooch to help her mother. She confesses to the man and then he knows that she is the woman for him and they forget the incident together. William Humphrey and Leah Baird play the man and the woman.

"Steve O'Grady's Chance." (Vitagraph. Two reels. Tues., Sept. 15.)—Steve O'Grady is a reporter who loses his job and goes South. He stumbles into a band of robbers, overcomes them and wins the love of a mountain girl, gets the reward, lands a fine place on a newspaper on account of the "scoop," and carries the girl back as his wife. Ned Finley plays the title role, and Edith Storey assists him as Bess, the mountain girl.

"He Nearly Won Out." (Lubin. Split reel. Sat., Sept. 12.)—Concerning the henpecked husband whose home life becomes so unbearable that he decides to drown himself. But he loses his nerve and then learns that his wife has become an heiress. He returns immediately, is received with welcome acclaim, and then lords it over his wife to his heart's content. On the same reel with "Too Many Aunts."

"Too Many Aunts." (Lubin. Split reel. Sat., Sept. 12.)—Just what the name implies. Aunt has written that she is coming to visit, and then wires that she cannot come. Whereupon daddy, sweetheart and chum play aunt. The real aunt turns up after all, and a merry mess it makes of everything. On the same reel with "He Nearly Won Out."

"He Danced Himself to Death." (Vitagraph. Two reels. Sat., Sept. 12.)—Quaint and uproarious farce without a grain of sense or atom of connection in it. But it produces laughter, and this is the most important point for a motion picture audience after all. It will serve as a good tonic for troubled nerves. R. L. Goldberg, the cartoonist, is responsible for it.

"Rastus Knew It Wasn't." (Lubin. Split reel. Tues., Sept. 15.)—Uproarious comedy with John Edwards as the chief funmaker. The Lubin company of ridiculous police also do their share. John goes into a motion picture show and sees that a suspected bomb was perfectly harmless. When he sees one outside, he thinks that it will be the same. But it is different and he gets blown up and falls with an awful thud. On the same reel "She Made Herself Beautiful."

"She Made Herself Beautiful." (Lubin. Split reel. Tues., Sept. 15.)—The ugly wife to please her husband takes the beauty parlor treatment and then doesn't please him any better, because she is too pretty to cook. He brings some guests home and has to go into the kitchen himself. He then resolves that a homely wife who can cook is better than a pretty wife who can't. On the same reel with "Rastus Knew It Wasn't."

"The Eugenic Girl." (Selig. Tues., Sept. 15.)—By beginning as straight comedy and then switching in the middle to farce, this picture makes a bad impression. If the comedy touch could have been kept throughout, then the picture might have been a good one, because the idea is all right, but the peril of inconsistency is too hazardous, and should have been avoided.

ECLECTIC FILM COMPANY

"War-Stricken Louvain." (Eclectic.)—These remarkable photographs of the once beautiful city in the grasp of fire and sword were made by Captain Cherry Cherton, of the British Army, who concealed his camera under his undercoat while he was making the pictures. Once to have seen them is to put away all doubt as to their genuineness. The Belgian soldiers are seen before they were forced to retire from the city, engaged in battle with the advancing Germans.

"Colonel Heezer Liar in the Wilderness." (Eclectic. Split reel.)—Delightfully droll and whimsically animated cartoons by J. R. Bray, in which this time Colonel Heezer Liar journeys to Darkest Africa, is captured by cannibals, put on the pot to roast, but suddenly and without warning is made the chieftain of the tribe. On the same reel with "Strange Animals of South America."

"Strange Animals of South America." (Eclectic. Split reel.)—A valuable educational film that reveals some little known animals of the continent to the south of us, and describes their most distinctive habits. Among the animals that are shown are the paca, the coati, and the tatou or giant armadillo with his impenetrable coat of mail and curious pick-like forepaws that enable him to burrow with great rapidity. On the same reel with "Colonel Heezer Liar in the Wilderness."

"When Youth Meets Youth." (Kleine-Cines. Two reels. Tues., Sept. 15.)—Father and son are unknowingly rivals for the hand of the same girl. The son, because of his spendthrift ways, is disowned by his father, but when he sees that he loves the same woman he resigns in favor of his boy. A strong story with only average photography in the print shown.

"The Devil's Signature." (Essanay. Two reels. Fri., Sept. 7.)—Baffling and mystifying play that maintains most trying suspense until the end. The secret of the murder is hidden from the audience so long that it almost becomes unbearable; or if suspicion has turned to the ancient servant, the uncertainty is held up until that is nearly as irritating. It is an unusual picture, and one that will score.

"A Study in Feet." (Vitagraph. Fri., Sept. 11.)—Novel and entertaining although only feet, and ugly ones as well as dainty, appear in the picture. Yet a fairly connected story is revealed in this pedal manner, which is punctuated every now and then with the pleasing surprises of giving a little more than the title justifies.

"Squaring the Triangle." (Lubin. Fri., Sept. 11.)—No reference is made in this title to the eternal triangle, which might easily be squared by bringing in a fourth party. The Triangle is a ranch, and the owner goes West and engages work on it, incognito. Things go badly with him, and the cowboys of a mean disposition hang him up by the arms for getting the best of them. His identity is revealed when the sheriff comes, and incredible as it may seem, the owner retains the ringleader's daughter because he needs her as a helpmate.

"Oh! Look Who's Here." (Selig. Fri., Sept. 11.)—The militant suffragette wife and the worn-out husband do not agree, and while the latter tries life on a farm, the suffragette hires out as a policewoman. The would-be farmer has all the troubles pictured of his class, and the policewoman does the wrong thing on every occasion. Pretty good comedy.

"The Secret Nest." (Biograph. Sat., Sept. 12.)—Strong drama replete with gripping situations. The story will appeal especially to those who prefer to see the interrelations of character and emotional intensity with just that repression that prevents the acting from seeming forced and artificial.

"The Green Rose." (Kalem. Tues., Sept. 22.)—Breaking somewhat from established lines, this drama portrays the attempt of a guardian, a scientist, to poison his ward and get her fortune. He adopts the unusual method of soaking a rose in anacide, a deadly drug, the mere touch of which kills. The drama is performed with genuine intensity by Alice Joyce, Tom Moore, Marguerite Courtot, Jere Austin and Mary Ross.

"Jones' Wedding Day." (Kalem. Fri., Sept. 25.)—Capital farce comedy on the waiting at the church theme. Jones is arrested for speeding on the way to the minister's home, and his prospective bride and her parents are put into fits of exasperation by his non-appearance. But he gets out of jail in another man's clothes in time to be married. John E. Brennan is the delayed bridegroom.

"The Vanishing Tribe." (Kalem. Two parts. Wed., Sept. 23.)—An old Indian legend of how a magic spell was cast over a tribe and causes it to vanish into thin air is made the basis of this two-part picture. The spell is worked by a medicine man who promises an Indian princess that any warriors who try to steal her child will disappear. The whole tribe pursues the princess and her husband, Big Moon, and at the moment when it seems that they will overtake them, the tribe vanishes.

"Post No Bills:" (Edison. Wed., Sept. 23.)—Rural comedy of the eloping couple and how they first outwit the unconsenting aunt and then win her forgiveness. This is all very funny, because the author, Mark Swan, has not followed the customery lines.

"The Adventure of the Hasty Elopement." (Edison. Mon., Sept. 21.)—Being the ninth story of "Octavius—Amateur Detective," by Frederic Arnold Kummer. As in the others of the series, the end is a clever twist that takes the audience completely by surprise. Just when we think that Octavius is in the hottest water by a piece of Octavian luck he gets the upper hand of his opponents.

"The New Reporter." (Biograph. Thurs., Sept. 10.)—A lively drama of great interest in which the daughter of the managing editor who is running for mayor obtains convicting evidence against the graft opposition. A fine fire scene is shown. The fire escape breaking away and carrying a number of men to the street is a good thriller.

"Snakeville's Most Popular Lady." (Essanay. Thurs., Sept. 10.)—Funny at first, but dull toward the end, as not enough variety of scene and action is furnished. Slim and his rival exhaust their pockets by voting for their girls and then a miner comes along and places such a lot of money on his favorite that both give up in despair.

"Bella's Elopement." (Vitagraph. Thurs., Sept. 10.)—The other woman who had aroused the suspicions of the wife turns out to be her husband's sister. The wife realizes she has been a little too suspicious and all ends well. The race between the train and the auto could be prolonged to afford greater excitement. Maurice Costello and Estelle Mardo play the husband and wife.

"On Lonesome Mountain." (Lubin. Two reels. Thurs., Sept. 10.)—The son, who is accused of robbing his father is sent away to the mountains, leaving his financee behind. He meets and marries a moonshiner's daughter who had saved his life. His son's innocence being established, the father visits him with the other girl. His wife leaves him and is accidentally shot by her father. A fair story. Some good light effects are obtained, but Lubin has favored us with better photography as a whole.

"Hearst-Selig News Pictorial, No. 56." (Selig. Thurs., Sept. 10.)—Civil War veterans gather in Detroit; Congressional leaders for lowering food prices; scene in one of New York's temporary markets; General Carranza, now provisional president of Mexico, enters the capitol; game between Boston and St. Louis National League teams; General Bonhomme, commandant of the Belgian army and other apparently genuine scenes from abroad.

UNIVERSAL PROGRAM

"Little Sister." (Rex. Thurs., Sept. 24.)—Bob Leonard and Ella Hall, and their usual supports, Harry Carter and Alan Forrest make up the cast of this highly entertaining drama. The reformation of the perpetual drunkard is brought about by force, when his little sister marries a detective.

"The Girl and the Smuggler." (Victor. Fri., Sept. 18.)—The assistant lighthouse keeper is a smuggler, and is brought to bay by a revenue officer, who also wins the heart of the head keeper's daughter. Not a very strong story, but some good action appears. In the print shown the photography was poor. Walter Miller and Irene Wallace are the leads.

"Elsie's Uncle." (Victor. Two reels. Fri., Sept. 25.)—A highly amusing comedy, but quite conventional. Elsie is bad and is finally expelled from school. Her lover dresses as her uncle and comes to take her away, but finds his rival already there dressed in the same manner. When the real uncle appears, a number of comical situations follow until at last Elsie manages to get away with her lover. Elsie Albert and Sidney Mason play the leads.

"Be Neutral." (Powers. Fri., Sept. 25.)—An actress seeks employment as a maid, just for the experience. She enters the house of a man whose wife is a confirmed bridge fiend and a heavy loser. Besides mending her evil ways she wins the heart of the son of the family. Edna Maison, Ray Gallagher and Helen Wright are the main characters of this novel story.

"Jane's Lovers." (Joker. Wed., Sept. 23.)—Ernest Shields in one of the best of comedies. He uses a pitchfork and mallet on all his rivals until they bother him no more. Shield's make-up is half the comedy.

"For the Hand of Jane." (Joker. Wed., Sept. 23.)—Ernest Shields appear again in this comedy with mallet and hose with which he distributes such quantities of fun that one's sides will ache when the picture is over.

"The 'Dear' Hunter." (Universal Ike. Tues., Sept. 22.)—The English visitor to the ranch is made a joke of by the boys, but he finally fools them all by winning the heart of the ranch owner's daughter. Funny in parts, but inferior as a whole. Ray Gallagher and Louise Glaum are the principals.

"East Lynne in Bugville." (Crystal. Tues., Sept. 22.)—An old film featuring Pearl White. The play "East Lynne" doesn't go very well in Bugville, due to its poor acting and a group of boys in the gallery who are continually up to tricks. Quite a few old fun-makers are revived. Funny as a whole, but too much padding.

MUTUAL PROGRAM

"Broken Nose Bailey." (Reliance. Two reels. Sat., Sept. 12.)—The bitter and violent rivalry of gangsters with the efforts of a detective to capture the leader of one of the gangs, who was known by his broken nose, is revealed in this two reel picture. Some interest is added by the good Samaritan work of a physician who rescues the leader from the water and then straightens his nose.

"The Emperor's Spy." (Thanhouser. Two reels. Sun., Sept. 13.)—Love does remarkable things with men and women sometimes, and in this picture it makes a complete transformation in a woman's character. But the trouble is that she was in love both before and after the transformation. The woman is a spy, and obtains valuable information from a young engineer by working on his love. But when she overhears how he defends her, she returns the papers without his knowing anything about it.

"Bill Goes into Business for Himself." (Komic. Sun., Sept. 13.)—In the sixth comedy of this entertaining series, Bill starts a lunch counter in opposition to the Dutchman on the corner. He and his friend, Fatty, bring the provisions from home, including savory coffee. Business booms at first, but the Dutchman is angered when he is served ink for coffee; he was just testing the stand, and starts a rough-house. The boss puts Bill to scrubbing floors as punishment.

"The Master Hand." (Princess. Fri., Sept. 18.)—Well-acted drama of the crook who conceals his wrong-doing from his daughter and spends his ill-gotten gains in sending her to boarding school. The detective on the father's trail falls in love with the daughter. The father is betrayed by a confederate, but dies resisting capture, and the horrible disclosure that comes to the girl is softened to some extent by the loving embrace of the detective.

"The Mettle of a Man." (Thanhouser. Sun. Sept. 20.)—Moderately interesting drama and played with intelligence and distinction. There is nothing new in the subject matter or in the plot, but the way in which it is presented atones to some degree for the commonplaceness of the material. A girl's father has been falsely convicted; the real evidence is in the hands of a political boss. His secretary steals this information which frees the father and opens the way for the marriage of the young man and the girl.

"The New Janitor." (Keystone. Sept. 19.)—The comical Charles Chapman in a laughable farce that will arouse peals of laughter from any audience. Chapman is a bungling janitor; he is always a bungling something or other, and the way he carries himself is immeasurably ludicrous.

"The Horse Trader." (Royal. Sat., Sept. 19.)—Two countrymen love the same woman, and the lengths to which they go in their efforts to beat out the other make a fairly diverting comedy. Blindfolding to let luck have a hand in the choice of the woman, swapping of horses and many other things too numerous to mention contribute to the fun.

"The Death Mask." (Kay-Bee. Two reels. Fri., Sept. 25.)—Several realistic knife fights are staged which materially heighten the interest of this tale of Indians. The fearless brave proves that the superstitions of the Tribe of the Three Brothers are unfounded by defeating two of them and discovering that the third, who wears a death mask, is a woman, whom he marries. The story is supplemented by beautiful scenes and excellent photography.

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"THE HEART OF A BRUTE"

(Balboa-Box Office—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

HUMAN nature is a strange thing after all, and it takes a wise man indeed to fathom all its depths. Consistency is usually not one of its most basic characteristics, and consequently it is often startling to observe the person who is guided by instinct; it takes such queer and unexpected turns.

Even the professors have discovered this truth, and it has made them wary in their zeal to generalize. Hence also, the great danger of trying to disparage a play or a picture on the ground of being contrary to human nature.

Yet there is this much to be said on the other side: No play or picture has got any business presenting an extraordinary event that grows out of a seeming inconsistency in character without making plain that it is extraordinary, and without trying to pawn it off on the public as the most natural thing in the world under the circumstances.

When we see ordinary persons on the screen we expect them to act in accordance with reasonable lines of conduct, and if they don't we have the right to question why.

Now it has been observed that there are people of the most brutal nature who on occasion will become as tender and as gentle as lambs, especially in the sight of weakness and affliction. This is the kind of heart the brute in this picture has. But it would have been a great mistake to show his extreme cruelty and callousness to those he holds in contempt, and then to have shown him performing a deed of unusual kindness.

This difficulty has been bridged by making it unmistakable that he is always moved to kindness and pity by the sight of suffering in those weaker than himself. The character then becomes entirely plausible, and we are prepared for the incidents that spring from this trait.

Therefore, when we see the brute caring for the poor violin player, we are not surprised, and when he conceals his love for the violinist's sister and utterly effaces himself by going off without telling her, we are firmly convinced that the man, brute that he is, is not unworthy of this deed of supreme self-sacrifice.

"THE COLONEL'S WIFE"

(Eclectic—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

SOMEBODY has said that the heart can be touched more closely through a little child than through any other means. Wayward mothers have been brought to their senses by their soft cheeks; hard-hearted old misers have mistaken the yellow curls for their beloved gold, and found them far more precious.

And now comes along "The Colonel's Wife," an Eclectic drama in three parts, that threatened to end disastrously, but the wife finds out that after all the love of a little child is the most wonderful thing in the world, and the realization of this truth keeps her from ruining her own life.

Henny Porten interprets the role of the wife, and she does it admirably. She is a large woman, but graceful and lithe in her movements, and fits in splendidly for work before the camera.

Her role is one that calls for emotionalism, but she passes easily over the dangers and the pitfalls that such a part throws in the path of many actresses. There is no painful, agonizing surrender to tears and gnashing of teeth, but even in the most intense and trying situations of the play she acts her part in a dignified quiet manner.

The staging even more than the acting tells where the film was made, Berlin. Elaborateness characterizes many of the sets, but never to the point of appearing tawdry and meretricious. Always there is the feeling of prosperous and substantial solidity, just as one would expect to find in the home of a German colonel of means and social position.



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In And Out of Los Angeles Studios

(*Continued from page 58.*)

Ford in Dual Role

Director General George Melford, of the Kalem Glendale studio, has been busy with the production of "The Village Blacksmith," a small-town story.

Francis Ford and Grace Cunard recently played the parts of a human interest story, produced by Mr. Ford, who played the dual role of twin brothers, both in love with the same girl. The title is "The District Attorney's Brother."

In the picture, "Her Eternal Victory," now being filmed at the Selig Jungle Zoo studio, Eugenie Besserer is featured. The picture will answer the question: How great is a mother's love? It is from the scenario of William E. Wing.

J. Warren Kerrigan and Jacques Jaccard are authors of "The Dreamer," recently produced with the former playing the title role of a Western young man.

By caring for a friendless Indian the young Westerner learns of a valuable deposit of gold, and is thereby able to secure sufficient wealth of search for his father, estranged from the mother, and a happy reunion follows. George Periolat, Mrs. Benson and Vera Sisson play prominent parts.

Lease a Train for a Day

Director Al. Christie makes a poor railroad conductor, according to a ten-year-old boy, who was on the extra list of the Nester company in the production of "All Aboard," which required the leasing of a Salt Lake Railroad passenger train for a full day, and the use of track between Los Angeles and Long Beach, a distance of twenty-one miles.

The train with a company of fifty-seven aboard left the L. A. station at nine o'clock and reached Long Beach at four in the afternoon. "It was a slow run, I'll admit," Christie confessed to Manager Bernstein, "but it was great to prolong the expectation of many who had never been to Long Beach. And besides, we made sixty-one scenes while en route."

One thing cannot be explained, however, and that is how the company secured pictures of the Santa Fe and Southern Pacific railroads' stations while using Salt Lake tracks for locations. Mr. Christie has produced "When the Mummy Cried for Help," in which Victoria Forde, Eddie Lyons and Lee Moran played the leading parts.

A semi-educational motion picture has been produced under the direction of Henry McRae, in which Eugene V. Rich, the Boy Mayor of Portland, Ore., and his secretary, Earl R. Goodwin, played the leading parts in the one-reeler, "The Boy Mayor." The scenario is by H. G. Stafford and Calder Johnstone.

Juvenile City Government a Success

Two or three years ago the boys of Portland, with assistance of the city officers, nominated juvenile officers to have charge of affairs pertaining to youths.

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FILM REELS

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Taylor-Shantz Company, 224 Mill St., Rochester, N. Y.

FURNITURE AND FURNISHING ON RENTAL

William Birns, 103-105 West 37th St., N. Y.

FEATURE FILMS

The Albuquerque Film Mfg. Co., Inc., 406 Court St., Los Angeles, Calif.
All Star Feature Corp., 220 W. 42nd St., N. Y.
Amhrosio American Co., 15 E. 26th St., N. Y.
Bosworth, Inc., 648 Olive St., Los Angeles, Cal.
Box Office Attraction Film Rental Co., 130 W. 46th St., New York.
A. Blinkhorn, 110 W. 40th St., New York.
California Motion Picture Corp., San Francisco, Cal.
Cosmofotofilm Co., 110 W. 40th St., New York.
Direct-From-Broadway Features Co., 46 W. 24th St., New York.
Eclair Film Co., 126 W. 46th St., New York.
Eclectic Film Co., 110 W. 40th St., New York.
Excelsior Feature Film Corp., Inc., 110 W. 40th St., N. Y.
G. W. Feature Film Corp., 145 W. 45th St., N. Y.
Features Ideal, 126 W. 46th St., New York.
Feature Photoplay Co., 220 W. 42nd St., N. Y.
Famous Players Film Co., 213-229 W. 26th St., New York.
Films Lloyds, Inc., 220 W. 42nd St., N. Y.
General Film Co., 200 Fifth Ave., New York.
General Feature Film Co., 313 Mallers Bldg., Chicago, Ill.
Gaumont Co., 110 W. 40th St., New York.
Gloria American Co., 110 W. 40th St., N. Y.
Greene's Feature Photo Plays, Inc., 110 W. 40th St., New York.
W. W. Hodkinson, 110 W. 40th St., New York.
Imperial Motion Picture Co. of N. Y., Inc., 1476 Broadway, N. Y.
Inter-Continent Film Co., 110 W. 40th St., New York.
George Kleine Attractions, 166 N. State St., Chicago, Ill.
New York Office: 1476 Broadway.
Jesse L. Lasky Feature Play Co., Longacre Theatre, New York.
Life Photo Film Corp., 220 W. 42nd St., N. Y.
Mecca Feature Film Co., Inc., 126 W. 46th St., New York.
Mohawk Film Co., Times Bldg., New York.
Pan-American Film Co., 110 W. 40th St., N. Y.
Paramount Pictures Corp., 110 W. 40th St., New York.
Phoenix Feature Film Corp., 164 Federal St., Boston, Mass.
Photo Play Production Co., 220 W. 42nd St., New York.
Playgoers Film Co., Lyric Theatre, New York.
Popular Plays and Players Co., 1600 Broadway, New York.
Progress Film Co., 110 W. 40th St., New York.
Progressive Motion Picture Corp., Times Bldg., New York.
Ramo Films, Inc., Columhia Theatre Bldg., New York.
Rolands Feature Film Co., 145 W. 45th St., New York.
A. H. Sawyer, Inc., 1600 Broadway, New York.
Select Photo Play Producing Co., Inc., 71 W. 23rd St., New York.
Stellar Photoplay Co., 1476 Broadway, N. Y.
Sterling Camera & Film Co., 145 W. 45th St., New York.
Solax Co., Fort Lee, N. J.
The Photoplay Productions Releasing Co., 37 S. Wahash Ave., Chicago, Ill.
Union Features, 126 W. 46th St., New York.
Universal Film Mfg. Co., 1600 Broadway, N. Y.
University Films, Inc., 110 W. 40th St., N. Y.
Edw. H. Wagner, Agt., Dania Biofilm Co., 38 Park Place, N. Y.
World Film Corporation, 130 W. 46th St., New York.
Warner's Features, Inc., 130 W. 46th St., N. Y.

LANTERN SLIDE MATS AND REEL BANDS

Lantern Slide Mat Co., 149 W. 35th St., N. Y.

LABELS

Every Ready Roll Lahel Co., 203-7 W. 40th St., New York City.

LIGHTING PLANTS

Cushman Motor Works, Lincoln, Neh.

LOBBY PHOTOS

The Wyanoak Puh. Co., 136 W. 52nd St., N. Y.

MOTION PICTURE MACHINES AND SUPPLIES

Amusement Supply Co., 160 E. North Fifth Ave., Chicago, Ill.
Calehuff Supply Co., 1301 Race St., Philadelphia, Pa.
Enterprise Optical Co., 568 W. Randolph St., Chicago, Ill.
Lears Theatre Supply Co., Sam Lears, Prop., 509 Chestnut St., St. Louis, Mo.
Oliver Moving Picture Supply Co., 647 Euclid Ave., Cleveland, O.
Picture Theatre Equipment Co., 21 E. 14th St., New York.
Precision Machine Co., 317 E. 34th St., N. Y.
Nicholas Power Co., 90 Gold St., New York.
The Phantascope Mfg. Co., Washington, D. C.
Sweeley's Photo Supply House, 514-516 Erie Ave., Renova, Pa.
Williams, Brown & Earle, Inc., 916-918 Chestnut St., Philadelphia, Pa.

MOTION PICTURE APPARATUS

Burke & James, Inc., 240-258 E. Ontario St., Chicago, Ill.

MUSICAL INSTRUMENTS

Rudolph Wurlitzer Co., Cincinnati, O.
American Photoplayer Co., Berkeley, Calif.

POSTER AND PICTURE FRAMES

Menger & Ring, 442 W. 42nd St., New York.

RAW FILM

Eastman Kodak Co., Rochester, N. Y.
Celluloses Planchon, Inc., 75 Fifth Ave., New York.
David Horsley, 1600 Broadway, N. Y.
Raw Film Supply Co., 15 E. 26th St., N. Y.

OPERA CHAIRS

The Hardesty Mfg. Co., Canal Dover, Ohio.
Steel Furniture Co., Grand Rapids, Mich.

PIPE ORGANS

Henry Pilcher's Sons, 914-920 Mason Ave., Louisville, Ky.
M. P. Moller, Hagerstown, Md.

PROJECTION LENSES

Bausch & Lomb Optical Co., 569 St. Paul St., Rochester, N. Y.

POSTERS

The Morgan Lithograph Co., Cleveland, Ohio.

REWINDERS AND GENERAL SUPPLIES

L. C. Smith Co., Schenectady, N. Y.

SCREENS

Atsco, Inc., 218 West 42nd St., New York.
Day & Night Screens, Inc., 110 W. 40th St., New York.
Mirror Screen Co., Inc., Shelhyville, Ind.

STEEL FILM EQUIPMENT FOR EXCHANGES AND MFRS.

Columhia Metal Box Co., 226-228 E. 144th St., New York.

TICKETS—ROLL AND COUPON

Rees Ticket Co., 400 S. 10th St., Omaha, Neb.

THEATRE LOBBY FRAMES AND FIXTURES

Newman Mfg. Co., 715 Sycamore St., Cincinnati, O.

UNIFORMS

Fechheimer Bros., Union-made Uniforms, Cincinnati, O.

VENTILATION, COOLING AND HEATING

Typhoon Fan Co., 1544 Broadway, N. Y.

The ALBUQUERQUE FILM MFG. CO., Inc.

RELEASING THROUGH

Warner's Features, Inc.

FEATURING

Miss Dot Farley

IN FEATURE STORIES WRITTEN
AND ACTED BY HER

PRODUCED UNDER THE DIRECTION OF

GILBERT P. HAMILTON

Past Releases

"First Law of Nature"
"The Trail of the Law"
"A Web of Fate"
"The Course of Justice"
"The Unwritten Justice"
"The Daughter of the Tribe"

Ready for Release

"The Lust of the Red Man"
The greatest Indian Story ever produced
"The Toll of the Warpath"
"The Price of Crime"
Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO

406 Court St., Los Angeles, Calif.

How An Exchange Man Won His Exhibitors

(*Continued from page 25.*)

AS the Pastime and the Beacon were the bitterest rivals of the Unique, Weller was certainly interested, and, even though he did not purchase the screen, the latter served to turn his thoughts in the proper direction.

After he had received additional letters of the same tenor, all mentioning the other theatres, he unconsciously assimilated the suggestion that his rivals were arming themselves in force to combat him. This aroused in him a desire to defend himself. So he naturally turned to those things which the letters made him realize he needed. Jensen had taken care that the facts should fit the case.

The firms kept Jensen supplied with the latest information in regard to the progress of his proteges. The results proved eminently satisfactory, for the rival exhibitors were directing their energies along the correct lines, and the cut-throat competition which had signalized their efforts heretofore was gradually dying out. It was a distinct advance in the welfare of the industry.

While the companies were hammering away at the unreceptive Jensen complemented their efforts with a series of talks on exhibiting. These were set up in typewritten form and sent to the different managers in a plain envelope. There was nothing that would identify the communication as coming from the exchange. And as there was no obvious iron in the fire, the whole was veiled in mystery.

AT first the talks were general in their nature. After a while, however, Jensen became kindly, not offensively, personal. He hurled fact after fact at the managers, stating specific, concrete errors which he had discovered on his visits. There was no gainsaying his facts, for proof stuck out in every line.

During all this preliminary work, Jensen was building up his programs to meet the conditions he had found. These were accepted with less and less aggressiveness by the exhibitors, one or two of whom grudgingly, admitted that he was finally giving them something fairly decent. The leaven was working; Jensen was content to bide his time.

In the meanwhile, he kept in touch with those theatres, the managers of which he had dubbed impossible. When he learned of the managerial demise of one of them, an inevitable occurrence, he would immediately communicate with the new head and, if he found him up to the standard, Jensen would add another to his list of converts. It all seemed like missionary work, pure and simple, but it paid.

Finally the incessant complaints with which the exchange had been bombarded, died away to a trickle. By this time Jensen's anonymous talks sent out in weekly instalments, had been running four months. He felt that he could now reveal his purpose. Accordingly he wrote a "confession" to each exhibitor that was personal in the extreme. He unfolded to each his plans and explained how they had been carried out.

THROUGHOUT his letter he made clear the sincerity of purpose. He proved, by his efforts, until then without personal profit, that an exchange was not a leech on the motion picture business; that its existence was warranted, provided its purpose was to lend a helping hand.

Jensen, moreover, did not err by being too modest. He had been the means of averting many a failure and ending a contest that threatened the life of the industry in his locality. It was no more than right that he should reap the harvest.

And reap it he did. Letters poured into the exchange from all quarters. Those exhibitors who were near at hand called on him and personally thanked him.

With all of them in such a receptive mood, Jensen launched forth on a legitimate advertising campaign. Letters and fol-

low-ups, with his signature printed across the face of the envelope to attract attention, expounded the value of his program.

All these were further strengthened by personal letters to the managers showing why such and such a feature would prove profitable in the exhibitor's special case. Every argument was well bolstered by facts.

TO keep his hand still more upon the pulse of his market, Jensen examined the local newspapers of the several towns for events important to the locality, often being enabled thereby to rent a film that would arouse favorable comment because of its timeliness. The credit would generally go to the exhibitor who would, therefore, feel grateful to Jensen for the suggestion.

Jensen was the first to make use of "community leaders." He selected a person in each section where he especially desired to fortify himself, to "talk up" his program and persuade others to attend those theatres that used his service.

He supplied these representatives in advance with little pamphlets explaining all the important points in the photoplays, so that they could talk intelligently about them. As a reward, he gave them an order for a certain number of tickets on the loyal theatres.

By these and many other methods he impressed the fact upon the exhibitors that Jensen was a synonym for success. And no man is going to find fault with or refuse to listen to one who puts money in his pocket.

They were now far from feeling resentful for any suggestions. On the contrary, they turned to Jensen for advice, an acknowledgment that the exchange, as represented by him, was a distinct and valuable commercial asset in the game.

LOUISVILLE CHURCHES TO USE BIBLICAL FILMS

Special to THE MOTION PICTURE NEWS

Louisville, Sept. 16.

THE Louisville Ministerial Association is considering a plan to use motion pictures in connection with church work.

Many of the clergy are of the opinion that film pictures of Bible stories and other religious subjects will be of great assistance in the work of Sunday school classes, and will also provide suitable material for study and entertainment for all churchgoers.

An organization has already been formed in the East for the purpose of securing suitable films for church work.

CHURCHES TO TAKE OUT LICENSES FOR FILMS

Special to THE MOTION PICTURE NEWS

Buffalo, Sept. 16.

THE Buffalo churches are going in strong for motion picture entertainments this winter, to take the place of the old-time and tiresome lecture courses.

Several of the churches have procured the necessary equipment and will begin a series of film evenings at once. However, all churches which adopt this method of entertainment must obtain a license the same as the regular theatres, as last year some of the churches made a regular business of it, with the result that the local men put in a complaint. Now, if they continue to do so, they must have a license.

FORMER WHITE ELEPHANT NOW MAKING MONEY

Special to THE MOTION PICTURE NEWS.

Atlanta, Ga., Sept. 16.

The Grand, formerly known in the theatrical world as Jake Wells' "white elephant," is now in its nineteenth week as a successful photoplay house de luxe.

Under the capable management of Harry B. Hearn the theatre has become one of the most popular resorts in the city for lovers of motion pictures and there is a full house at every performance.

ATTENTION EXHIBITORS ! !

We have mapped out the greatest advertising campaign for you that has ever been conceived.

Cheap **Big Returns**

With our proposition you need fear no competitors.

We give territorial protection, so get signed up before your neighbor.

"First Come, First Served."

Not an experiment, but operating with wonderful success everywhere.

Send us card or letter for layout and details.



THE WYANOAK PUBLISHING CO.

136-146 West Fifty-second Street

New York City

Record of Current and Coming Releases

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM

RELEASES OF THE WEEK.

AT MY HOUSE

MONDAY, SEPT. 14TH, 1914.

BIOGRAPH. The Backslider, D., 1000 15959
EDISON. Generals of the Future, Descript., 525..... 15965
Buster Brown on the Care and Treatment of Goats, C., 550.
ESSANAY. The Joblot Recruits, C., 1000 15967
KALEM. The Mystery of the Sleeping Death, D., 2000..... 15961
LUBIN. Lord Cecil Intervenes, First of the Beloved Adventures' Series, D., 1000..... 15968
SELIG. Ye Vengeful Vagabonds, D., 2000..... 15962
SELIG. Hearst-Selig News Pictorial No. 57, N., 1000..... 15966
VITAGRAPH. The Man Who Knew, D., 1000..... 15964

TUESDAY, SEPT. 15TH, 1914.

BIOGRAPH. Merely Mother, D., 1733..... 15979
EDISON. Making a Convert, E., 1000..... 15969
ESSANAY. The Way of His Father, D., 1000..... 15970
KALEM. Into the Depths, D., 1000 15978
KLEINE. When Youth Meets Youth, D., 2000..... 15971
LUBIN. Rastus Knew It Wasn't, C., 400 15976
She Made Herself Beautiful, C., 600 .....
SELIG. The Eugenic Girl, C., 1000 15973
VITAGRAPH. Steve O'Grady's Chance, D., 2000..... 15974

WEDNESDAY, SEPT. 16TH, 1914.

EDISON. A Summer Resort Idyll, C., 1000..... 15981
ESSANAY. The Fable of "Lutie, the False Alarm," C., 1000. 15984
KALEM. The Moonshiners, D., 2000 15982
LUBIN. The Twin Brothers Van Zandt, D., 2000..... 15987
SELIG. Jim, D., 1000..... 15986
VITAGRAPH. The Ageless Sex, C., 1000 15985

THURSDAY, SEPT. 17TH, 1914.

BIOGRAPH. The Peddler's Bag, D., 999..... 15989
ESSANAY. Sophie's Legacy, C., 1000 15990
LUBIN. The Double Life, D., 2000 15991
MELIES. The Scab Waiter, C., 1000 15993
SELIG. Hearst-Selig News Pictorial No. 58, N., 1000..... 15995
VITAGRAPH. Politics and the Press, D., 1000..... 15994

FRIDAY, SEPT. 18TH, 1914.

BIOGRAPH. His Change of Heart, D., 999..... 1604
EDISON. Sheep's Clothing, D., 2000 15996
ESSANAY. Sparks of Fate, D., 2000 15998
KALEM. Easy Money, C., 1000 1600
LUBIN. For Repairs, D., 1000. 16003
SELIG. The Lonesome Trail, C., 1000 16001

AT MY HOUSE

VITAGRAPH. Father's Timepiece, C., 1000..... 16002

SATURDAY, SEPT. 19TH, 1914.

EDISON. Jim's Vindication, D., 1000 16005
ESSANAY. Broncho Billy Butts In, D., 1000..... 16006
KALEM. The Cub Reporter's Assignment, D., 1000..... 16010
LUBIN. Pins Are Lucky, C., 400 16007
The German Band, C., 600....
SELIG. At the Risk of His Life, Melo., 1000..... 16012
VITAGRAPH. The Reward of Thrift, D., 2000..... 16008

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK.

MONDAY, SEPT. 21ST, 1914.

BIOGRAPH. Just a Bit of Life. D., 1000 16013
EDISON. The Adventure of the Hasty Elopement, C., 1000.... 16019
ESSANAY. Sweedie's Skate, C., 1000 16021
KALEM. The Potter and the Clay, D., 2000..... 16014
LUBIN. An Untarnished Shield, D., 1000 16022
SELIG. Hearst-Selig News Pictorial No. 59, N., 1000..... 16020
SELIG. The Livid Flame, D., 2000 16016
VITAGRAPH. Fine Feathers Make Fine Birds, D., 1000.... 16018

TUESDAY, SEPT. 22ND, 1914.

BIOGRAPH. The Ring and the Book, D., 2000..... 16033
EDISON. The Blue Coyote Cherry Crop, D., 1000..... 16023
ESSANAY. Love's Magnet, D., 1000 16024
KALEM. The Green Rose, D., 1000 16032
KLEINE. The Master Force, D., 2000 16025
LUBIN. The Wise Detective, C., 400 16030
A Six-Foot Romance, C., 600..
MELIES. The $1,000 Pants, C., 1000 16031
SELIG. For Love of Him, Melo., 1000 16027
VITAGRAPH. The Blood Ruby, D., 2000 16028

WEDNESDAY, SEPT. 23RD, 1914.

EDISON. Post No Bills, C., 1000 16035
ESSANAY. The Fable of "One Samaritan Who Got Paralysis of the Helping Hand," C., 1000 16038
KALEM. The Vanishing Tribe, D., 2000 16036
LUBIN. Toys of Fate, D., 2000 16041
SELIG. A Just Punishment, Melo., 1000 16040
VITAGRAPH. A Double Error, C., 1000 16039

THURSDAY, SEPT. 24TH, 1914.

BIOGRAPH. The Fall of Muscle-Bound Hicks, C., 582..... 16043
The Plumber's Picnic, C., 417.
ESSANAY. Slippery Slim and the Green-Eyed Monster, C., 1000 16044

AT MY HOUSE

LUBIN. The Triupmh of Right, D., 2000 16045
MELIES. How Clarence Got His, C., 1000..... 16047
SELIG. Hearst-Selig News Pictorial, N., 1000..... 16049
VITAGRAPH. A Close Call, D., 1000 16048

FRIDAY, SEPT. 25TH, 1914.

BIOGRAPH. Her Doggy, C., 999 16058
EDISON. Grand Opera in Rubeville, C., 2000..... 16050
ESSANAY. A Splendid Dishonor, D., 2000..... 16052
KALEM. Jones' Wedding Day, C., 1000 16054
LUBIN. The Investment, D., 1000 16057
SELIG. You Never Can Tell, C., 500 16055
VITAGRAPH. A Horseshoe—For Luck, C., 1000..... 16056

SATURDAY, SEPT. 26TH, 1914.

BIOGRAPH. The Gold Thief, D., 999 16065
EDISON. Twins and Trouble, C., 1000 16059
ESSANAY. The Strategy of Broncho Billy's Sweetheart, D., 1000 16060
KALEM. Rory O'More, D., 1000 16064
LUBIN. Did He Save Her? C., 400 16061
Between One and Two, C., 600
SELIG. The Newsboy Tenor, D., 1000 16060
VITAGRAPH. Hearts and Diamonds, C., 2000..... 16062

UNIVERSAL PROGRAM

RELEASES OF THE WEEK.

MONDAY, SEPT. 14TH, 1914.

IMP. Sweetheart Days, Mary Pickford Special reissue, D....
VICTOR. A Gentleman from Kentucky, D., 2000.....
STERLING. Trapped in a Closet, C. .....

TUESDAY, SEPT. 15TH, 1914.

CRYSTAL. A Joke On the Joker, C. .....
GOLD SEAL. The Trey o' Hearts, Episode No. 7, D., 2000
UNIVERSAL IKE. The Scarecrow and the Chaperon, C.....

WEDNESDAY, SEPT. 16TH, 1914.

ECLAIR. Adventures in Diplomacy, D., 3000.....
JOKER. For the Hand of Jane, C. & Heringedorf, S. Split reel .....
NESTOR. The Danger Line....

THURSDAY, SEPT. 17TH, 1914.

IMP. The Man Who Was Misunderstood, D., 2000.....
REX. The Mistress of Deadwood Basin, D.....
STERLING. No release this week

FRIDAY, SEPT. 18TH, 1914.

NESTOR. The Troublesome Wink, C. .....
POWERS. A Modern Melnotte, D., 2000 .....
VICTOR. The Girl and the Smuggler, D. .....

EDISON





THE POISONED BIT

A Drama by Clyde Morey

Tom had been held by the gypsies, but got away and, exhausted, fell asleep on Colonel Standish's doorstep. Next morning learning the boy's story, the Colonel employed him in his racing stables, and thereupon began Tom's real career. He became a jockey and won several races, but lost one on which the Colonel had staked his entire fortune. Then he was summarily dismissed; but eventually proved to the Colonel's satisfaction that a poisoned bit had made the horse lose and that this bit was the work of a dastardly culprit named Maloney. He eventually marries the Colonel's daughter.

In two parts. 2,000 ft. To be released Friday, Oct. 2nd

COMING EDISON RELEASES

Fri.	Oct.	2—The Poisoned Bit	Drama	2,000 ft.
Sat.	"	3—A Transplanted Prairie Flower	Drama	1,000 "
Mon.	"	5—Father's Beard	Comedy	1,000 "
Tues	"	6—Greater Love Hath No Man	Drama	1,000 "
Wed.	"	7—Seth's Sweetheart	Comedy	1,000 "
Fri.	"	9—The Long Way	Drama	3,000 "
Sat.	"	10—A Fragment of Ash	Drama	1,000 "

TWO EDISON MASTERPIECES

"THE LONG WAY" a three part reel to be released October 9th. A masterpiece of dramatic production. Scenic and photographic effects are very beautiful.

"MY FRIEND FROM INDIA," another masterpiece, in which Walter E. Perkins is in the title role. To be obtained through the General Film Company's special releases. Full of laughs. Now ready.

Order Edison Posters of the Morgan Lithograph Co., Cleveland, Ohio, direct

TRADE MARK
Thomas A Edison
Makers of the Edison Kinetoscope, Model "D"

THOMAS A. EDISON, Inc.
275 Lakeside Avenue, Orange, N. J.

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

SATURDAY, SEPT. 19TH, 1914.
BISON. The Higher Law, D., 2000
JOKER. Love and Graft, C., and The Hemp Industry of Yucatan, Mexico, E.

SUNDAY, SEPT. 20TH, 1914.
ECLAIR. Son, D.
FRONTIER. A Rose of Yesterday, D.
REX. A Prince of Bavaria, C., 2000

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

MONDAY, SEPT. 21ST, 1914.
IMP. Redemption, D., 2000.
STERLING. In and Out, C.
Victor. Rome, Scenic.

TUESDAY, SEPT. 22ND, 1914.
CRYSTAL. East Lynn in Bugville, C.
GOLD SEAL. The Trey o' Hearts, Episode No. 8, D., 2000
UNIVERSAL IKE. The "Dear Hunter," C.

WEDNESDAY, SEPT. 23RD, 1914.
ECLAIR. The Azeto Treasure, D., 2000
JOKER. The Statuesque Beauty, and Jane's Lovers, Spit Reel
NESTOR. The Half Breed, D.

THURSDAY, SEPT. 24TH, 1914.
IMP. Universal Boy—The Newsboy's Friend, D.
REX. Little Sister, D.
STERLING. A Shooting Match, C., 2000

FRIDAY, SEPT. 25TH, 1914.
NESTOR. Fruits and Flowers, C.
POWERS. The Actress, D.
VICTOR. Elsie's Uncle, C., 2000

SATURDAY, SEPT. 26TH, 1914.
BISON. Richelieu, D., 4000.

SUNDAY, SEPT. 27TH, 1914.
ECLAIR. Fate's Finger, D.
FRONTIER. The Man in the Attic, D.
REX. As the Wind Blows, D., 2000

MUTUAL PROGRAM

RELEASES OF THE WEEK.

AT MY HOUSE

MONDAY, SEPT. 14TH, 1914.
AMERICAN. The Cocoon and the Butterfly, D., 2000.
KEYSTONE. Not yet announced.
RELIANCE. Our Mutual Girl No. 35

TUESDAY, SEPT. 15TH, 1914.
BEAUTY. The Only Way, D.
MAJESTIC. Every Man Has His Price, D.
THANHOUSER. Gold, D., 2000

WEDNESDAY, SEPT. 16TH, 1914.
AMERICAN. The Mirror, D.
BRONCHO. A Tale of the Norhtwest Mounted, D., 2000.
RELIANCE. The High Grader, D.

THURSDAY, SEPT. 17TH, 1914.
DOMINO. A Tragedy of the North Woods, D., 2000.
KEYSTONE. Not yet announced.
MUTUAL WEEKLY. No. 90.

FRIDAY, SEPT. 18TH, 1914.
KAY BEE. No Account Smith's Baby, D., 2000.
MAJESTIC. Down the Hill to Creditville, C.
PRINCESS. The Master Hand, D.

SATURDAY, SEPT. 19TH, 1914.
KEYSTONE. Not yet announced.
RELIANCE. How the Kid Went Over the Range, D., 2000.
ROYAL. The Horse Trader, C.

SUNDAY, SEPT. 20TH, 1914.
KOMIC. Foiled Again, C.
MAJESTIC. Her Awakening, D., 2000
THANHOUSER. The Mettle of a Man, D.

MUTUAL PROGRAM

RELEASES OF NEXT WEEK.

AT MY HOUSE

MONDAY, SEPT. 21ST, 1914.
AMERICAN. The Redemption of a Pal, D., 2000.
KEYSTONE. Not announced.
RELIANCE. Our Mutual Girl, No. 36.

TUESDAY, SEPT. 22ND, 1914.
BEAUTY. Caught in a Tight Pinch, C.
MAJESTIC. Meg of the Mines, D.
THANHOUSER. The Varsity Race, D., 2000.

WEDNESDAY, SEPT. 23RD, 1914.
AMERICAN. His Faith in Humanity, D.
BRONCHO. Parson Larkin's Wife, D., 2000.
RELIANCE. The Last Shot, D.

THURSDAY, SEPT. 24TH, 1914.
DOMINO. The Test of Flame, D., 2000
KEYSTONE. Not yet announced.
MUTUAL WEEKLY. No. 91.

FRIDAY, SEPT. 25TH, 1914.
AMERICAN. The Taming of Sunnybrook Nell, Melodrama.
KAY BEE. The Death Mask, D., 2000
PRINCESS. The Balance of Power, D.

SATURDAY, SEPT. 26TH, 1914.
KEYSTONE. Not yet announced.
RELIANCE. The Runaway Freight, D., 2000.
ROYAL. Scarecrow, C.

SUNDAY, SEPT. 27TH, 1914.
KOMIC. Bill Manages a Prize Fighter (No. 7), C.
MAJESTIC. The Great God Fear, D., 2000.
THANHOUSER. The Harvest of Regrets, D.

IN BUSINESS FOR HIMSELF

Special to THE MOTION PICTURE NEWS.

Pittsburgh, Sept. 5.

Harvey B. Day, formerly manager of the Pittsburgh branch office of the George Kleine attractions, has severed his connection with that firm and is now in business for himself.

He has located in the Decatur building in Fourth avenue and is one of the busiest men in Pittsburgh. Mr. Day has a host of friends in this city and is very popular with the motion picture men here so that his new venture should be most successful.

PLAN ASSOCIATION BALL

The Motion Picture Exhibitors' Association of Greater New York has hired the four floors of the Grand Central Palace for the fourth annual entertainment and ball to be held on Monday night, December 7.

No program will be issued for this ball.

This ball is being held for the usual purpose of getting together the manufacturers, the photoplayers, the exhibitors and 50,000 photoplay patrons, and one gala time is assured.

BOOK "SPOILERS" AGAIN IN LOS ANGELES

"The Spoilers" has been booked for the third engagement at Clune's Auditorium, Los Angeles, Cal. First the picture was run two weeks, then later returned for a week, and on October 5 the fourth week will be commenced. The Golden Gate Film Exchange is handling this picture in California.

ATLANTA THEATRE CHANGES ITS POLICY

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., Sept. 16.

Harry B. Hearn, representing Jake Wells as manager of the Grand, Atlanta's biggest motion picture theatre, has inauguarated the new policy of continuous performance from noon until 10:30 p. m., instead of the old plan of four shows daily.

The alteration in policy was made by Mr. Hearn after a careful study of the local situation in twenty successive weeks of prosperous operation.

One of the most notable successes of the Grand, under Mr. Hearn's management, has been Annette Kellermann in "Neptune's Daughter." In twenty-four successive performances this picture recently was seen by more than 40,000.

"BELOVED ADVENTURER" FULL OF ACTION

Because "The Beloved Adventurer," the fifteen-part Lubin series, written by Emmett Campbell Hall especially for Arthur V. Johnson and Lottie Briscoe, has been described as a character study, it should not be thought to be lacking in thrilling situations.

On the contrary there are a dozen incidents that will cause the most hardened spectator to hold his breath in suspense or gasp with astonishment. This is not merely by reason of the exciting "business," but because the thrills are legitimate and are logical developments from reasonable situations, not mere "stunts" dragged in for the sake of spectacular effect, and because these incidents have been so introduced as to obtain dramatic contrasts of startling yet artistic abruptness.

Instead of following the not unusual course of writing his stories around some big mechanical effects or twisting machine-made plots to embrace them, the author of "The Beloved Adventurer" has made the sensational and spectacular scenes incident to and not the bases of the fifteen unit-plots contained within the one master-plot.

Sometimes the photoplaywright is hampered and limited by the consideration of expense, but it was not so in this case, the Lubin Company being determined that nothing should stand in the way of a perfect production, and giving the author a free hand. There are, as a consequence, some effects which ordinarily would have been considered as "big" enough to serve as feature scenes in some multiple reel productions, but which in "The Beloved Adventurer" are only incidents in the single-reel units—as, for instance, a head-on collision and the wrecking and burning of two railway trains—and the burning and blowing up of a ship.

Incidentally it may be remarked that the novel idea of publishing the complete story in the form of a handsome book, to be sold by picture theatres, has already proven a complete success, the first announcement bringing a flood of orders for from five hundred to five thousand copies.

REPLICA OF COUNTERFEITING PLANT IN FILMS

The initial release of the Eaco films, "Below the Dead Line," in which Edwin August, who has won considerable fame as an actor, author and producer, is featured, is a thrilling underworld story in which a number of counterfeiters figure chiefly.

To secure the true-to-life interiors of the home of the counterfeiter, Mr. August engaged a former counterfeiter to supervise the erecting of the scenery at the Pathé Jersey City studio.

Do You Want A Piano?

a projection machine, a screen, a ticket chopper, a lobby frame, a lot of new chairs, a box of carbons, a kit of operators' tools, a bottle of machine oil, or any one of a hundred and more other things used in your theatre?

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Fill in, sign and mail the form below, and give the approximate price you want to pay. Or, if you prefer, write us a short note, outlining in full just what information you want.

In a very short time you will have, at your home or theatre, all available information about the products in which you are interested. Then, at your leisure, you can compare merits and prices, and make your final selection.

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The Buyers' Service Dept.,
The Motion Picture News,
220 W. 42nd St., N. Y. City

Gentlemen: Please send to me immediately, without cost or obligation, complete information concerning .....

.....

.....

.....

Name .....

Theatre .....

Street Address .....

City ..... State .....

RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

9—14. The Backslider, D.....1000
9—15. Merely Mother, D.....1133
9—17. The Peddler's Bag, D..... 999
9—18. His Change of Heart, D..... 999
9—21. Just a Bit of Life, D.....1000
9—22. The Ring and the Book, D.....1015
9—24. The Fall of the Muscle-Bound Hicks, C..... 582
The Plumbers' Picnic, C..... 417
9—25. Her Doggy, C..... 999
9—26. The Gold Thief, D..... 999

EDISON

9— 2. A Village Scandal, C.....1000
9— 4. The Viking Queen, D.....2000
9— 5. Hearts of the Forest, D.....1000
9— 7. An Absent-Minded Cupid, C.....1000
9— 8. The Blind Fiddler, D.....1000
9— 9. Getting Andy's Goat, C.....1000
9—11. Face Value, D.....2000
9—12. Dick Potter's Wife, D.....1000
9—14. Generals of the Future, Descript.. 525
Buster Brown on the Care and Treatment of Goats, C..... 550
9—15. Making a Convert, E.....1000
9—16. A Summer Resort Idyll, C.....1000
9—18. Sheep's Clothing, D.....2000
9—19. Jim's Vindication, D.....1000
9—21. The Adventure of the Hasty Elopement, C.....1000
9—22 The Blue Coyote Cherry, D.....1000
9—23. Post No Bills, C.....1000
9—25. Grand Opera in Rubeville, C.....2000
9—26. Twins and Trouble, C.....1000

ESSANAY

9—16. The Fable of "Lutie, the False Alarm," C.....1000
9—17. Sophie's Legacy, C.....1000
9—18. Sparks of Fate, D.....2000
9—19. Broncho Billy Butts In.....1000
9—21. Sweedie's Skate, C.....1000
9—22. Love's Magnet, D.....1000
9—23. The Fable of "One Samaritan Who Got Paralysis of the Helping Hand," C.....1000
9—24. Slippery Slim and the Green-Eyed Monster, C.....1000
9—25. A Splendid Dishonor, D.....2000
9—26. The Strategy of Broncho Billy's Sweetheart, D.....1000

KALEM

9— 8. A Mother's Atonement, D.....1000
9— 9. The Fuse of Death, D.....2000
9—11. Ham the Lineman, C.....1000
9—12. The Path to Ruin, D.....1000
9—14. The Mystery of the Sleeping Death, D.....2000
9—15. Into the Depths, D.....1000
9—16. The Moonshiners, D.....2000
9—18. Easy Money, C.....1000
9—19. The Cub Reporter's Assignment, D.1000
9—21. The Potter and the Clay, D.....2000
9—22. The Green Rose, D.....1000
9—23. The Vanishing Tribe, D.....2000
9—25. Jones' Wedding Day, C.....1000
9—26. Rory O'More, D.....1000

KLEINE

9— 1. The Voice of Innocence, D.....2000
9— 8. The Eyes of Genius, D.....2000
9—15. When Youth Meets Youth, D.....2000
9—22. The Master Force, D.....2000

LUBIN

9—10. On Lonesome Mountain, D.....2000
9—11. Squaring the Triangle, D.....1000
9—12. He Nearly Won Out, C..... 400
Too Many Aunts, C..... 600
9—14. Lord Cecil Intervenes, D.....1000
9—15. Rastus Knew It Wasn't, C..... 400
She Made Herself Beautiful, C.... 600
9—16. The Twin Brothers Van Zandt, D.2000
9—17. The Double Life, D.....2000
9—18. For Repairs, D.....1000
9—19. Pins Are Lucky, C..... 400
The German Band, C..... 600
9—21. An Untarnished Shield, D.....1000
9—22. The Wise Detective, C..... 400
A Six-Foot Romance, C..... 600
9—23. Toys of Fate, D.....2000
9—24. The Triumph of Right, D.....2000
9—25. The Investment, D.....1000
9—26. Did He Save Her? C..... 400
Between One and Two, C..... 600

MELIES

9— 8. Hen Fruit, C.....1000
9—10. Uninvited, C.....1000
9—15. The Tramp's Revenge, C.....1000
9—17. The Scab Waiter, C.....1000
9—22. The $1,000 Pants, C.....1000
9—24. How Clarence Got His, C.....1000

PATHE

8—24. Edible Fishes of the English Channel, E..... 550
Picturesque Normandy, France, T.. 500

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Hearst-Selig News Pictorial, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Powers.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair, Animated Weekly.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday — Domino, Keystone, Mutual Weekly.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

8—25. Rapids and Falls at Trondhjen, T.. 300
Picturesque France, Lower Brittany, T..... 350
From Havre to Buc by Hydroaeroplane, T..... 350
8—26. Pathé's Daily News, No. 54, N....1000
8—31. Pathé's Daily News, No. 55, N....1000
9— 2. Pathé's Daily News, No. 56, N....1000

SELIG

9— 8. A Typographical Error, D.....1000
9— 9. The Man in Black, Melo.....1000
9—10. Hearst-Selig News Pictorial No. 56, N.....1000
9—11. Oh! Look Who's Here, C.....1000
9—12. The Missing Page, D.....1000
9—14. Ye Vengeful Vagabonds, D.....2000
9—14. Hearst-Selig News Pictorial No. 57, N.....1000
9—15. The Eugenic Girl, C.....1000
9—16. Jim, D.....1000
9—17. Hearst-Selig News Pictorial No. 58, N.....1000
9—18. The Lonesome Trail, C.....1000
9—19. At the Risk of His Life, Melo....1000
9—21. The Livid Flame, D.....2000
9—21. Hearst-Selig News Pictorial No. 59, N.....1000
9—22. For Love of Him, Melo.....1000
9—23. A Just Punishment, Melo.....1000
9—24. Hearst-Selig News Pictorial No. 60, N.....1000
9—25. You Never Can Tell, C..... 500
Who Got Stung? C..... 500
9—26. The Newsboy Tenor, D.....1000

VITAGRAPH

9— 7. The Unwritten Play, D.....1000
9— 8. Brandon's Last Ride, D.....2000
9— 9. The Band Leader, C.....1000
9—10. Bella's Elopement, D.....1000
9—11. A Study in Feet, C.....1000
9—12. He Danced Himself to Death, C...2000
9—14. The Man Who Knew, D.....1000
9—15. Steve O'Grady's Chance, D.....2000
9—16. The Ageless Sex, C.....1000
9—17. Politics and the Press, D.....1000
9—18. Father's Timepiece, C.....1000
9—19. The Reward of Thrift, D.....2000
9—21. Fine Feathers Make Fine Birds, D.1000
9—22. The Blood Ruby, D.....2000
9—23. A Double Error, C.....1000
9—24. A Close Call, D.....1000
9—25. A Horseshoe—For Luck, C.....1000
9—26. Hearts and Diamonds, C.....2000

UNIVERSAL PROGRAM

101 BISON

8—22. The Lure of the Geisha, D.....2000
8—29. Law of the Lumberjack, D.....2000
9— 5. The Return of the Twin's Double, D.....3000
9—19. The Higher Law, D.....
9—26. "Richelieu," D.....4000

CRYSTAL

8—25. Barrelled and Bashful Ben, C., split reel.....
9— 1. Curing a Lazy Wife, C.....
9— 8. The Bachelor's Housekeeper and Was He a Hero? Split reel.....
9—15. A Joke on the Joker, C.....
9—22. East Lynne in Bugville, C.....

ECLAIR

9— 2. The Jackpot Club, D.....2000
9— 6. No Show for the Chauffeur, C....
9— 9. Boy, D.....
9—13. For His Father's Life, D.....
9—16. Adventures in Diplomacy, D., 3000.
9—20. Son, D.....
9—23. The Aztec Treasure, D.....2000
9—27. Fate's Finger, D.....

FRONTIER

8— 8. A Frontier Romance, D.....
8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....
8—30. The Janitor's Son, D.....
9— 6. Under Arizona Skies, D.....
9—27. The Man in the Attic, D.....

GOLD SEAL

9— 1. The Trey o' Hearts, Episode No. 5, D.....
9— 8. The Trey o' Hearts, Episode No. 6, D.....2000
9—15. The Trey o' Hearts, Episode No. 7, D.....2000
9—22. The Trey o' Hearts, D.....2000

IMP

8—27. The Universal Boy in the Chinese Mystery, D.....
9— 3. Tempest and Sunshine, E.....2000
9— 7. The Silent Valley, D.....2000
9—10. The Universal Boy in the Juvenile Reformer, D.....
9—14. Sweetheart Days, Mary Pickford Special Reissue, D.....
9—17. The Man Who Was Misunderstood, D.....2000
9—21. Redemption, D.....2000
9—24. Universal Boy, The Newsboy's Friend, D.....

JOKER

9— 9. The Uxmal Ruins in Yucatan, Mexico, and Beau and Hobo, split reel.....
9—12. Jam and Jealousy, and The San Clemento Island, split reel.....

No matter how thrilling a story one may read, interest is not sustained if poor type, poor paper and poor press work make hard work for the eyes. It's the same with motion pictures. A clear picture is as necessary as a good scenario.

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RELEASE DATES FOR READY REFERENCE—Continued

9—16. For the Hand of Jane, C., and Heringedorf, S., split reel.....
9—19. Love and Graft, C., and The Hemp Industry of Yucatan, Mexico, E., split reel .....
9—23. The Statuesque Beauty, and Jane's Lovers, split reel.....

NESTOR

8—19. The Creeping Flame, D.....
8—21. A Lucky Deception, C.....
8—26. A Miner's Romance, D.....
8—28. For Love or Money, C.....
9— 2. The Foreman's Treachery, D.....
9— 4. The Baby Did It, C.....
9— 9. A Daughter of the Plains, D.....
9—11. Feeding the Kitty, C.....
9—16. The Danger Line, D.....
9—18. The Troublesome Wink, C.....
9—23. The Half Breed, D.....
9—25. Fruits and Flowers, C.....

POWERS

8—14. The Barnstormers, C.....
8—21. The Divorcee, D.....
8—28. This Is the Life, C.....
9— 4. The Storm Bird, C.....
9—11. Angel of the Camp, D.....
9—18. A Modern Melnotte, D.....2000
9—25. The Actress, D.....

REX

8—20. A Bowl of Roses, D.....
8—23. The Hole in the Garden Wall, D..
8—27. A Law Unto Herself, D.....2000
8—30. Out of the Depths, D.....
9— 3. Daisies, D. .....
9— 6. The Boob's Nemesis, C.....
9—10. Helping Mother, D.....3000
9—13. .....
9—17. The Mistress of Deadwood Basin, D. .....
9—20. A Prince of Bavaria, C.....
9—24. Little Sister, D.....
9—27. As the Wind Blows, D.....2000

STERLING

8—31. The Tale of a Hat, C.....
9— 3. A Bogus Baron, C.....
9— 7. The Broken Doll, C.....
9—14. Trapped in a Closet, C.....
9—21. In and Out, C.....
9—24. A Shooting Match, C.....2000

UNIVERSAL IKE

9— 1. Universal Ike, Jr.'s, Fortune, C....
9— 8. Universal Ike, Jr., Nearly Gets Married, C. .....
9—15. The Scarecrow and the Chaperon, C. .....
9—22. The "Dear" Hunter, C.....

VICTOR

9— 4. The Derelict and the Man, D.....2000
9— 7. Little Meg and I, D.....
9—11. A Mysterious Mystery, D.....2000
9—14. A Gentleman from Kentucky, D...2000
9—17. The Girl and the Smuggler, D....
9—21. Rome, Exhibiting the Vatican and other famous places of the Eternal City .....
9—25. Elsie's Uncle, C.....2000

MUTUAL FILM PROGRAM

AMERICAN

9—14. The Cocoon and the Butterfly.....
9—16. The Mirror .....
9—21. The Redemption of a Pal.....
9—23. His Faith in Humanity.....
9—25. The Brothers .....
9—25. The Taming of Sunnybrook Nell..
9—28. A Modern Rip Van Winkle.....
9—30. The Brothers .....

BEAUTY

9— 1. A Modern Othello.....
9— 8. The Motherless Kids.....
9—15. The Only Way.....
9—22. Caught in a Tight Pinch.....

BRONCHO

9— 2. When America Was Young.....2000
9— 9. The Cruise of The Molly Anne....2000
9—16. A Tale of the Northwest Mounted.
9—23. Parson Larkin's Wife.....
9—30. The Right to Die.....

DOMINO

8—13. A Romance of the Sawdust Ring..2000
8—20. The Defaulter 2000
8—27. The Village 'Neath the Sea.....2000
9— 3. The Silver Bell.....2000
9—10. Mildred's Doll 2000
9—17. A Tragedy of the North Woods....
9—24. The Test of Flame.....

KAY-BEE

8—21. The Winning of Denise.....2000
8—28. The Old Love's Best!.....2000
9— 1. Stacked Cards 2000
9—11. The Silver Candlesticks.....2000
8—18. No-Account Smith's Baby.....

KEYSTONE

7—16. Mabel's New Job.....
7—18. The Sky Pirate.....
7—20. The Fatal Sweet Tooth.....
7—23. Those Happy Days.....
7—25. The Great Toe Mystery.....
7—27. Soldiers of Misfortune.....
8— 1. The Property Man.....
8— 6. A New York Girl.....
8— 8. A Coat's Tale.....
8—10. The Face On the Bar Room Floor.
8—11. Recreation—The Yosemite.....
8—15. Such a Cook!.....
8—17. The Minstrel Man.....
8—20. Those Country Kids.....
8—22. Caught in a Flue.....
8—24. Fatty's Gift .....
8—27. The Masquerader .....
8—29. Her Last Chance.....
8—31. His New Profession.....
9— 3. The Baggage Smasher.....
9— 5. A Brand New Hero.....
9— 7. The Rounders .....
9—10. Mabel's Latest Prank.....

KOMIC

8—23. A Physical Culture Romance.....
8—30. Bill Organizes a Union (No. 5)...
9— 6. The Mascot .....
9—13. Bill Goes in Business for Himself (No. 6) .....
9—20. Foiled Again .....
9—27. Bill Manages a Prize-Fighter (No. 7)

MAJESTIC

8—23. The Second Mrs. Roebuck.....2000
8—25. Granny 2000
8—30. Franchy 2000
9— 1. The Milk-Fed Boy.....
9— 6. For Those Unborn.....
9— 8. Sierra Jim's Reformation.....
9—13. Women of the Early West.....2000
9—15. Every Man Has His Price.....
9—18. Down the Hill to Creditville.....
9—20. Her Awakening.....
9—22. Meg of the Mines.....
9—27. The Great God Fear.....
9—29. A Mother's Trust.....

PRINCESS

8—14. A Rural Romance.....
8—21. The Belle of the School.....
8—28. The Keeper of the Light.....
9— 4. His Winning Way.....
9—11. Sis .....
9—18. The Master Hand.....
9—25. The Balance of Power.....

RELIANCE

8—29. Through the Dark.....2000
8—31. Our Mutual Girl No.33.....
9— 2. The Miner's Baby.....
9— 4. Turned Back .....
9— 5. In the Nick of Time.....2000
9— 7. Our Mutual Girl No. 34.....
9— 9. The Sheriff's Choice.....
9—12. Broken Nose Bailey.....
9—14. Our Mutual Girl No. 35.....
9—16. The High Grader.....
9—19. How the Kid Went Over the Range.
9—21. Our Mutual Girl No. 36.....
9—23. The Last Shot.....
9—26. The Runaway Freight.....
9—28. Our Mutual Girl No. 37.....
9—30. When the Mountains Meet.....

ROYAL

8—22. His Long-Lost Friend.....
8—29. A Run for His Money.....
9— 5. O'Flanagan's Luck .....
9—12. The Prodigal Husband.....
9—19. The Horse Trader.....
9—26. Scarecrow .....

THANHOUSER

7—28. The Messenger of Death.....2000
8— 2. The Butterfly Bug.....
8— 4. The Guiding Hand.....2000
8— 9. Little Mischief .....
8—11. In Peril's Path.....
8—16. Her Big Brother.....
8—18. McCarn Plays Fate.....2000
8—25. A Dog's Good Deed.....
8—30. Art the Artist.....
9— 1. A Mother's Choice.....2000
9— 6. Little Mischief .....
9— 8. Jean of the Wilderness.....2000
9—11. In Danger's Hour.....
9—13. The Emperor's Spy.....
9—15. Gold .....
9—20. The Mettle of a Man.....
9—22. The Varsity Race.....
9—27. The Harvest of Regrets.....

INDEPENDENT RELEASES

ECLECTIC FILM COMPANY

Max's Feet Are Pinched, C., half reel .....
Picturesque France, the Valley of Jonte, C., half reel.....
Doubles Bring Troubles, C..... 700
Prairie Dogs, E..... 300
Black Roderick, D.....
Pathé Daily News No. 60, N.....
The Pawn of Fortune, D.....
Pathé Daily News No. 61, N.....

FILMS LLOYD

5— 7. Cora, the Temptress.....3900

GREAT NORTHERN SPECIAL

5— 5. The Monomaniac 3000

PICTURE PLAYHOUSE FILM COMPANY

7—29. Lupin, the Gentleman Burglar.....3000
8—10. The Oath of a Viking.....3000
8—19. The Next in Command.....4000
8—26. The Film Detective.....4000
9— 5. The Poison Pool.....5000

ANIMATED SONGS

Imperial Motion Picture Co., New York

Releases for August:

A Fool There Was.
Take Me Back to Frisco Town.
Shadows.
Father Came Home with the Milkman in the Morning.
Dear Old Girl.
What a Wonderful Love That Would Be.
When I Dream of Killarney.
Down in Our Old Country Town.
In the Valley of the Moon.
Let's Go Back to Sweetheart Days.
Just a Black Sheep That Strayed from the Fold.
Let Us Kiss and Make Up Again.
There's a Lonesome Little Girl in a Lonesome Little Town.
She Was My Dad's First Sweetheart.
Down Where the Old Road Turns.
Push It Along.
She's Just a Bird in a Gilded Cage.

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6 Reels By Eugene Walter Produced by Barry O'Neil

"THE HOUSE NEXT DOOR"
5 Reels By J. Hartley Manners Produced by Barry O'Neil

WILLIAM ELLIOTT, Late Star of "Madame X" Company in
"THE FORTUNE HUNTER"
6 Reels By Winchell Smith Produced by Barry O'Neil

Four Lubin Masterpieces to be Released Soon

BY SPECIAL ARRANGEMENT WITH FRED MACE
EVELYN NESBIT THAW
and her son RUSSELL WILLIAM THAW in
"THREADS OF DESTINY"
5 Reels By William H. Clifford Produced by Joseph W. Smiley

EDWIN ARDEN and ROMAINE FIELDING in
5 Reels By Edwin Arden **"EAGLE'S NEST"** *Produced by Romaine Fielding*

RAYMOND HITCHCOCK "The Funniest Man on the Stage"
In a 5 Reel Comedy Drama written especially for him by *Lawrence McCloskey*
Produced by George Terwilliger

"MARAH, THE PYTHONESS"
3 Reels By Clay M. Greene Produced by Joseph W. Smiley

IN PREPARATION

ETHEL CLAYTON and ROSE COGHLAN in "THE SPORTING DUCHESS"
6 Reels By Cecil Raleigh Produced by Barry O'Neil

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER." Second Series, "An Untarnished Shield"—Drama	Monday,	September 21st
"THE WISE DETECTIVES" / "A SIX FOOT ROMANCE" Split Reel Comedies	Tuesday,	September 22nd
"TOYS OF FATE"—Two Reel Drama	Wednesday,	September 23rd
"THE TRIUMPH OF RIGHT"—Two Reel Drama	Thursday,	September 24th
"THE INVESTMENT"—Drama	Friday,	September 25th
"DID HE SAVE HER" / "BETWEEN ONE AND TWO" Split Reel Comedies	Saturday,	September 26th

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INCORPORATIONS

Among the latest companies to be formed and registered are the following:

At Albany, N. Y.:

MOTION PICTURE SPECIALTY CORP., Manhattan; $10,000; H. R. Johnston, 43 Exchange Place, New York; S. A. Mathewson, H. E. Ringholm, New York.

JAY ENN FILM COMPANY, Manhattan; $5,000; Morris Neulander, 112 West 40th street, New York; Adolf Neulander, I. Neulander, New York.

MRS. LESLIE CARTER FEATURE FILM COMPANY, INC., Manhattan; general motion picture film business; $50,000; C. L. D. Payne, A. S. Werblin, M. E. Greenwald, New York.

MARLBOROUGH AMUSEMENT COMPANY; motion pictures; $10,000; R. Miness, A. J. and M. Hansen, 36A Hamilton Place, Brooklyn, N. Y.

GUTERMAN-LEWIN COMPANY, Manhattan; general advertising and motion pictures; $10,000; L. H. Guterman, 178 East 95th street, New York; Felix Lewin, Samuel Cohen, New York.

RELIGIOUS PICTURES CORP.; motion pictures, talking machines; $50,000; W. P. Powell, F. D. Stoba, A. W. Britton, 37 Wall street.

GENESEE FILM COMPANY, Rochester; $15,000; J. P. Willard, 62 State street, Rochester; G. L. Deyo and C. M. Rowe, Rochester.

INTERNATIONAL STAGE FILMOTIONS INC., New York City. To manufacture and deal generally in motion pictures. Capital $500,000. Directors, William J. Sullivan, Charles Paradisco, Horace Gage.

LEACH CROSS FILM COMPANY, Brooklyn. To engage in the motion picture business in all its branches. Capital $3,000. Directors, Louis C. Wallach, Philip Wallach, David Wallach.

At Dover, Del.:

CO-OPERATIVE PHOTOPLAY SYNDICATE COMPANY, Wilmington, Del. Capital stock, $100,000. To manufacture, distribute, lease, sell and operate motion picture plays, etc. Incorporators, Charles B. Bishop, Clarence J. Jacobson, Harry W. Davis, all of Wilmington, Del.

At Frankfort, Ky.:

THE BLUEGRASS MOTION PICTURE MANUFACTURING COMPANY, Glenarm. Capital, $35,000. Incorporators, George P. Kendrick, A. D. Kendrick and I. D. Martin.

At Columbia, S. C.:

PALMETTO FILM COMPANY, of Columbia. Capital, $5,000. E. Harvey Hand and George Rucker. The company will manufacture, produce, sell and rent motion pictures.

At Raleigh, N. C.:

GEM CITY AMUSEMENT COMPANY, Salisbury. To operate theatres and motion picture shows. Authorized capital stock, $50,000. To begin business when $2,500 is paid in. Incorporators, J. W. Proctor, A. B. Huff and J. M. Davis.

At Baton Rouge, La.:

WORLD FILM CORPORATION, Richmond, Va.; $2,000,000. To manufacture, buy, hire, lease, sell, deal in or otherwise acquire or dispose of or use any and all photographic and other negatives and positives of objects in motion and objects at rest, etc.

At Austin, Tex.:

WORLD FILM CORPORATION, Dallas. Capital stock, $5,000. Incorporators: Fount Ray, J. C. Thompson.

At Trenton, N. J.:

THE CONFESSION COMPANY OF AMERICA. Photography, moving pictures, etc. Capital stock $100,000. Incorporators: E. J. McCornack, M. Tizzani, New York City; A. Jackson, Rutherford.

RIGHT OFF THE REEL

Sydney Ayres, of the American Company, is working on a two-reel subject to be called "Galahad of Twilight." It is a French-Canadian story, the scenes of which will be taken in the mountains. Vivian Rich is cast as a French-Canadian girl, a part which seems to have been especially written for her.

John Steppling, of the American Company, recently discovered his picture in an old book called "Commencement Days," in which was a novelization of a play in which he played one of the leading parts. Mr. Steppling has an extensive experience on the stage and will be remembered by some by his clever work in "Throwing the Bull," a farce on "Quo Vadis."

In "Foundlings of Father Time," a picture in the course of production by Charles Giblyn, of the Universal the public will see a fine portrayal of emotions.

WM. J. BURNS
America's Greatest Detective, Personally appearing in the $5,000,000.00 Counterfeiting Plot (6 Parts)

THE GREYHOUND
A Deep Sea Drama (5 Parts)

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Western Psychological Drama (5 Parts)

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A Problem Play (5 Parts)

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The film sensation of two continents (6 Parts)

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A White Slave picture in a class by itself, featuring District Attorney Whitman. (6 Parts)

THE TOLL OF MAMMON
A Society Drama (4 Parts)

FIRE AND SWORD
A Thrilling Spectacular Production (6 Parts)

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PAYNE ESCAPES FROM WAR ZONE

Among those American tourists who have suffered from the grim realities of the European war is Herbert Payne, millionaire clubman of Menlo Park, California, executive head of the California Motion Picture Corporation.

Mr. Payne left New York during the month of June for a motor tour of Europe. For a time he was heard from, then came the war and silence. A host of friends and relatives in both San Francisco and New York made every attempt to reach him by cable but were unable to get into communication with him for almost five weeks.

Finally a cable informed them that he had just escaped from the war zone to Holland.

Mr. Payne and his wife, who was Vera de Sable, arranged for passage to this country, and will arrive next month. It had originally been planned to send Mr. Payne the initial positive print of "Salomy Jane" for private exhibition in London, but the war prevented him from carrying out the plan.

FEATURE FIRM INCREASES STOCK

Special to The Motion Picture News.

Buffalo, Sept. 16.

The Buffalo Feature Film Company, of 15 Swan street, which controls the New York State rights of "The Littlest Rebel," announced through its management that it has increased its capital stock from $25,000 to $100,000. Some of the biggest theatrical men of Buffalo are interested in the enterprise.

They have just closed a year's contract with the Associated Feature Booking Company, Incorporated, of New York, for a monthly feature. The initial feature to be introduced in Buffalo shortly is "Ireland a Nation," a five-reel feature written and produced by Walter MacNamara, author of "Traffic in Souls."

ECLAIR'S "BOY" APPEALS

The Eclair Film Company released on September 9 a most appealing picture entitled "Boy," which brings forth the abilities of a clever juvenile artist, Charles Jackson. Alec B. Francis contributes a wonderful piece of character acting. The story of a boy's love for a human derelict and the wonders which it worked form a most engrossing story.

ALL STAR FEATURES
ETHEL BARRYMORE
in "The Nightingale"
By Augustus Thomas Five Reels

COMING
DIGBY BELL
in
"The Education of Mr. Pipp"
By Augustus Thomas Five Reels

James A. Herne's
SHORE ACRES
Five Reels

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Room with private bath.....$2.00
Double Room with private bath..... 3.00
Parlor, bedroom and bath.....$4.00 and up

"Flying A" and American *"Beauty" Feature Films*

"A MODERN RIP VAN WINKLE"

Two Parts.
Intense—Inspiring—Invigorating—Illustrative of the Transitions of a Generation
One, Three and Six Sheet Posters.
Under direction of Sydney Ayres. Release Monday, Sept. 28, 1914.

AMERICAN "BEAUTY" FILMS

Featuring MARGARITA FISCHER and HARRY POLLARD, "THE LEGEND OF BLACK ROCK"
Thrilling—Realistic and Convincing. Release Tuesday, Sept. 29, 1914.

"THE INGRATE"

A Sea Coast Story featuring WINNIFRED GREENWOOD.
Under direction of Thos. Ricketts. Release Wednesday, Sept. 30, 1914.

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AMERICAN FILM MANUFACTURING CO.
CHICAGO

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3-part drama that deals with a situation likely to arise in any family. The film, however, abounds in situations new to the screen. A young man fights a duel with his friend in order to clear his step-mother from the suspicions of his father—a well developed climax and a powerful ending. 1-3-6 sheet posters.

COLONEL HEEZA LIAR

IN THE WILDERNESS

In which the screen's champion comedian defends his title as the world's funniest, assisted by the celebrated cartoonist, J. R. Bray. The Colonel is an American cartoon character who started a nation-wide wave of laughter and speeds it up with every release.

On the same reel, STRANGE ANIMALS (South America) in natural colors. An interesting educational of the better sort.



WHEN HONOR CALLS

A 4-part drama that's crowded with punches. A story of ill-advised investment that brings trouble to everybody concerned. The frenzied investors form a mob and storm the house of the man who caused them the loss of their money. The love story is one of unusual entanglements and unexpected development. This strong film hammers its way across. 1-3-6 sheet posters.

THE PERILS OF PAULINE

Even the greatest dangers grow tame when you grow used to them, but your patrons don't have time to get used to the dangers into which Pauline stumbles. With every release she goes a step further in daring, though she started as high up the scale as had ever been reached before. **PAULINE'S PULLING STRONGER EVERY WEEK**

EXTRA SPECIAL RELEASE

WAR STRICKEN LOUVAIN—Real authentic war scenes taken in and near Louvain in Belgium, showing the Belgium forces and the beginning of the destruction of the fine old city. The best war film that has yet reached the United States!

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OCTOBER 3, 1914

Motion Picture News

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THE MASTER PROBLEM PLAY
IN FIFTEEN STORIES
FEATURING
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One Two-Part Photoplay a Week

Friday, Oct. 2—One of the Discard
" " 9—The Sheriff of Muscatine
" " 16—The Word of His People
" " 23—The Spark Eternal



Three a Week

Mon. Sept. 28—Hard Cider
Thurs. Oct. 1—Killing Horace
Sat. " 3—Fatty Again
Mon. " 5—Their Ups and Downs

IMPORTANT NOTICE

The Keystone Co. in the very near future will release a multiple reel comedy every other week in addition to the regular releases.



One Two-Part Photoplay a Week

Wednesday, Sept. 30—The Right to Die
" Oct. 7—The Boss of the 8th
" " 14—The End of the Galley
" " 21—Shorty and Sherlock Holmes
" " 28—The Golden Goose



One Two-Part Photoplay a Week

Thursday, Oct. 1—The Gamekeeper's Daughter
" " 8—The Whiskey Runners
" " 15—Jimmy
" " 22—The Power of the Angelus
" " 29—Eric the Red's Wooing

Released Exclusively Through The Mutual Film Corporation

Pennants—Beautiful bright colored pennants of the four brands can be had by sending to the PUBLICITY DEPT. 35 cents for one, $1.25 for set of four.

Photos—8 x 10 photos of our players can be had by sending to the PUBLICITY DEPT. 15 cents for one, 50 cents for set of four, $1.00 for set of eight.

Keystone Mabel in Four Poses 50 Cents

New York Motion Picture Corporation

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"THE HOOSIER SCHOOLMASTER"
(5 REELS)
By-Edward Eggleston
To Be Released Soon
MASTERPIECE FILM
MFG. CO.
Los Angeles, Cal.
VAN NUYS BLDG.



Good News for Exhibitors

NEMO BRAND FILMS "Made in America" will be released by The Box Office Attraction Exchanges. First release "The Winner", a three reel western photo-play with sensational features. A Nemo Feature released each week hereafter.

WHITE STAR FEATURES, A product of skill and picture ingenuity, made in California. Will release a feature each week through The Box Office Attraction Exchanges. First release "Storms of the Heart", a gripping drama of the sea, three reels.

BALBOA, "The Pictures Beautiful" from the wonderful Balboa Studios, Long Beach, California, will contribute the third weekly feature to The Box Office Program. Next release "The Square Triangle," 3 reels.

St. Elmo

6 Reels

The Jury	The Verdict
Mother	A
Father	Great
Sister	Photo
Brother	Play

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A remarkable photo-play production of the famous Victoria Cross Novel

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For release in October—Enterprising Exhibitors inquire and book now.

Will O'The Wisp

Action Every Minute

Reel 1—The Duel
Reel 2—Love Story
Reel 3—The Flood
Reel 4—Guess?

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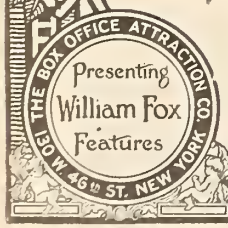
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LENA RIVERS

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By Public Demand MISS POYNTER played SEVENTEEN Performances in one week in St. Louis.



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EVERYBODY'S CORRESPONDENT

The big printed newspapers have their war correspondents who now and then succeed in slipping through a little censored news from the front.

THE PATHÉ DAILY NEWS

also has its correspondents but they're a different sort. The Pathé cameras are on the scene of action and they catch the news in a form which can never be changed—it's news that really happened, History as it's made. No description of a bystander can ever equal in force and vividness the record of a camera that sees more than the human eye and unlike the human memory registers indelibly everything that it takes. You can get it to boost your theatre. The Pathé Daily News (issued semi-weekly) may now be obtained through the Eclectic Feature Film Exchanges.

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Mme. BERTHA KALICH

In her supreme dramatic triumph,



"MARTA OF THE LOWLANDS"

By Angel Guimera.

In the pathetic role of Marta, Mme. Kalich's marvellous impersonation is one of the greatest demonstrations of pantomimic art ever contributed to the screen.

IN FIVE REELS, RELEASED OCTOBER 5TH.

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36 FAMOUS FEATURES A YEAR



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Jesse L. Lasky Feature Play Co.

Paramount

The list below of the half dozen Paramount motion pictures already released, serves as an indication of the **quality** of Paramount Pictures. You have now had an opportunity of seeing these six Paramount releases and you can judge for yourself:—

Play	Star	Producers
The Lost Paradise	H. B. Warner	Famous Players Film Co.
Odyssey of the North	Hobart Bosworth	Bosworth, Inc.
The Virginian	Dustin Farnum	Jesse L. Lasky Feature Play Co.
The Unwelcome Mrs. Hatch	Heurietta Crosman	Famous Players Film Co.
The Making of Bobby Burnit	Edward Abeles	Jesse L. Lasky Feature Play Co.
Such a Little Queen	Mary Pickford	Famous Players Film Co.

As to the **future**, you have only to scan the list below, which represents most of the Paramount releases for the next two months:—

William Tell	Karl Kienlechner	Deutsche Bioscope Co.
Patchwork Girl of Oz	Coudere	Oz Film Company
Pursuit of the Phantom	Hobart Bosworth	Bosworth, Inc.
Marta of the Lowlands	Bertha Kalich	Famous Players Film Co.
What's His Name	Max Figman and Lolita Robertson	Jesse L. Lasky Feature Play Co.
Wildflower	Marguerite Clark	Famous Players Film Co.
The Typhoon	Sessue Hayakawa	Paramount Pictures Corporation
Hypocrites	Smalleys	Bosworth, Inc.
Where the Trail Divides	Robert Edeson	Jesse L. Lasky Feature Play Co.
The County Chairman	Maclyn Arbuckle	Famous Players Film Co.
Behind the Scenes	Mary Pickford	Famous Players Film Co.
The Man from Mexico	John Barrymore	Famous Players Film Co.
The Rose of the Rancho	Bessie Barriscale	Jesse L. Lasky Feature Play Co.
Chechako	Hobart Bosworth	Bosworth, Inc.
The Man from Home	Charles Richman	Jesse L. Lasky Feature Play Co.
His Last Dollar	David Higgins	Famous Players Film Co.

Paramount Publicity will make this trade mark the best known, and most popular, in the motion picture world.



It is decidedly to your financial interest, as an Exhibitor, to prominently display this Paramount trade mark.



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Jesse L. Lasky Feature Play Co.



HOBART BOSWORTH
President
Bosworth, Inc.



JACK LONDON
In Association with
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Pictures

Hundreds of live exhibitors—those who prefer to show quality pictures only—have already signed the Paramount contract. There still remain many progressive Exhibitors who must **now** realize the financial advantages of exhibiting pictures such as are in the Paramount Program, and to those we say, briefly: "Do not procrastinate; write immediately to the nearest Paramount Exchange."

Famous Players Film Co., of New England, 31 Beach St., Boston, Mass.—New England States; Massachusetts, Connecticut, Maine, Rhode Island, New Hampshire and Vermont.

Wm. L. Sherry Feature Film Co., Inc., 126 West 46th St., New York City—Greater New York and New York State.

Famous Players Exchange, 1331 Vine St., Philadelphia, Pa., and 71 West 23rd St., New York City—New Jersey, Eastern Pennsylvania, Delaware, Maryland, Washington, D. C., and Virginia.

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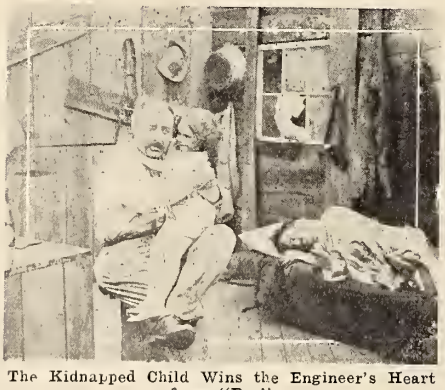
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ZONE 22—Los Angeles—Nat A. Magner Co., Inc.,
ZONE 23—Syracuse—"Sawyer."
ZONE 24—Cleveland—Edwards-Zettler F. F. Co., 623 Superior Ave.
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Volume X — OCTOBER 3, 1914. — Number 13

The Exhibitor and the War Tax

THE Democrats of the Ways and Means Committee at Washington have agreed upon a bill to provide the war tax asked for by President Wilson in a special message to Congress.

The bill lays a levy of $100 on all motion picture theatres in cities above 15,000 population.

* * *

JUST why this levy was made, and on what basis the amount was fixed, no one in the motion picture industry knows.

Nor will anyone in the motion picture industry, with full and necessary authority, appear at Washington to argue against either the levy or its amount.

* * *

THE reason for which is that the motion picture industry *has no organization of sufficient strength and scope to act for it in such an emergency.*

Most, if not all, of the other interests assessed by the war measure will or have had representatives at Washington to lay before the committee the status of their affairs in an effort to lessen or escape this burden.

But so far as motion picture theatres are concerned Congress has little to guide its action except the absurd magazine stories of easy and big profits throughout the industry.

* * *

THE news of this tax—which apparently will go through as planned—will be decidedly unwelcome to every exhibitor affected. To many it will prove an unjust burden.

There will be a good deal of strenuous kicking, *all of which will avail nothing.*

Some exhibitors will appeal personally to their Congressmen, which will help.

But of the practical results to be had from individual appeals to the politician in power the remark made by Governor Cox's secretary at the recent Ohio convention is illuminating.

* * *

SAID he, in effect: "If one exhibitor comes to Columbus to see Governor Cox, he is taking long chances on ever getting further than the ante-room.

"But let him come as the *authorized representative of an exhibitors' organization* and he will probably get as quick and as long an interview as he wants."

WE have quite a lot of *individual* exhibitor activity today, intelligently, unselfishly directed.

As a result, we have several excellent local and State exhibitors' bodies and a national organization worthy of and *demanding* the loyal support of every exhibitor.

But it matters little at Washington what Cleveland, or Washington, or New York City has to say; or what California or Michigan sets forth.

And diligent as its officers may be, the Motion Picture Exhibitors League of America today has by far too small an enrollment of members and far too slender resources to be able to go to Washington and compel the respect of Congress.

* * *

IT is a situation to be deplored; and the lesson is one for the individual exhibitor to take to heart.

He should organize—not next week, or next month, but now.

He should act *himself,* not wait for an organizer to come around. Let *him* start his own local or State organization; not delay till some other exhibitor does it for him.

And this applies to *all* exhibitors—or at least to all who call themselves *exhibitors.*

This war tax is only an item compared with other problems of all kinds which are right now and soon will be facing *all* exhibitors and which can only be successfully tackled *through organization.*

* * *

IT is high time for coats off!

A national organization of seven or eight theatres and exhibitors doesn't sound big in numbers. Lots of other organizations lead it in that respect.

But such an organization has a *power* which no other body of men however great can approach—the power of the screen, capable of conveying with one flash a message to the people of *this entire nation.*

* * *

INSTEAD of being helpless and even unrepresented, the exhibitors of this country can secure, locally, within their States and nationally, almost anything within reason they want. The politician *knows* it.

But there's only one way—*organization,* local, State and national.

COATS OFF, GENTLEMEN!

WILLIAM A. JOHNSTON.

(Copyright, 1914, by Exhibitors' Times, Inc.)

Wisconsin Exhibitors Unite at Milwaukee

James R. Sherwood, of Madison, Elected President of Photoplay Association—Members Prepare for Fight on So-Called Seventh Day Rest Bill—Churches Are Getting Ready to Force Through Legislation to Detriment of Motion Picture Theatres

Special to The Motion Picture News

Milwaukee, Wis., Sept. 22.

AT a meeting at the club room of the Plankington House, Tuesday morning, September 15, at ten o'clock, the state and local exhibitors organized a state association of exhibitors.

The meeting was marked by much good feeling between the few state exhibitors present and the city exhibitors. The gathering was very progressive and in the selection of a name the members set a pace for their brother exhibitors of other states.

Instead of utilizing the words "motion picture" the convention decided upon the title of Wisconsin Photoplay Association as the one being the most characteristic of their organization.

This title was suggested by George Fischer, manager of the Alhambra Theatre, and was unanimously accepted, only after a number of other suggestions containing the words motion picture exhibitor had been turned down.

IN the opening speech of the convention C. H. Phillips, president of the International Motion Picture Association, spoke for the Milwaukee exhibitors and assured the state exhibitors that it was not the wish of the local men to control the state organizaion, as had so many times been charged by the small-town exhibitor, or to have the state body fight their battles for them, but that instead the city exhibitor was ready and willing to fight for his brother throughout the state, provided the state exhibitor would work with him and assist him in the fight at the state legislature this fall when bills antagonistic to their interest would be introduced, and that with the exception of the bills concerning censorship and Sunday closing the Milwaukee exhibitor had no interest in any of them.

Of this last named bill, the so-called Seventh Day Rest Bill, which is scheduled to be introduced at the opening of the legislature this fall, Mr. Phillips said that it was one of the most dangerous ever introduced, and as the churches were back of it there would be a hard fight made to pass it.

He warned the state exhibitor that the city men were tired of fighting the battles at the state capital every year single-handed, and that if the state exhibitor did not get into line and do his share the city organization would hereafter attend only to their own fights and leave the state exhibitor to work out his own salvation.

R. G. NUSS, of Madison, spoke for the state exhibitors and said that while there were not many present at the convention he could safely say that after they realized what the state organization meant to them that there would be little trouble in enrolling them and that the Milwaukee exhibitor would find them shoulder to shoulder with him fighting their mutual battles.

Before the election of officers and the selection of a name was taken up Mr. Phillips again took the floor and commented very favorably upon The Motion Picture News' editorial on "The Privilege of Being Taxed," and his remarks were heartily seconded by the exhibitors present.

Though the Milwaukee exhibitors outnumbered the state men three to one, but one local man was elected as an officer of the state organization. This was thought by local exhibitors to be the best way to conclusively demonstrate to the state exhibitor that Milwaukee has no desire to control the state organization.

To James R. Sherwood, of the firm of Sherwood & Williams, of Madison, fell the honor of heading the new state organization.

O. R. SHRIEBE, of Plymouth, was elected vice-president. To facilitate the handling of the affairs of the association it was thought best to have the president and the secretary reside in the same town, so R. G. Nuss was elected secretary. In appreciation of his work in handling the funds of the motion picture ball last season, George Fischer was elected treasurer.

William Jacobs, of Milwaukee, was elected sergeant-at-arms. The election of the executive committee was also notable for the scarcity of local men elected to it. Those that will comprise the executive committee are: O. A. Wolke, Lakemills; H. Trinz, Milwaukee; J. T. Larson, Pewaukee; M. Rice, Milwaukee, and W. F. Lobel, Cedarburg. C. H. Phillipps, who has done such splendid work fighting adverse legislation in the past, was elected counsel.

The convention was followed by a banquet in honor of the state exhibitors and toasts were drank to the success of the new organization which has started off so well. J. W. Martin.

Boise Exhibitors Face Local Censorship

Mayor Hodges, However, Declares He Will Not Act Until the Matter Is Carefully Considered—Managers Not Organized

Special to The Motion Picture News

Boise, Idaho, Sept. 22.

THE local censorship craze has struck Boise. Mayor Arthur Hodges has been approached by a number of people who have requested him to appoint a local censorship board to pass upon the pictures secured by the theatres before being shown to the public.

He has taken the matter under advisement and has given out a statement that he is seriously considering the matter and will likely introduce an ordinance providing for a censorship board.

The proprietors of the local motion picture theatres are not organized and consequently will have to fight the proposition single handed, but they are practically all opposed to such a movement to a man.

The pictures shown in the Boise theatres are of high quality, pictures which have been passed by the government censorship board. As no complaint had been heard on any hand by any of the proprietors, the movement proposed by the mayor comes as a distinct surprise.

He has given out that no organization or club as a whole has presented the question to him, but that numerous individuals had brought up the matter and felt that the city should have a board to pass upon the pictures to be exhibited.

He has promised, however, to make a full investigation of the film theatres, talk with patrons and familiarize himself with the censorship question before taking any action.

Inquiry from those thought to be behind such a movement brings out the fact that they have several complaints against the conducting of the business. One is that the poster paper with which the fronts of some of the theatres are pasted are too sensational and should not be permitted to remain up.

A few years ago, J. A. Whitmore, a "boy expert" connected with the Men and Religion Forward movement, spent a week in Boise and took in all the picture shows. Following his investigation he publicly reported that the theatres here were all showing a high class of pictures, much ahead of the average city.

As Boise is situated five hundred miles from the nearest film exchange, the appointment of a censorship board would work a great hardship on motion picture proprietors, for, should they condemn a picture, the house would be obliged to close down until a new film could be obtained, which would require at least two days.

There is some likelihood that the motion picture show proprietors will get together and fight. J. N. Floyd.

Organization Is Trade's Greatest Need, Prominent Exhibitors Everywhere Agree

Milwaukee Managers Declared That the League to Be of Value Must Take Firm Stand on Censorship—Cincinnati Men Say That the Body Must Combat Adverse Legislation to Benefit the Industry—Washington Sees Solution of Poster Problem in Organization—Co-operation Hopeless in Albany

THE problems with which the exhibitor has to cope, from the outside and from the inside, are daily growing more numerous and more perplexing.

They can only be met with organization. The same problems in other businesses have yielded to efficient organization when every other method has failed.

This is generally admitted in the industry. Yet the indifference toward organization is as glaring among hundreds of exhibitors the country over as the need for it.

Why?

THE MOTION PICTURE NEWS has determined to find out the answer. Do the exhibitors who are unaffiliated with any trade body deny the usefulness of any organization? Or is their quarrel with the organizations that now exist?

Why have they never become members of the Motion Picture Exhibitors League of America? In short, *What kind of organization do they want,* assuming that they want one?

In justice to the league, it is time these things were known. The league, a body of exhibitors and for exhibitors, is entitled to know why those whom it is designed to serve refuse to support it.

And in justice to every exhibitor, it is time the atmosphere was cleared of misunderstandings of grievances, of the "every-one-for - himself - and - the - devil - take - the - hindmost" spirit, and some common ground be revealed upon which *all* exhibitors can *unite* for their *defense and protection.*

This is what THE MOTION PICTURE NEWS will endeavor to do in the campaign that has just commenced.

"To organize or not to organize" is the question that has been squarely put up to the exhibitors of the country.

"Do you believe in organization?"

"Are you organized?"

"If not, why not?"

"What kind of an organization do you want?"

Every exhibitor has something to say on this subject. Every exhibitor who is not a leaguer *knows why he is not.* The NEWS invites him to speak, here and now.

And incidentally, the NEWS reminds every "free-lance" exhibitor that the league today is *an exhibitor's body in which every member has his inalienable rights and privileges,* if it never was so before. It is a body *for all the exhibitors all the time.*

Join it and *help* to make it what you want such an organization to be.

The first of the exhibitor opinions are herewith submitted for the benefit of all concerned. Others will follow until the country has been canvassed, and the sentiment of the exhibitors clarified.

Some of the communications received by THE MOTION PICTURE NEWS contain frank criticisms of organization movements under way, though they favor an association.

President Pearce, of the Motion Picture Exhibitors League of America, has sent the following letter to every local branch officer in the country. The question touches every exhibitor, in or out the League. Every exhibitor in or out of the League should read it and act upon it, and it should set every exhibitor thinking upon the value of organization.

THE MOTION PICTURE EXHIBITORS LEAGUE OF AMERICA.

Office of the President,
Victoria Theatre Building,
415 E. Baltimore Street.

Baltimore, Md., Sept. 15, 1914.

Dear Sir: I thought it well to write you at this time regarding the fact that Congress is now considering placing a war tax on amusement tickets. You realize that at the present time the exhibitors have a greater burden than they can bear without this additional taxation.

If you will get in touch with every member possible of your branch and request them to write their representatives at Washington, opposing this taxation in as strong terms as possible, it will be a big help in preventing same from being included in the taxation list.

I have every reason to believe that if this tax is placed upon the moving picture exhibitor it will be a long time before it will be removed, and I cannot urge you too strongly to get every member possible in your State to act on this matter promptly.

Yours very truly,
(Signed) MARION S. PEARCE, President.
M. P. E. L. of America.

Criticizes the League

Special to THE MOTION PICTURE NEWS

Milwaukee, Sept. 22.

THE Motion Picture Exhibitors League has been of little value to film men in the opinion of Manager Harry Graham of the Butterfly theatre, and it will be of little value to the exhibitor outside of giving him an opportunity to exchange ideas with his fellow exhibitor in convention once a year, until the Motion Picture Exhibitors' League takes a firm stand against censorship of any kind, legalized or otherwise, and fights it to a finish.

"Understand me," said Mr. Graham, "I am not blaming the present executive board, as I think it is composed of a splendid set of broad-minded, capable men, far more capable than the executive boards of many other national organizations, and all they need is the incentive of the assurance that they have the backing of all the exhibitors to fight the censorship and various other evils as they should be fought, without compromising.

"I think," said Mr. Graham, "that the majority of exhibitors will agree with me when I say that the Motion Picture Exhibitors League of America is making a mistake by even recognizing the National Board of Censorship, as by so doing they do not abolish censorship, but on the contrary give their sanction to citizens' committees which, while they pretend to recognize the National Board, condemn pictures have been passed by the National Board.

"What do I think is the matter with the State League? Why, simply the inability to get the state and small town exhibitor together and interested in the league. Though the meeting to organize the Wisconsin State League was held in this city during State Fair week when the people from all over the state were here, there were but six out of town exhibitors present, if I remember rightly.

"THE only way that a condition like this can be remedied is to educate the small town manager and awaken him to the fact that his interests are his fellow exhibitors' interest, and that until he works for and with his state organization he will be absolutely at the mercy of all grafting politicians and over-zealous and worse reformers.

"I think that matters of importance should be referred to members direct either in person, or by letter, for an executive committee to be of any value must be given a great amount of authority, which authority is very liable to be abused and the committee developed into a despotic power which can do much harm to the league."

Mr. Graham stated that he personally wanted to do everything in his power to co-operate with President Pearce in making the national body a great organization, and while he had no authority to speak for his brother exhibitors in Milwaukee, he thought that Mr. Pearce could depend on their friendship and hearty co-operation.

J. W. MARTIN.

Only Unity Will Impress Congress

Special to THE MOTION PICTURE NEWS

Washington, D. C., Sept. 22.

LIKE all rising organizations, the District of Columbia Motion Picture Exhibitors League has had its vicissitudes in its few years of existence.

After several attempts to unite the exhibitors, a representative gathering was finally assembled and under Mr. Neff the local league was inaugurated and recognized.

From the very first there was indifference and dissension, but despite these the organization was held intact until Wm. R. Herbst, manager of the Circle theatre, was made president and affairs took on a more promising aspect.

In a tactful manner Mr. Herbst has been able to create more congeniality among the local film men and thereby increase the membership of the league.

At present it comprises about fifty per cent. of the exhibitors, though it should have more than that and it is the desire of the organization to increase its membership.

This is one of the causes of the ball which is being arranged for October 31 and which is taking a very favorable aspect in film circles.

TO ascertain exactly the status of the local exhibitors league, President Herbst was interviewed and he had this to say of the situation:

"The league has and is demonstrating its usefulness to the exhibitor. Questions have arisen as to the propriety of a film, sensational posters, the rights of the theatre owner, fire regulations, etc., and all these have been adjusted through the league as an organized body. The authorities would not have listened to the arguments of an individual.

Those in the league recognize its assistance, and those outside reap the benefits as well. But there are bigger questions coming up before the motion picture exhibitor, questions which will call for strong organization, and it is for this we should prepare ourselves.

"Especially, right here in the District of Columbia should we make ourselves felt, since Congress seems determined to put its fingers in the moving picture game in some form or other. Federal censorship and the war tax are calling our attention this very minute to the needs of unity.

There is no legal reason why the motion picture should be singled out from other amusements for federal interference and is only through united efforts that we can expect to receive recognition in Congress.

"THE financial end of the local league, and the national organization as well, is not what it should be, and it is with the view of increasing our funds that we are giving the big ball on October 31. We hope to increase our membership, too, and to gather means to make necessary strides in which we are hampered at present.

"When I speak of membership, I do not mean mere numbers. I mean men who are representative of the business and who will add to the up-building of the industry; men who will take and feel its responsibility. In this connection, I might add that I am inclined to discourage new exhibitors from coming into the field.

"There are too many in it now of the mushroom or parasitic order, with the resultant mediocre show and ill-kept houses. True, the discriminating public is doing much to weed out the irresponsible exhibitor, but much more weeding is yet to be done. Quality and not quantity is what counts."

The officers of the District of Columbia Motion Picture League are as follows:

President, Wm. P. Herbst; vice-president, V. H. Stonesifer; secretary, Fulton Bralawski; treasurer, Ira LaMott; directors, A. C. Joy, T. M. Eastwood, Joseph Morgan and Harry Carndall.

THEODORE FRANKLIN.

Exhibitors' Views on Organization

"It is hard to get small town exhibitors interested in the League."—Harry Graham, the Butterfly Theatre, Milwaukee, Wis.

"All lines of business are organized, and there is no reason why the film men should not do the same."—L. G. Bissinger, the Queen Theatre, Dallas, Texas.

"Exhibitors must organize because of adverse legislation. As a whole, they have not been fully acquainted with the benefits of the League."—Charles Weigel, the Alhambra Theatre, Cincinnati, Ohio.

"Co-operation is the only way a good organization can serve its members and get results."—R. G. Nuss, the Orton Theatre, Madison, Wis.

"The League has and is demonstrating its usefulness to the exhibitor. But there are big questions coming up before the motion picture exhibitor which will call for strong organization."—William P. Herbst, the Circle Theatre, Washington, D. C.

Exhibitors Must Unite to Get Results

Special to THE MOTION PICTURE NEWS

Cincinnati, Sept. 22.

"WITHIN six months the exhibitors in the field will realize that they must organize because of adverse legislation and other conditions which will arise to compel this step," declared Charles Weigel, manager of the Alhambra theatre, West Fifth street, Cincinnati, and Cincinnati's motion picture representative in the local Rotary Club, an organization of representative business men.

Membership in the Motion Picture Exhibitors' League of America will be intensified best, in the opinion of Mr. Weigel, by giving assurance to each individual exhibitor that certain well defined benefits are to be derived from the organization.

"The exhibitors, as a whole, have not been fully acquainted with the benefits of the Motion Picture Exhibitors League of America," he said.

"Up to the present time most exhibitors have made money by operating a 'free-lance game.' They have not given this great industry the benefit of any particular study, but they have just jumped into the business, blind-folded, as it were. But now high class business men are entering the field and giving their experience and their best thought to the development of the business.

"COMPETITION, consequently, has arisen on all sides and the easy-going exhibitor finds himself at a disadvantage. Besides this the cost of materials and the cost of operation is constantly becoming greater. Exhibitors can be brought to understand what an organization such as the Motion Picture Exhibitors League of America and its local and state branches mean to them and the industry, if

(Continued on page 67.)

Ohio Convention No Place For a Censor

M. A. Neff, Governor Cox's Secretary, and Two or Three Score of "The Faithful" Rally at Columbus to Endorse Mr. Neff's Censorship Law, but the Resolution Falls Through and a Grievance Committee Is Appointed—Urge Producers to Organize and Suggest Co-operative Exposition

Special to The Motion Picture News.

Columbus, Ohio, Sept. 22.

THE Motion Picture Exhibitors' League of Ohio met in convention at the Southern Hotel of this city on September 15 and 16, and while exhibitors came from Cleveland, Dayton, Cincinnati and other cities of Ohio, this array of large cities meant nothing in attendance. Sixty members were present.

Considering that Ohio has more exhibitors than any other three States in the Union, the small representation is significant.

M. A. Neff, glowing with a conscious pride of upholding his pet scheme of state censorship, presided at the opening of the meeting on September 15.

THE conclave was supposed to be held with two purposes in view: to celebrate the origin of the Ohio State league and the national body and to promote the fusion of State exhibitors into one organization which shall be free from dissension and any disturbing element.

M. A. Neff, without declaring that he considered himself within the range of the latter category, though numerous exhibitors felt sure, judging from his previous tenacity in holding office, that his actions deserved such a characterization, condescendingly announced that he would not be a candidate for re-election at the next meeting in Cleveland.

Mr. Neff's self-abnegation made a profound impression on the visitors. Of course, by virtue of his office and his supposed duties toward the public, he aired his views on the censorship question.

These views failed to convince exhibitors who had had disagreeable experiences with the censoring body in its manner of holding up pictures at short notice, preventing managers from obtaining substitutes in time to give the public a full program.

CONSIDERABLE discussion was caused among the exchange men present, whose experiences with the censor board had failed to impress them with any particular advantages to be gained by official meddling in a private business.

Several resolutions were submitted to the members, but the most important offered on September 15 was the following:

"Whereas, it has heretofore been impractical for this league to effectively and satisfactorily confer and deal with the manufacturers with reference to affairs pertaining to their business and interests in common.

"Now, therefore, we suggest that the manufacturers organize for the purpose of negotiating and cooperating with this league and protecting the motion picture industry."

THE significant fact underlying the resolution is that the Ohio league does not favor the designs of the Board of Trade recently organized in New York City.

Another resolution introduced which will have interest for exchange men, producers and the manufacturers of accessories is the following:

"Be it resolved:

"That it is the sense of the M. P. E. L. of Ohio that the place of holding the next national exhibition be consistent with the wishes of the bona fide motion picture manufacturers, who naturally support the same;

"Therefore, we recommend to the national executive board that they confer with such manufacturer and designate a time and place of holding the national exposition, and that the convention of the national league be held at the same time and place. This league considers either New York, Chicago, or Philadelphia more advantageous to the interests of the exhibitor and manufacturer than any other city."

FOLLOWING a banquet, September 15, the sixty delegates present accorded a rising vote of thanks to M. A. Neff. The demonstration was occasioned by the statement made by Neff earlier in the day that he would not again be a candidate for State president, a sentiment that struck a responsive chord in the breasts of all who were not in favor of his views on censorship.

The State body endorsed the national league and pledged its allegiance to the national body and its newly elected presiden, Marion Pearce.

The Tuesday session was principally a social and get-together affair. Addresses were made Tuesday evening, following a banquet and cabaret entertainment, by George F. Burba, secretary to Governor Cox; J. A. Edwards, of Columbus, and C. M. Christienson, of Cleveland, exchange men; Leo Berg, of Dayton, and Edward Cole, of Cleveland, exhibitors; and M. A. Neff.

"I stand for censorship because I know that a certain percentage of the pictures on the market are bad," said Neff, with an air of self-sufficient content. "The percent is very small, but the public must be protected from even a few bad or offensive pictures. I predict that within a year the Ohio censor law will be the most popular law pertaining to motion pictures on the statute books.

"IT hasn't been fairly tried yet. It only went into effect September 1. Up to that time many exhibitors were showing pictures which had been censored and they didn't know it. Perhaps at the time they were complaining of the censors and pointing out that after the censors got busy this sort of picture or that could not be shown.

"The principal reason I favor state censorship is because it eliminates a local censorship," he continued, importantly, with touching thoughtfulness for exhibitors. "Without a state board every city and village would have ordinances creating local boards. An exhibitor would never know when his theatre could be opened. He'd have to consult the ministers' union, the ladies' aid societies and the constables before he could exhibit his pictures."

Neff favors a national congress of censors, not self-constituted, but legally created. He said such a plan would reduce the cost of reviewing to ten cents a picture.

Mr. Burba, a good statesman looking after his political fences, the Governor's secretary, said that Governor Cox was the best friend the motion picture industry of the State of Ohio ever had. He told why Cox, who of course would never think of using the censor offices as berths for politicians, advocated the state censor board.

"WHEN he first came into office," he said, "his most frequent callers, it seems to me, aside from job hunters, and a good portion of his mail, came from towns over the State which were agitating local censor boards. Many of the letters were written by men who aspired to become the local censors, some were written by civic and welfare organizations and some by the municipal officials."

This was followed by a pleasant tribute to the wisdom of the Ohio boss.

"Finally it was suggested to him that a state board would eliminate such a confusion as seemed to exist. He called in experts, among them Mr. Neff. The bill was outlined and drawn. It was in committee for weeks. Every man in the business had time to consider it and to suggest changes. It passed.

"And I'll venture to say that in one year after the time it is repealed, if such a thing should happen, every town in Ohio with a population of more than 3,000 would have its local board."

RESOLUTIONS were adopted which were to be submitted to manufacturers and producers of films, requesting

them to effect some sort of an organization and to appoint committees to arbitrate matters that may be in dispute between themselves and the exhibitors.

The new president of the Exhibitors' League of America, Marion Pearce, of Baltimore, delivered an address Wednesday afternoon. He touched only briefly on the censorship proposition and expressed a hope that the Ohio league and the national organization might work in harmony.

Lem S. Miller, general counsel for the league, explained that the difference concerning censorship that had existed between the national organization and the state league was being adjusted with entire satisfaction to both.

H. E. VESTAL, who by virtue of his position as chairman of the Ohio Censor Board, could be depended upon to speak in favor of the board, expressed the board's ostensible purpose not to be antagonistic to the league, but as a necessary (?) and proper (?) adjunct to the exhibition of wholesome pictures.

On the question of censorship it was decided that it would be fairer to both friends and opposers of the Ohio censor law to postpone definite action as regards censorship until the regular annual convention to be held in Cleveland next March.

By that time, it was argued, the law will have been in effect long enough to fairly discuss its merits, if any, and its shortcomings.

Sam Bullock, whose canvass last spring showed that out of five hundred Ohio exhibitors only five were in favor of state censorship, spoke against the arbitrary powers placed in the hands of the censor board.

THE sixty visiting exhibitors, who represent so small a majority of the great body of motion picture managers in Ohio, and with the exception of four or five had, under the dominating influence of Neff, expressed earlier in the convention sentiments in favor of censorship, listened with interest to Mr. Bullock's condemnation of the Censors.

A great deal of dissatisfaction was expressed on the part of the film men concerning the manner in which Mrs. Maude Murry Miller, of the censor board, discharged the duty of her office.

The Warner's Feature Company, of Cleveland; the Edward Zettler Company, of Dayton, and the Mutual Company representatives declared that Mrs. Miller had discriminated against their pictures. Mrs. Miller did not attend any sessions of the convention.

THE complaints against Mrs. Miller by these three companies were the prime cause of the appointment of a grievance committee, of which J. A. Maddox, former censor, now manager of the Majestic theatre here; Dr. H. J. Alexander, of Dayton; M. R. Huber, of Findlay, and M. A. Neff, president of the state league, were named members.

NEIL MCCUNE MARTIN.

Exchange Man Complains of Censors' Attitude

Special to THE MOTION PICTURE NEWS

Columbus, O., Sept. 22.

FOR the first time in the history of the organization the Motion Picture Exhibitors' League of Ohio listened to an exchange man who had the nerve to ask them to consider the exchange man's troubles with censors, when A. M. Muller, manager of Warner's Features, Cincinnati, attended the reunion meeting of the State league, celebrating its fifth anniversary in Columbus Tuesday and Wednesday, September 15 and 16.

As the result of Mr. Muller's "live-wire" talk, backed up by addresses of other exchange men who attended the sessions, the league established a grievance committee, which will take up the grievances of the exchanges against the State Censor Board.

Incidentally, Messrs. Vestal and Wilson, two of the members of the Censor Board, attended the sessions and heard Mr. Muller's talk.

The result of this was a better understanding between feature men and the censors.

THE chief complaint made by Mr. Muller was that the board refused to give any information to the exchange men or manufacturers as to the reasons for which certain films have been rejected. He declared there was nothing in the law that justified this refusal.

"The manufacturers are not antagonistic to this law," he said. "They are willing to do their part. They do not want to make films that are objectionable.

"But if you are not going to tell them wherein rejected films have been objectionable, how are you to expect them to guard against making the same mistakes over again?"

Mr. Vestal and Mr. Wilson promised later that the reasons would be given on request by the exchanges or the manufacturers.

Promises were also made by the censors to review certain features which had been rejected without apparent reason as understood by the exchange men.

Other film manufacturers were represented at the meeting by Mr. Christianson, of the Mutual Corporation in Cleveland; H. Charnes, Warner's Features, Cleveland; and Edwards and Zettler of Columbus.

THE exhibitors were told that the Mutual had had more than fifty films rejected and Warner's more than thirty recently.

Other grievances were laid before the meeting and President Neff considered a motion to establish the grievance committee to work in conjunction with the censor board on complaints of the manufacturers and exchange men.

On the passage of the motion, he appointed Dr. Alexander, of Dayton, and Mr. Maddux, of Columbus, to act with the president as the members of this committee. All grievances are to be filed with this committee and will be taken up by the members with the censors.

President Neff informed the exhibitors that the Industrial Commission had given the censor board permission to buy another machine and to employ another operator so that there will be two machines in use.

The league then went on record as endorsing Messrs. Vestal and Wilson as members of the censor board.

They did not, however, endorse Mrs. Maude Murray Miller, the third member.

IT was the opinion of the exhibitors that Mrs. Miller was considered an unfavorable censor and the request was made that the grievance committee confer with Governor Cox in an effort to have her removed from the board on the ground that her work as a censor is unsatisfactory because, it is alleged, she is prejudiced against certain companies and films. ROE S. EASTMAN.

BOISE THEATRE RAISES PRICES

Special to THE MOTION PICTURE NEWS

Boise, Idaho, Sept. 21.

The Paramount productions are to be shown at the Isis Theatre on North Tenth street, beginning October 5. David Farquhar, manager of the theater, has recently signed for the service.

The next big feature production to be put on by this house is "The Spoilers," in nine reels. Three performances a day will be given, one in the afternoon and two at night. For this production the price has been advanced from 25 to 50 cents.

EDWIN BARBOUR DEAD

Edwin Barbour, eminent actor and playwright, passed away Monday, September 14, at 2 P. M., after a long illness.

Mr. Barbour was one of the old pioneers of the western show route, playing his companies between Chicago and the Pacific coast. He wrote many plays including "The White Squadron," "The Land of the Midnight Sun" and a successful dramatization of "She." For the past three years he has been connected with the Lubin Studio at Philadelphia.

CONSTRUCTING THEATRE IN EATONTON, GA.

Special to THE MOTION PICTURE NEWS

Atlanta, Ga., Sept. 22.

C. M. A. Smith, of Eatonton, Ga., is erecting in that city a two-story brick motion picture theatre. The first floor will be devoted entirely to the theatre, while the second floor will be leased for offices.

Success With Local Features in Costa Rica

By Amando Cespedes Marin

How a Latin Photographer Shows Yankee Energy in the Land of Manana by Filming a Neighborhood Piscatorial and Putting It on Exhibition in Forty-eight Hours, Establishing a Record for Central American Camera Work

IT was some time in May, 1913, that I thought that a motion picture camera could be made the means of a profitable little business in this country, and I decided to have one.

I wrote to several camera manufacturers in the United States and Europe, inquiring about complete outfits, because I failed to see advertisements concerning same.

Four weeks after, a concern in New York stated and explained about a camera, and offered to ship one on the receipt of $260. Having got no reply from Europe, I sent the check, believing that within four weeks more my camera and films would reach me.

Thus, the mail left for the United States and one week later I got from the same concern a catalogue. I pored over every night the catalogue, and made up my mind to have a cabinet maker make me a developing outfit.

AS to the measurements. I took a fifty-foot ribbon and wound it around a 22-inch frame, and found out how many times the ribbon went around it. But I did not know the width of the film. Next day I got a letter (Lumiere, Jougl and Co. of New York) that contained a sample piece of film, a positive made with a camera like the one I had already ordered. I was delighted to think I was going to be the first one to make cinematographic films in Central America.

Thus, I found that a frame 22 by 30 inches could hold 50 feet of new film. And I made a drawing of the outfit, imitating one in the catalogue (Heinrich Ernemann, A. G. Dresden, sent by The Meyer Camera and Instrument Co., of 18 West Twenty-seventh street, New York), but of course dispensing with the developing dish or developing drum, which did not suit my ideas, as I wanted tanks.

And I wanted tanks because I thought of saving the developer and working a little faster, having several frames to hold the films.

Then I went to the cabinet maker and told him to make a frame 22 inches wide and 30 inches in length, outside measure, but having one inch extra on the 22 inch side.

Thus there was a frame 32 by 24 like the photograph of the developing outfit. I ordered eight frames made from cedar lumber, with a hole in the center of the 24-inch wood to be held by the revolving frame.

THEN I took the developing frames to a tin man and had him make two tin cases wide enough to hold one inch apart from each frame, two of them wooden frames. Thus the tin cases measured within 32 inches in length, 4½ inches wide and 25 inches deep.

I ordered two tin cases of that measure and one extra, seven inches wide, to hold four frames.

When the tin man gave me the cases I went to the carpenter and ordered him



AMANDO CESPEDES MARIN

to make special wooden boxes to cover the tin cases exactly.

I got a letter from Mr. Meyer stating that he had ordered the outfit direct from Germany, to be shipped from there to me, thus saving me the United States duty. I was discouraged.

I had to wait one month more for the mails from the tropics to Europe through the coasting steamers, which take one month each way.

I was discouraged, because, if the outfit did not arrive before the 11th of October, I would lose a fine chance to make money, as there was then taking place a big celebration in San José, the Eucharistic Congress.

All September passed and the first days of October came, and my outfit was not at hand, and I did not know anything about making motion pictures.

I WAS living in Heredia, seven miles from San José. The church directors were writing me for a film to present to Pope Pius X, and I could not take the order, fearing to disappoint them, either by not receiving the goods or by not doing the work properly.

Then on the 7th of October I got a letter from Dresden, enclosing a parcel post receipt and the regular custom house papers. I told my wife that next morning I would go to Port Limon, 125 miles from Heredia, to get my goods personally. And I could not sleep that night, thinking about the camera.

Previous to the letter from Germany I had received one thousand feet each of positive and negative in two hundred feet rolls in tin cases. The film had arrived, of course, but the outfit did not. I had also received the developer, and I was ready to make my solutions, for I had had the tanks two months.

I took the trip to Port Limon and at San José a friend, a photographer, a keen young man, inquired where I was going, and said that he intended to go to Port Limon, too.

He told me that he had some collections to make there and wanted to see about some deliveries. I told him that I was going to meet the steamer that was bringing the cinematographic outfit and that I would do my best to take the Congress and make a one thousand foot film, the first of its kind in Costa Rica. He was kind of surprised. We spoke all the way about motion picture films and the business generally. But as he is an unusually proficient amateur, I hesitated to tell him all I knew.

THUS we arrived at Limon and took a room in a hotel, and when we were having dinner he almost knocked me down when he said that he also had come to Limon to receive a complete film taking and projecting outfit, and that we both could help each other. All my plans seemed to be knocked into a cocked hat.

Next morning we got up early and went to the custom house. The steamer had arrived in the evening and the cargo was at the dock. We did all we could to find our shipment, and glad we were to find it among three or four thousand boxes.

The train was leaving for San José at ten in the morning, and we managed to pay the custom duties and free ourselves from the custom house red tape.

He showed me the boxes, nine big ones, weighing about a ton. In fact, a complete outfit of the finest kind. My outfit weighed only forty pounds.

He gave to a railroad agent the rest of the boxes and took the camera, tripod and four 90-foot film rolls; for he

wanted also to film the big festivity. His camera, a fine one of English make, had a ninety-foot capacity, with everything for regular stage work. His tripod was a solid one of sixty pounds weight; his films were ninety feet in length. His carrying cases all leather, key locked.

I CONTEMPLATED his camera outfit. I did not want him to see mine at all, for really it was inferior in price and in quality, and as we wanted to get to the train, we had no time to look at my poor little things.

On the train he showed me all the list of goods that came to him. I must tell you of them because it is an interesting part of how I learned to make motion pictures.

The outfit consisted of: The camera, tripod, carrying cases and films, and a perfect Williamson printer with electric motor and lamp, which cost as much as the complete camera, $300 each.

There was some developing equipment and chemicals, and a complete motion picture projector and other paraphernalia. The outfit complete cost 7,000 marks; mind you, seven thousand marks, for he brought fifteen thousand feet of positive and negative stock film; almost two thousand dollars of those brilliant coins that you work hard to get, which, if compared with my two hundred and sixty dollar outfit, you will laugh at, thinking that I could not compete with my outfit.

We were going up the summit of the mountains in our serpent-like railway, following at times the big River Reventazon, passing through tunnels, and admiring the volcanic mountains and the banana farms, the coffee lands and the typical Spanish cities, and passing through within the seven hours trip all the temperatures from sea level to a five thousand foot altitude, when the San José terminal was at our feet.

The young man took his goods and left me, for I had to ride seven miles yet to get home.

ON the train my friendly competitor asked "how to do this and that, or so and so," but I kept my own counsel.

Finally I got home. My wife and child were waiting for me with anxiety. I said nothing of my vexation, but told them that my friend the young amateur photographer had a beautiful outfit, and that I was not disposed to film the festivities because I had to learn how to use the outfit. I had to pay cash and my competitor had all goods come to him on one year's credit.

I was discouraged.

But my wife said that I was a conscientious photographer, a well known artist and that the other fellow was an amateur with more or less luck. At last I agreed to take some pictures as a sort of tryout.

Two small wooden boxes, weighing twenty pounds each, stood on the floor.

I WAS looking at them while my father opened them. He took out a canvas case containing a yellow opical finished camera. The other box contained a film slide, carrying case, canvas made, with four film boxes; a handle for the camera, panoramic camera top, a bottle of film cement and a film repairer. That was all the equipment.

By mail that evening I got a letter stating that the tripod legs had been sent by parcel post.

Again I was disappointed. Next day was Saturday, and parcel posts are not delivered on Saturdays. My wife said not to be discouraged and after dinner to call up the carpenter by phone and give him the measurement for a tripod and to fix it anyway to the tripod head. "You will see that your picture will come over as fine as the foreign ones," she said.

The carpented came, and I asked him if he could furnish me with three special legs about eighty inches high to fit my camera top. He did not hesitate, and offered to bring them, roughly made though, before ten o'clock that night.

While the carpenter went to work I examined the camera and put in an old film that was sent with it and ran the movement to watch the "claw" system and the shutter and the intermittent movement, the speed. I worked the film back and forth about fifty times.

I could do nothing but load the camera with a negative film and take the pictures.

THE tripod came, it fitted fine, and all was ready when I noted that the dial to measure how many meters of film used did not work.

I found out next morning that the tooth wheel of the measuring instrument was broken and that it could not work unless a new one was put in. I made up my mind to work the machine by watch time as I knew that 200 feet may pass through the gate during four minutes.

I loaded the film boxes, four of them, leaving one for titles, which was another matter to learn, and asked my father to walk down by the river bridge on the railroad and wait there for one of the Congress trains, so that a fifty-foot piece of film would add to my festivity film.

And so we did. Some friends and neighbors walked with us, following the railway track, and by half past one under nice sunlight the train approached.

I had my watch ready, the handle on the machine, the lens stoped to 1/16 and focussed with the fixed focus lens to 100 feet. I began to run the handle according to the german instructions.

WELL, the first fifty feet of film was taken and I returned home. That night after preparing the developer and fixer, I followed the instructions and the result was an excellent negative which gave me courage to start the next day, the very Sunday of the Eucharistic congress festivity.

We arrived at San José very early Sunday morning, and a boy carried the tripod and a chair. I carried the camera. I took all the events from the principal points of the procession, arches, altars, meetings, bands. But the arrival of the big procession at the cathedral was the big part of the picture. Thus we selected a fine location, and waited till the end of the ceremony began. But I could not take it, because I turned the handle backwards, and, of course, the film tightened up and tore within the dark box. Anyway, I had a good time during the whole day, and did not hesitate in turning the handle as easy as turning the projector handle.

I must say, that my fellow competitor turned loose, taking everything any old way, without paying attention to the interesting parts or to the artistic side of the affair.

I was sure to get fine results, and after two p. m. decided to return to Heredia. Previously, I went to the principle show house in San José and made arrangements to exhibit the same film, if good, on the following Tuesday.

As soon as we arrived home at 5 p. m. I made ready all the solutions and developed three rolls of film in six hours. My tanks only could develop one hundred feet at a time.

THAT very night I wired the theatre in San José that the negative was in perfect condition, and that next Monday I would undertake the printing.

Monday morning came. The film I washed and left in the wooden frames to let them dry. I began to join the negative learning carefully and thinking about the printing of it the same that night. I was all day putting it in order and cleaning the surface of the celluloid.

The evening came and I made my machine ready to print, for the camera is a printer too, and I printed 600 feet, step by step, on front of an incandescent light, without having tried its developing.

I was printing the last part when a wire came, wishing me success and letting me know that all papers carried advertising and that big posters were ordered and that all handbills were carrying the announcement of my film to be shown in San José.

I went to work hard, my developing solution was the same developer for the negative, and my wooden frames were the same used previously.

I BEGAN to develop, and all the film was finely printed. The camera did not trouble me any, for I was using it just as if I was a professional at film making.

(*Continued on page* 54)

Teaching the Exhibitor Co-operation

By Albert C. Sproul

The second chapter of "How An Exchange Man Won His Exhibitors"—A four page bulletin began it; "Get-together" meetings followed; co-operation succeeded cut-throat competition; the exhibitors organized under Jensen selected an efficiency promoter and a music reviewer—Results were instantaneous.

WITH the entering wedge well driven in, Jensen proceeded to extend his lines. The anonymous talks on exhibiting which he had sent each week to the different managers in his locality were followed by a four-page issue with the exchange as the acknowledged headquarters.

The weekly bulletin contained so many practical suggestions that it was looked forward to by the various heads, especially by those who had learned from past experience to put faith in Jensen's innovations.

Most of the hints, to be sure, definitely dealt with the exchange's program; but they were in many cases broad enough to be applied to almost every phase of the business.

The department, "Talks by Managers," was the first stimulus to co-operative action.

Jensen was considerable of a philosopher. He realized that the surest way of securing a man's friendship was to place oneself under an obligation to him.

It is a recognized fact that when one does a favor for another, one is likely to feel kindly toward the recipient.

BRINGING the same idea over to his undertaking, he felt that once he could get the managers of his section talking freely, imparting money-making ideas which they had gleaned from actual experience, he would gain everything for which he strove.

By starting the afore-mentioned department he gave them an opportunity to meet one another half-way.

It was like pulling teeth to get them started. Jealousy and suspicion were still rife. One exhibitor looked askance at another and felt all but fraternal.

From obscure hints, however, which Jensen had wheedled out of the more pliant, the talks gradually grew in importance. Jensen legitimately played upon the vanity of the exhibitors and encouraged each customer to prove himself every whit as smart as the others.

There was nothing mean in the spirit with which it was done. If anything crept in that threatened to destroy the friendly overtures, Jensen was ready to censor it.

When things had proceeded far enough so that Jensen felt safe in bringing the various exhibitors together, he invited them, at the exchange's expense, to a banquet held at one of the hotels in the vicinity.

Practically every one whom he had so carefully coached in the past was present. And the representation from the later converts was liberal.

Jensen was entirely satisfied with the showing, and felt that he was working along the right lines.

THIS meeting, opened in such a convivial fashion, proved to be a tremendously important impetus to co-operative action.

Although Jensen was at first rather reticent at allowing business to obtrude itself upon the assembly, the exhibitors, nevertheless, took matters in their own hands and suggested things that Jensen would not have dared to hint at.

When Weller, manager of "The Unique," found the manager of "The Pastime" on one side and the manager of "The Beacon" on the other, and discovered that they were not the rapacious commercial buccaneers that he had considered them, but rather good fellows, the reaction was so great that he was willing to commit himself to any philanthropic undertaking.

Many other exhibitors made the very same discovery, all of which was of great help.

The first thing that the managers decided to do was to *stop the cut-throat competition* that had threatened their very existence.

They determined to pattern their future relations after the associations in other fields, where wholesalers and retailers had come together, and had, with complete amity, agreed to work along mutually beneficial lines. The public, until then the only gainer by the assinine methods of the managers, was unappreciative.

The low admission fees and extended programs had both cheapened the theatres and sated the patrons.

The exhibitors, therefore, pledged themselves to work for the benefit of the industry as a whole.

A committee was appointed to draw up a set of by-laws to govern the future actions of the managers. Jensen was unanimously chosen to head it, after a rising vote of thanks had been extended to him for his efforts in their behalf.

One and all agreed to support the exchange. They designated the weekly bulletin, which Jensen issued, their official organ, and at Jensen's invitation made the exchange their official headquarters. All this was accomplished before the exhibitors disbanded.

THE decision of the managers gave Jensen, as the head of the committee, considerable power. It placed in his hands the authority he needed to project his ideas.

The first took the form of a syndicate sheet.

It was intended to hold the patronage of the loyal theatres, just as the purpose of the bulletin was to cement the exhibitors to the exchange. It consisted of four pages, dealing mainly with the program that Jensen furnished, written in such a way as to appeal to the average motion-picture fan.

The cuts for each issue were furnished by the manufacturers, and most of the reading matter was built about them. The names of the characters were giving with current bits of gossip, describing their hobbies, narrow escapes, and so on. All served to whet the public interest.

Great care was taken with the printing of this issue. A good coated stock was used, and the front page contained an ornamental heading designed especially for that purpose. The names of the theatre and the manager were printed in a mortised space.

Jensen had entire charge of the paper. Each theatre that was connected with his exchange contributed a certain amount weekly and received in return a certain number of copies of the miniature photoplay magazine. Only the loyal theatres were privileged to distribute the several issues.

ONE can readily realize what a tremendous number of copies were required to fill the demand, which made each comparatively inexpensive. The fact that they contained material such as one would find in the best photoplay magazine was in itself sufficient to recommend them to the public.

But Jensen was not satisfied with that. He realized that there had to be a strong incentive behind them before they would exert the maximum pulling power.

Therefore, he started a series of novel competitions, of which the following is an example.

As each issue treated of the programs of the following week, Jensen would review a scene of a certain photoplay quite at length, without giving any idea, however, what the

(*Continued on page 70.*)

ROSE COGHLAN WILL ACT ON SCREEN FOR LUBIN

The Lubin Company has engaged Rose Coghlan to play the title role in "The Sporting Duchess," a melodrama in which she was the star a few years ago.



ROSE COGHLAN

Miss Coghlan declares herself fascinated with motion picture work and is very apt to continue in the silent drama. The picture is being staged in the Lubin studios at Philadelphia and Betzwood, Pa. The film version of this popular play will be well received.

Chicago Exhibitors Protest Extra Charges

Will Complain to General Film Company Over Rental on Lubin Serial and Others—Exchange Manager Van Ronkle Explains the Situation

Special to The Motion Picture News

Chicago, Sept. 23.

FOURTEEN of Chicago's exhibitors who are using the General Film Company program have combined for the purpose, as they claim, of gaining proper recognition from the local offices of the General Film Company. It is asserted that these fourteen exhibitors represent $3,000 worth of business weekly in the General Film exchanges. Before taking any drastic steps, however, they intend to augment their force to represent $10,000 worth of weekly business.

Sidney Smith, one of the fourteen, remarked:

"We intend to increase our number until we represent $10,000 worth of business turned into the General Film Company offices each week, before we present our demands. We already have $3,000 worth of bookings pledged to cancel if we do not receive the proper recognition and better treatment.

"Our service is being raised for no apparent reason, outside of the fact that the exchange may have to put on an additional expense by buying another picture. Pictures which should be in the regular service are secured only by paying an extra rental charge over our weekly rental price.

"I refer especially to the Lubin serial, one reel of which is put out each week. An exhibitor of Chicago has a letter from Lubin, stating that this reel was to be put in the regular service at no additional charge.

"The multiple reels released on Monday, Tuesday and Wednesday, are extra charge pictures, too. The five or six other multiple reels released during the week go into the regular service. New customers in many instances receive their service for less than the old.

"This, we feel, is an unfair condition and we intend to fight it."

Mr. Van Ronkle, who is in charge of the local offices of the General Film Company, in reply to this, said:

"The service of these people was raised only in those instances where we were compelled to purchase extra reels at their request.

"It is impossible for an exchange to spend $110 for a reel and get only a few bookings on it and put it in the regular service. We are willing to accommodate them with any picture they want, but if we cannot secure enough bookings on it to put it in the regular service, we must of necessity place an extra charge on it, or we would be operating our exchanges at a loss as thousands of requests are made on us each week.

"We are willing to include the Lubin serial picture in our regular service *to those exhibitors who run the General Film program exclusively.* This picture has been given a good deal of advertising and we feel that our regular patrons should be given first opportunity to run it. It would not be fair treatment to them if we were to let it out at no extra charge to their competitor who continually runs a mixed program.

"Our books will show that the new customer invariably pays a higher rental than the man who has been dealing with us for some time."

The names of the fourteen theatres were not given out. They must include several first run houses to represent $3,000. This would average each picture house's weekly rental at a little over $200.

C. J. Verhalen.

Keystone Exhibitors Will Fight Bosses

Uniontown Meeting Will Launch Organization Designed to Protect the Managers Against Politician Legislation—Herrington Will Lead Session

Special to The Motion Picture News

Pittsburgh, Pa, Sept. 23.

SUNDAY, September 24, has been selected as the day for the formation of the exhibitors' organization at Uniontown, Pa., and some of the Pittsburgh exhibitors are going to Uniontown for the event. The Pittsburgh exhibitors are asked to attend the meeting and lend their assistance in getting the infant organization under way with flying colors and it is expected that a special train will go from here to lend a hand.

The Imp Theatre at Uniontown has been selected as the meeting place and the gathering will be called to order at 2:30 o'clock. Fred J. Herrington, organizer of the Motion Picture Exhibitors' Association, will be present and explain the advantages of such an organization.

The idea of getting together in an organization at this time is stronger than it otherwise would be on account of the two questions of vital importance to all exhibitors in the State that are to come up at the next session of the State Legislature, the censorship matter and the new State building code.

Either one of these matters, if they go through, will put many of the smaller exhibitors in the State out of commission and they have to be fought by men who understand the situation.

Herrington is to explain the matter to the men at the meeting Sunday and make the matter clear in all its details so that a better get-together spirit will prevail and the exhibitors of that section understand that they must fight with the other organizations if they are to accomplish anything at the next State Legislative session. This is certainly an instance demonstrating the necessity of strong organization among exhibitors.

Individual efforts will be wasted at the State House, as it seems to be the idea of the bosses that by the putting through the new laws they will be better able to find soft jobs for their followers.

It is with this idea in view that a battle will be fought in order to get the legislation passed and signed by the Governor so that the jobs can be handed out and the Pennsylvania State machine strengthened at the exhibitors' expense.

G. L. McCoy, Jr.

HUMPHREY INJURED IN AUTO ACCIDENT

William Humphrey of the Vitagraph players and the producing staff, was injured in an automobile accident at Asbury Park, N. J., on Sunday, September 6. Mrs. Humphrey, who accompanied him with his niece, Carrie Bertsch, was very seriously injured.

She had three ribs broken, and suffered other internal injuries. Miss Bertsch escaped without injury. Their machine skidded on the road running along the shore, and turned turtle from the roadway on to the sandy beach. Mr. and Mrs. Humphrey were caught underneath the machine.

HORSLEY JOINS GENERAL FILM COMPANY

Centaur the First Concern to Have Brands Added to the Program of the Exchange Since the Formation of the Big Releasing Organization—Bright Galaxy of Stars in Pictures Brought Out by the Bayonne Producer

DAVID HORSLEY has been taken into the licensed fold, and, for the first time in the history of the General Film Company a new brand of film has been added to the regular program of that organization.

Ever since the formation of the Motion Picture Patents Company in 1908, efforts have been made by the powers of the film world, both in and out of the company, to add to the list of licensed manufacturers.

But in spite of the great pressure that has so frequently been brought to bear, the original ten manufacturers held intact, and the line-up remained unchanged until the present year.

Quite recently Pathé Freres severed its relations with the General Film Company, and it is in effect to fill this void that another manufacturer has been taken in.

THE fact that David Horsley has been chosen for this place, which has been sought by many manufacturers in the motion picture industry, is a distinct and signal tribute to his talents.

Mr. Horsley was the first independent manufacturer in America, it is claimed. His struggle from a meagre beginning, his steady advance through the successive trying conditions of the fast-growing industry and final triumph as the possessor of the largest commercial plant in America and admission to the General Film program of his productions, makes him loom large in a line of endeavor the records of which, in their rapid developments, are replete with signal achievement and remarkable men.

For the present Mr. Horsley will release three one-reel comedies a week. These comedies will be known under the new brand name of Ace and will probably be procurable from the various offices of the General Film Company about the middle of October, although no definite date has yet been set.

The productions will, for the next three months, be made in the Centaur studios at Bayonne. Later, as the winter sets in, two companies will be sent to California, probably near Los Angeles, where Mr. Horsley is considering the erection of a new studio. At least two companies will, in any event, continue to work in the Bayonne studios all winter.

O. W. BIARMER, who was Mr. Horsley's aide in his negotiations with the General Film Company, has been rewarded by an appointment as general sales manager of the Centaur Film Company.

Milton H. Fahrney continues as director-in-chief. Mr. Fahrney's comedies are said to be the finest works that this consistent and long experienced director has ever accomplished.

Tommie Mullens is directing a new style of slapstick comedy of high promise. Two other directors of special selection for a demonstrated ability to produce laugh-makers—one for cartoon and the other for "polite" comedies—are hard at work and their names are being withheld from publicatio1 to aid Mr. Horsley in springing a surprise when the releases are made.

The acting forces include such accepted performers as Mlle. Valkyrien, the Danish star, who is among the popular film actresses of Europe, Nettie Noges, another star of international repute, who has occupied a position in Russia comparable to that of Mary Pickford or Blanche Sweet in this country, and Elaine Ivans, who heads the native contingent. In this beautiful and talented young Miss—she has just turned eighteen—Mr. Horsley expects to develop an American favorite who will outrank the winners of present day popularity contests.

HARRY LA PEARL, many years producing clown of the Barnum and Bailey and Ringling circuses, and recognized as the greatest American pantomimist, and ten other leading clowns are under contract with the company.

Chester Beecroft, advertising and publicity manager of the Motion Picture Patents Company, who until recently occupied the same position with the General Film Company, is also associated with Mr. Horsley in a general capacity of broad scope.

Big things are expected of the Ace comedies, and their appearance on the General Film program will be watched with eager interest.

It might be added in conclusion that David Horsley is one of the best liked and most highly respected men in the film game. During all the years of competition and strife he has so conducted his affairs as to retain the regard of his associates and competitors.

HE has become noted for his geniality and fairness, and the calm, even temper with which he has fronted the most aggravating and violent conditions. It is safe to say that there is no one in the whole motion picture industry whose good fortune would be more happily acclaimed by the rank and file, magnates and trailers, than David Horsley. Hundreds of telegrams bearing congratulations and good will from all over the country have already been piled up on Mr. Horsley's desk.

Weather Brings Higher Prices in Syracuse

Eckel Theatre Raises Evening Admission to Twenty-Five Cents and Holds the Crowds—Musical Union Boosts Salaries

Special to THE MOTION PICTURE NEWS

Syracuse, Sept. 23.

WITH the cool weather as a stimulus, many houses in Syracuse have decided to change policy for the uplift of motion pictures and an increase at the gate.

The Eckel Theatre, one of the biggest and most costly downtown houses, has booked the Paramount program for exclusive showing, and has boosted prices to ten cents for matinees and a ten cent minimum and twenty-five cent limit in the evening. They began with Dustin Farnum in "The Virginian," and have been holding the crowds out.

The new Regent Theatre, a Mark Brock enterprise, opened on Saturday with Dustin Farnum in "The Littlest Rebel" at a straight ten cent admission, and capacity houses are the rule at every performance.

"Cabiria" showed for an entire week at the Empire Theatre, and did a big business with prices ranging from fifteen cents upwards to seventy-five. This week the house is showing "Annette Kellerman" at twenty-five cents to all parts of the house, and is playing to big business both matinee and night.

So successful has the picture proposition been with this "legit" house they have eight solid weeks of picture booking ahead.

The Crescent Theatre is still running a straight General Film program without additional features, and is commanding ten cents downstairs and five cents up. William A. V. Mack, formerly manager of the Feerless Feature Film Company, recently took the management of the Crescent.

Bob Simpson, "The College Man," opens his big new theatre at 711 Crouse avenue, and it remains to be seen just what effect it will have on the new Regent, which is three blocks down the hill. The Simpson Theatre will charge five cents straight while the Regent has inaugurated a ten cent straight price.

The local musicians' union have boosted the prices on the motion picture houses with the result that every house employing an orchestra has either dropped one or two pieces or shortened the hours. Leaders now receive $23, and the balance $18 each per week.

WILLIAM A. MACK.

JACKIE SAUNDERS CAST FOR SIX PLAYS

Jackie Saunders, the little leading lady of the Balboa Company, will be featured in six productions by The Box Office Attraction Company during the



JACKIE SAUNDERS

next five months. Miss Saunders made her first screen success in the Universal Studios of California, and she is now firmly established with film patrons all over the country.

In "The Will o' The Wisp" Miss Saunders acted her part amid a genuine raging flood in southern California, and her daring is a feature in this picture.

Other box office attractions releases in which Miss Saunders is featured are: "Little Sunbeam," "The Square Triangle," "Rose of the Alley," "The Hunchback of Cedar Lodge," and the sixth production, now completed, entitled "Little Jack," will see her playing a part in boy's clothes.

This fall Miss Saunders will be seen in person in theatres in and nearby where she has appeared on the screen. Her tour is arranged by The Box Office Attraction Company.

WAR LOBBY FRAMES DRAW CROWDS

Special to The Motion Picture News

Kansas City, Sept. 22.

The scarcity of pictures pertaining to the European war has been met, in a degree, by the lobby exhibits of several of the Kansas City theatres.

Actual photographs, supplied by the press associations and photographic corporations, are shown in frames outside the house entrance. Any number of such prints have been obtained easily, and will always attract crowds.

And from the crowds gathered before the house, the box-office always can be expected to reap its reward.

Quebec Censors Cut 6,000 Feet a Day

Very Few Films Escape—Even Condemn Some of Dickens' Stories—Board Prompt in Advising the Public of Its Action

Special to The Motion Picture News

Montreal, Sept. 23.

THE Quebec Board of Censors has been on the rampage again. It seems to take periodic slaughtering fits, and when this happens nothing escapes it.

There is peaceful sailing for a week or so, and the exchange managers are even seen to smile. Then the black week comes along, and the smile is gone.

The censors seem to take a positive delight in announcing to the public how many feet of film they condemn during the week. They evidently think that it is the number of feet killed that justifies their existence, and is a correct evidence of their intelligence as censors, rather than a liberal judgment of what the public should see and what they should not.

Thus, we find that in a recent week the censors rejected a daily average of over 6,000 feet, while on one day over 10,000 feet were killed. "See how we earn our pay," say the censors.

But what about the poor exhibitor and the exchange? What the censors do fail to inform the public about is the nature of the films condemned, except in some cases of the obvious fake nature. They do not say that classics go under the heel, just as freely as fakes, that a picture is approved one day, and then recalled on the exhibitor a few days after.

They do not say that the best way of getting a picture past them is to put it through Ontario first, and then when it bears the Ontario approval it generally gets theirs.

There is no redress for the film exchange. No final court to appeal to unless he can get the board to change its opinion, which, absurd as it may seem, it has been known to do. Even some of Dickens' classics have been almost shipwrecked, and only saved at the eleventh hour by heroic appeals.

The latest film to be killed is "Germania," some five thousand feet in length. This in a way is only to be expected.

There is no doubt that things are getting to a very bad state so far as censorship in Quebec is concerned. In my opinion the only remedy is for the exchange men to get together and to cut out Quebec altogether. It would be costly, but it would be effective.

Then the exhibitors would get together and by forcing the newspapers to ventilate the matter, get the public to understand how the censors are killing their amusement. This is the only way to bring the thing to a definite conclusion.

Cincinnati Exercises Strict Censorship

Enforcing the Law in Letter and Spirit—Delay of the Board Holds Back Leaders of Approved Films

Special to The Motion Picture News

Cincinnati, O., Sept. 22.

THE Ohio state censorship law is being enforced in Cincinnati by the police. On Wednesday Chief of Police Copelan notified all motion picture exhibitors in the city that the police department stood ready to enforce to the letter the law compelling the censoring of all films shown in Ohio.

The enforcement of the law, he pointed out, meant that each film displayed on any Cincinnati screen must bear the leader furnished by the state board of censors. Plain clothes men were sent out to "have a look" at all the films, not to speak of the policemen on the various beats.

It looked very blue indeed for the exhibitor, especially the owners of the big, downtown theatres which book only first releases, owing to the fact that the state board seems to be overworked to such an extent that leaders for censored films have not been reaching Cincinnati on scheduled time.

Films booked by these first-class houses seemed doomed to be held back or substituted by something which had had a run or two.

Several of the most prominent exhibitors, however, called the attention of the chief to the fact that their business would be seriously affected if the police were to carry out the enforcement of the law to this extreme.

They explained that they did not wish to show films that had not been censored, but on many occasions were unable to secure the leaders for which they had already paid in time to show approved films in their theatres.

They also told of the plan under which they had been working; that of flashing a slide before and after the approved reel, giving the censor board's file number for it and stating that it had been approved.

"We will not do this unless we have first been given notice in writing from the exchange furnishing us with the films, that the statement is true," said the exhibitors.

"The exchanges for their part cannot afford to misinform us to this effect."

The chief finally agreed that this was reasonable in view of the handicap under which the board is now working and consented to the arrangement. As the result there has been practically no trouble in Cincinnati regarding the enforcement of the law. Roe S. Eastman.

MINNEAPOLIS EXHIBITORS PREPARE FOR WAR

The Battle This Winter Will Be with the $2.00 "Legitimate" Houses, and Only the Best Attractions Will Hold the Patrons Who Are Fast Deserting to the Superior Photoplays and Greater Comforts of the Motion Picture Theatres

Special to The Motion Picture News
Minneapolis, Sept. 22.

WITH a pronounced forward movement in the motion picture business already under way, the theatres of the old school are going to face a fight for their existence in Minneapolis this winter, and unless the best attractions obtainable are shown, Minneapolis money is likely to find its way to the motion picture coffers.

Changes in the film theatre line-up have so massed the theatres in the business district that ten minutes' walk from almost any point in the business district will take the theatregoer to one of the houses offering comfort and convenience that other theatres can not offer and offering the best of attractions.

The New Saxe theatre on Seventh street has opened with a straight-away picture program that is carefully chosen and the Lyric, another Saxe house, has changed its plans and will show the Paramount films, charging ten and twenty cents for the admission.

The New Palace theatre, which, when opened, will be the largest theatre and the most thoroughly equipped house in the city of either the old or new school, will put on films for at least half of its program.

New Saxe Is Fireproof

The capacity of the two new theatres combined is more than 3,000 and the opening of the New Saxe indicated that there will be no waste room in any of them.

The New Saxe is thoroughly fireproof, with one balcony, and is elegantly furnished. The aisles are carpeted, seats are comfortable and the interior decorations, in old ivory, gold and red, are worked out artistically. Full particulars were given in the Motion Picture News of September 26.

The Lyric, which heretofore has always been in the market for the best offerings, will show films of the latest novels and plays and will offer the same high class house service as before.

Ruben and Finkelstein, owners of the New Palace, will conduct this house in conjunction with their other theatre, the New Grand. They have announced that they will buy the best films obtainable. These will be alternated with a few high class vaudeville acts. The New Palace will have retiring rooms and parlors, a nursery and check room.

Young Women Ushers Are Popular

Ushering is beginning to be looked upon as an art in Minneapolis theatres, and many managers are employing young women. Patrons of theatres appreciate good usher service as they do good table service in a cafe, and the managers who have learned this have responded quickly.

Courtesy and alacrity are vital points in ushering. To get a late customer seated quickly and politely and with so little friction that he can enjoy the film from the moment he sits down, is an accomplishment that only well-trained and experienced ushers have.

The success following the increasing of ushering forces has caused the smaller theatres to better their service.

Up-to-Date Exchange Methods

Any mystery necessary in the motion picture business should be confined to the plots in the films and not in the business methods of the film men, in the opinion of B. N. Judell, manager of the Mutual Film Company's Minneapolis branch. The branch has just moved from its limited quarters in the Temple Court building to a new, ground floor store building at 22 Sixth street N., in the heart of the retail business section.

The new branch has show windows, 4,200 square feet of floor space on the first floor and a full basement beneath.

The company will get into the game as other business concerns do.

The show windows willl show the company's wares, the store will handle film and theatre equipment and the business will be modern in every respect.

Mr. Judell wants every Minneapolis resident to know that his firm is in the business of selling picture film and will ask them, through his advertising methods, to go where Mutual films are shown.

This is the only branch but one now having a ground floor office, but others are considering similar moves.

Many agree with Mr. Judell that when the housewife goes to market to look over the season's offering in table delicacies and new fabrics, she would enjoy at the same time looking over the film market to see what is coming and where it will be.

A New Advertising Feature

Maxson F. Judell, assistant manager, is carrying out a new advertising feature that is aimed to get the public in closer touch with the motion picture people. He issues every few days a news review of the motion picture field.

The review gives the movements of the players, brief notes as to big plays in the making, personal news of the players and news of the film world in general. It is printed on one sheet of paper and is sent to the theatres to be posted in the entrances of lobbies.

The reviews are also shown in the display windows of the new branch office.

Mr. Judell believes that Minneapolis, far from being film crazy, is just becoming film wise, and that the prospects were never brighter for a good fall and winter season.

R. G. Marshall.

Binghamton Censor Fight to City Council

Central New York Managers Watching the Outcome as a Favorable Decision Might Open Way for Sunday Exhibitions

Special to The Motion Picture News
Binghamton, N. Y., Sept. 23.

THE fight between the exhibitors and the city officials has been carried into the common council, and a lively conflict is likely to result.

Ever since Mayor William R. Ely asked the motion picture theatres to close on Sunday there has been a considerable stir, and it is probable that the council will uphold the mayor in an effort to ascertain the legal status of the question.

At the last meeting of the aldermen an ordinance was introduced directing that the corporation counsel make an appeal to the Appellate Division from the decision of Justice McCann rendered in favor of the exhibitors who asked for an injunction against the city. Justice McCann in his decision holds that motion picture exhibitions on Sunday are legal.

As soon as the ordinance was read one alderman protested, and it went over under the rule. He argued that in view of the fact that one decision had been rendered by such a high authority that the matter should be dropped.

All exhibitors in central New York have their eyes focused on the Binghamton fight because this decision may pave the way for the return of Sunday exhibitions in other cities where the ban is on.

W. A. V. Mack.

NEW BOISE THEATRE OPENS

Special to The Motion Picture News
Boise, Idaho, Sept. 21.

The Cozy-Tracy Theatre, Boise, Idaho, is the name of a new motion picture theatre which has just opened up here. The theatre was formerly known as the Old Boz, but has been closed almost a year.

Fred N. Tracy is the proprietor and is a strong advertiser, and expects to made the business pay. Thus far he has had good crowds at the house.

Serials Are Money-Getters in New Brunswick

Business Sustained in Motion Pictures Although the War Compelled the Cancellation of Annual Fairs—Free Religious Subjects Failed to Divert Patronage from Regular Houses—Managers Advertise Extensively with Satisfactory Results—Serial Dates Arranged to Avoid Clash

Special to The Motion Picture News

St. John, N. B., Sept 23.

BUSINESS continues brisk with local theatre managers, are the reports from the Imperial, Gem, Lyric, Star, Unique and Gaiety theatres. Everything is satisfactory despite the direful predictions made concerning what would happen in the amusement world when war broke out.

Free motion pictures were offered at the Opera House last week, in the Russell creation pictures, but not much interest was manifested, and they did not hurt the regular receipts in the other houses. Though in other cities through Canada annual fall fairs and exhibitions were cancelled because of the European trouble, the managers of the St. John event of this nature persisted in carrying out their exhibition, and it was quite successful.

The motion picture houses increased their business to quite an extent. Special features were billed at all the houses for the week of the fair.

Serials Seem Popular.

The serial scheme in pictures has caught the fancy here and the belief is that it has been responsible for much of the steady flow of business through the warm months of summer.

Most of the theatres have had their especial serial feature and the nights of its showing have proved particularly encouraging to the development of the scheme, from a box-office standpoint.

An extensive advertising campaign was conducted by each house before the arrival of the opening dates for its particular serial. Heavily inked, large black question marks standing out boldly against the surrounding whiteness of the columns heralded the coming of the "Million Dollar Mystery" to the Unique theatre, as well as the inducement of the money prize offered for the solution of the story.

Then came many notices in advance of the showing and the result was that on the opening nights large crowds flocked to the house, and each succeeding showing has been marked with an increased attendance.

Successful Advertising Plan.

Another very successful advertising scheme was carried out in connection with the presentation of the "Lucille Love" series at the Gem theatre. An ordinary letter appeared some time previous properly dated and signed, asking information and offering a reward for the whereabouts of "Lucille Love, an attractive young woman of about twenty years, last seen in Montreal, and said to be then on her way to St. John."

This letter started people talking for, they had never heard, that is the most of them, of Lucille, and the comment was augmented when there appeared daily in bold, black type in the local columns of the city newspapers, in a bordered box the offer of a reward for her whereabouts or information which would lead to her discovery.

It was always strongly-hinted that she was supposed to be on her way to St. John. Finally, a few days before she was due at the Gem, came the announcement that she had been found, and was really headed for St. John, and expected at that theatre on Monday.

Fine Drawing Cards.

The Imperial was one of the first theatres to take to the serial scheme in St. John. When "What Happened to Mary" proved so successful with them, the "Kathleen" series was begun, and it has proved an attractive drawing card.

It has been aided by an extensive advertising campaign continued right up to the close. This theatre is now continuing its policy by the showing of another serial hit, "The Trey o' Hearts," as well as an Alice Joyce series, in addition to the Selig-Hearst News Pictorial. The latter is also being shown at the Gem, where the Marc McDermott series of "The Man Who Disappeared" is also running. The Imperial also has an innovation in the first motion pictures of local events, the soldiers off to war.

Different days were taken for the showing of each of the serial films, so that there would be no conflicting among those who wished to see the several instalments of each series. Thus it was that the crowds were well sustained throughout the summer.

One of the chief regrets of local managers in this regard is that they have been unable to have the showing of these serial chapters come closer than has been the case.

While it has been possible to present one instalment a week in some pictures, for the most part the pictures have been separated by a fortnight which tends to lessen the interest of the patrons.

However, it has been shown that the serial picture is popular in St. John. It has proved a money-getter when the thoughts of the public were turned towards the great outdoors, the parks, and the seashore, during the warm summer months, and that there has been no slackening to any great extent of receipts is due in a large measure to the success of the serial stories.

Frank McCafferty.

Thanhouser to Release Yellowstone Park Film

THE first expedition of motion picture actors to be granted governmental permission to take pictures in Yellowstone National Park, has returned to the Thanhouser studio.



MIGNON ANDERSON

In the sending of a company to the national reservation the Thanhouser management scored a triumph. There have been permits granted for the use in the park of motion picture cameras, but never before allowing a company of actors to actually work on a picture.

The Yellowstone trip constitutes an advance in the educational phase of the motion picture industry. By these pictures, which will soon be released by the Thanhouser company, the scenic wonders of the nation's first playground will be brought to the millions of people in the United States who are unable to go to the park.

This point was given emphasis by Secretary of the Interior Lane, in granting the permit.

"I want as many of the people of the United States to enjoy these national parks as is possible," he said. "The motion picture brings the wonders to those who cannot journey here to view them with their own eyes."

The pictures will first be shown to the Secretary of the Interior at Washington. The company which went to Yellowstone Park was headed by Mignon Anderson and Morris Foster, John Lehnberg appeared in the character parts.

FACTS FROM QUAKER CITY FILM CIRCLES

"Reel Fellows" Meet New President and Hold Promising Business and Social Gathering—Bosworth Representative Entertains Trade and Daily Press—New Stanley Theatre Opens with Ten-Cent Prices—What the Exchanges Are Doing

Special to THE MOTION PICTURE NEWS

Philadelphia, Sept. 23.

"FOR the purpose of research into the souls of all 'Reel Fellows,' sounding the depths of their good fellowship, getting a line on their appetites and capabilities for enjoyment of entertainment of the most original and startling description:—

"It was decreed and ordered (and done) that a festive foregathering be arranged to take place on Sunday, September Thirteenth, in the afternoon, at the Ridge Avenue theatre, in the city of Philadelphia:—

"And all 'Reel Fellows,' near-real, would-be-real, and notoriously 'regular fellows' be invited."

Having thus far plagiarized Steve Talbot's letter of invitation, it might be well to say a few words of what actually did happen on the fatal afternoon of September 13.

The newly-elected president, Eugene L. Perry, opened the proceedings by entertaining the festive foregathering with several selections on the piano. This was followed by a visit to the rear of the stage, where "Smiling Jay" Emanuel had laid out the festive boards (one sheet and three sheets only, all others having been barred by the "Bored Censor). These boards, although small in size, groaned under their loads of "eats," while the liquid refreshments floated awash in ice-filled tubs behind the improvised bar, which was covered with the now supposedly obsolete six-sheets.

Having imbibed freely, wisely and not too well, the assembled multitude then adjourned to the auditorium, where entertainment of a different character was given. The Globe theatre (Juniper and Market streets) orchestra rendered several very snappy selections, until rudely interrupted by Tom Gillen, who after making a few remarks, introduced Charles Boyd's "Petticoat Minstrels," of whom there were seven. Their very clever skit was followed by a two-reel Keystone.

Promise Clubhouse Soon

The business meeting was called to order at 4:20 P. M. and Simon Libros, vice-president and one of the chief organizers, introduced the president, Eugene L. Perry. In a few brief but stirring remarks the president defined the object of the organization, and which boiled down, can be stated in three words, "Sociability with business." He also painted a word picture of the club house of the "Reel Fellows," as it is to be. The picture itself had apparently been viewed through rose-colored glasses, but there is no real reason why every good "Reel Fellow" should not put his shoulder to the wheel and help make Friend Perry's dream come true.

The business part of the meeting concluded with the receiving of applications for membership, and the payment by some of their initiation fees. One very modest gentleman, who is a big theatre owner here, being interested in about thirty houses, but who refused to allow his name to be used, contributed a "half century" to the cause.

Promise has also been made by a very prominent manufacturer to furnish the club house from cellar to garret as soon as a permanent building is secured. Both these announcements were received with much applause.

Financial Secretary Steve Talbot reported the finances of the club in very excellent condition, and received some ten or twelve initiation fees, in addition to a similar number of applications. This brings the actual paid-up membership to between forty and fifty, with applications from over one hundred more still pending.

"Smiling Jay" then passed out samples of the "weed," not, however, labeled Pittsburgh this time, and the entertainment was under way again. Richter and Moore, cabaret entertainers, were followed by another showing of the motion picture which had been made at Atlantic City on the first outing, August 16.

Bosworth Banquets Newspaper Men

It has been said that "there is nothing new under the sun," but it seems that Carl H. Pierce, special representative of Bosworth, Inc., is likely to change that saying. He planned and put over on Wednesday, September 23, something which sets a precedent in Filmdom at least. On that day at 6:30 P. M., he invited the dramatic editors of all the Philadelphia newspapers and representatives of the trade papers to be the guests of his firm at a specially prepared banquet.

The idea back of this spread is not so much publicity for Bosworth directly, as to have the newspapermen meet the trade paper representatives and other men from the film industry and by an interchange of ideas over the festive board to give the men of the "dailies" a broader view of the motion picture and its position, present and future.

Among the invited guests were George Horace Lorimer, editor of the Saturday Evening Post; Howard Bonite, of the Public Ledger; Mr. Harry, of the Evening Ledger; Mr. Diamond, of the North American; J. Duffy, of the Press; David Smiley, of the Bulletin; H. Deick, of the Record; Harry Knapp, of the Inquirer; W. Barren Lewis, city editor of the Press; Mr. Ferris and F. V. Armato, of the Evening Telegraph, all of the Philadelphia newspapers. William A. Johnson, president; R. M. Vandivert, advertising manager, and Julian M. Solomon, Philadelphia representative of THE MOTION PICTURE NEWS; W. Stephen Bush of the "Moving Picture World," and Steve Talbot, of the "Billboard," will constitute the trade paper array, and the business men will be Stanley Mastbaum, Eugene L. Perry, George Mann and Abe L. Einstein, of the Stanley Company, and William E. Smith of the Famous Players Exchange.

The Evening Telegraph is at present the only Philadelphia newspaper which carries a motion picture section, but it is expected that one or more of the other dailies will follow suit after hearing at first hand what success has attended the venture in other places. If the banquet does nothing more than to give the editors and dramatic critics a new idea of the motion picture, it will have been in every way a success from the viewpoint of the host.

In order to give the newspaper men an idea of the modern picture as portrayed by the up-to-date companies, Bosworth's coming release, "The Pursuit of the Phantom," was shown after the banquet.

Another thing introduced was Bosworth's new press sheet, gotten up in the form of a miniature newspaper, and which made its first public appearance at the banquet.

New Theatre Opens on Market Street

The Ruby theatre, Marshall and Market streets, Philadelphia, is the newest photoplay house to invade this already well covered business thoroughfare. It opened its doors to the public on the afternoon of September 5 with Jesse Lasky's production, presenting Edmund Breese in "The Master Mind."

The house itself has been remodeled from what was formerly a business building but is in no sense to be compared with the old store show. On the contrary, it is a complete, well-equipped and very beautiful little theatre, seating about 350, with ample standing room for at least 100 more. The exterior is of terra cotta and gray brick and the lobby is finished in marble with mosaic tile floor.

The only display of posters is made by means of one sheets in brass frames. The upper floor, which still has the big plate glass windows from the former store, is used for the simple display of a single three sheet in each window, the balance of the window space being taken up with neatly worded announcements as to the character of the plays shown within.

The interior is handsomely but simply decorated in mauve and gold, with panel effects in plaster for relief. The floor, which is of concrete, is covered in the standing space and the aisles by a thick carpet of mottled brown, which harmonizes with the interior decorations and the leather-upholstered and mahogany-finished seats. The building itself is about 40 x 100 feet and the seats are unusually wide and comfortable and spaced far apart as to rows. There are four exits at the front, one on the side and two at the rear of the building.

Two independent lighting systems give either a direct or semi-indirect illumination. Music is furnished at present by a piano, but a Moeller organ is being installed, and will be in operation within a week.

The attendants are all uniformed, the ushers being girls, who wear the regulation grey of all the Stanley chain of houses. A waterboy, also in grey, is also in attendance.

Among the innovations in this house are toilets for both sexes. While the newer houses up-town have these conveniences, this is the first of the East Market street picture houses to provide them.

Model Operating Room

The operating room is indeed a model and is one of the best constructed and best ventilated in the city. It follows the compartment idea. Access to the balcony on which this is located is to be had by a carpeted stairway, in itself an innovation, which leads first to the manager's office. The office has a window opening directly into the auditorium.

From the office a fireproof door leads into the operating booth. Here one finds two Powers 6-A motor-driven machines. So far as known, this is the only house in the city at present using mechanical drive, the fire marshal's ruling requiring two licensed operators to be always in attendance. This is no doubt the reason why other houses have not installed the motor-drive.

The rewind room is in a separate compartment beyond the operating booth, and the rheostats are in still another compartment partitioned off from the rewind room. In each case these compartments are well ventilated by exhaust fans, and the operating room, particularly, is the coolest which the writer has visited in the city.

The current used is direct current, and is taken from the outside mains, no mechanical device except the rheostats being necessary to convert it for use in the machines. The screen is a plain plaster wall, about 11 x 14 feet.

The two operators are Tipton A. Goldberg and William Williams, both licensed. The house manager is Thomas M. Chalfont, who is assisted by C. Godwin. The theatre is operated by the Stanley Company, which owns or controls nearly thirty others in this city and nearby towns.

The program being shown at present consists exclusively of Famous Players and Lasky productions, as the main attractions, with the Trey o' Hearts, Pathé Daily News and single reel comedies as fillers.

The admission is straight ten cents, a new thing for Market street houses, although several houses along the street have in the past tried one and two days a week with more or less success. There are two houses west of City Hall which charge high prices for admisson, but the Ruby is competing not with them, but with five-cent houses on both sides and within two blocks each way.

World Film Branch to Move Office

While on his tour around the country, visiting the various World Film company branches, Mr. Louis J. Selznick, president and general manager, stopped over in Philadelphia. After looking over the film situaton as well as he could during his limited stay, Mr. Selznick made arrangements whereby the local branch office would move into new and more commodious quarters at 1316 Vine street, next door to their present location.

This move is necessitated by the rapidly increasing business, under George J. Briehoff, and is also in preparation for the coming program of daily releases.

Alco Opens Philadelphia Branch

The very newest exchange to open in Philadelphia is the Alco Film Exchange, Inc., whose headquarters will be at 1331 Vine street. John D. Clark will guide the destinies of this exchange from his newly-furnished mahogany office.

Judging from the expressions of opinions on the "film rialto," it would seem that the local exhibitors at least take kindly to the idea of another program of the calibre and quality which Alco promises from its list of coming releases.

Mr. Clark, himself, is well liked, having been until now with the Famous Players Exchange. He requests that note be made of the mistake in announcing the Globe Theatre Building as the office address. The office will be located on Vine street, as above, and in the heart of the "film district."

Box Office in New Building

William Fox's Box Office Attractions Company have removed from their temporary quarters at 1325 Vine street and are now safely anchored at the new building at 1333, which was especially erected for them. While they are not yet completely settled, they have some innovations under way which will make film history in Philadelphia.

Chief among these will be the private projecting room, where exhibitors may see what films they are renting. Joel A. Levy, the manager, should receive the credit for at last accomplishing this needed reform. There will be fewer exhibitors "stung" with poor features and the Box Office folks will no doubt find that their business will increase accordingly.

Harold Rodner, who last winter was very successful with his dramatic talks on certain selected pictures, is back in town and is booking for this concern. The office is working in cooperation with the Greater New York Film Rental Company, a few doors above, and which is also one of William Fox's ventures.

The Alhambra theatre, Twelfth and Morris streets, Philadelphia, which was recently purchased by Stanley Mastbaum for an undisclosed consideration, is being entirely redecorated and refitted and will open under its new management on September 28 with vaudeville and pictures. The pictures will be Paramount Program.



SCENE FROM "THE AZTEC TREASURE"
(Eclair—Two Reels—September 23)

LIVE WIRE EXHIBITORS

EDITOR'S NOTE.—It is the desire of "The Motion Picture News" to include under this heading novel advertising ideas, successful schemes in the management, decoration and equipment of the theatre—everything, in fact, done by the exhibitor to stimulate his trade. We invite every exhibitor to write us about any new enterprise he has; also to come to us for advice or information along any line. Address: Editor, "The Motion Picture News," 220 West Forty-second Street, New York City

TO EVERY EXHIBITOR HIS OWN PROBLEM

THE individuality of the problems confronting the picture theatre owner and the diversity of their solutions is told in the stories of two houses in Kansas City. Within walking distance of each other, the conditions surrounding the one are entirely different from the conditions about the other. And methods that made good business for one fail almost entirely in the other.

The new Royal theatre, located in the center of the uptown shopping district, is perhaps the costliest exclusive picture house west of Chicago. Recently completed at a cost of more than $50,000, its rent and expenditures are so large that it must be packed many times a day at an admission fee of ten cents to return a profit to its owner.

And the Troost theatre, surrounded by a boarding house section and drawing its patronage nightly in competition with the cheaper vaudeville houses, has been unable to raise its prices to the higher level.

Within a few blocks of the Troost Theatre, two vaudeville houses offer seven acts and several reels of first-run pictures for ten, twenty and thirty cents. Yet, the Troost Theatre is located in the residence district but faced the problem of competing with the vaudeville houses which beckoned the shop girl, the clerk and the stenographer living near it.

The price of admission thus became a factor in the race for business between the two. And the Troost Theatre stuck to five cents.

The Royal is not so confronted with the problem of the admission fee. Its patronage is unlimited, shoppers, business men and women, out of town visitors and everyone who was in the business district.

Through its lavishness, its display, and its greater financial power, it could fight the vaudeville and legitimate houses on the basis of attractions shown.

The result has been that the policy of the Royal is now the showing only of lengthy, stupendous features, running afternoon and night, and changing twice a week. The Troost Theatre has been obliged to adopt the policy of five reels of new pictures every night, running nothing over two reels in length, and, as a concession to the nearby vaudeville, staging a single song-and-dance act each Sunday afternoon.

The Royal Theatre has been enabled to advertise in the newspapers, to program its offering. The Troost avenue house was enabled, owing to the class of its patrons, to depend entirely on screen advertising. It never advertises, it never runs a feature longer than two reels, and it never shows a story featuring "kid actors."

The uptown theatre is run on absolutely different lines. Its program for the last two weeks shows only four subjects: Henrietta Crosman in "The Unwelcome Mrs. Hatch," Jack London's "Burning Daylight," Dustin Farnum in "The Virginian," and H. B. Warner in "The Lost Paradise." In the same length of time, the residence theatre would show four different reels each night.

That the policies of the two houses are successful is shown in the box-office receipts. Both are on the right side of the ledger, although during the first few weeks when the Royal showed a diversified program that could not be said.

CLUB OF RED HEADED BOYS

SPOKANE, Wash., has at least one theatre manager who believes in getting right in on the ground floor with the kiddies and bringing up his future patrons in the right way.

He is Dr. H. S. Clemmer, who runs the Casino and Clem picture houses. As the first step, the doctor has organized a club for all the brick-topped boys in Spokane, to be known as Clemmer's Red Heads. The membership already threatens to go high into the hundreds.

Dr. Clemmer himself was a red head once, though his rubicund locks since have been seriously assaulted by baldness and streaks of gray.

But he knows the humiliations and heaps of epithets centered upon the small boy's flaming dome and he insists that, instead of being a target for ridicule, the red-headed boy should find his vivid locks an asset.

So he has invited all the lads with Titian-tinted tresses who are between six and twelve years of age to register their names at the Casino for the new club.

To each is given a numbered button, bearing the inscription of the red-headed organization. And he has planned a number of entertainments for them. On Monday, September 14, he had the boys as his guests at the Casino and then bundled them onto special street cars to take them to the Interstate fair.

PRODUCER LECTURES ON FILMS

J. IGNATIUS FINNIGAN has produced a four-reel war drama through the Yale Feature Film Company of St. Louis, entitled "Quantrell; or, the Border Wars of Missouri and Kansas." Missouri, as a neutral state during the war, was nevertheless the scene of many a conflict between the opposing factions.

The pictures were made at the actual places of the original battles, and Mr. Finnigan lectures where the films are run, telling the dates and names of places and characters in the pictures.

The feature is arousing great interest because of its local historical value, and it is being booked by many exhibitors.

PRIZES FOR THE CHILDREN

THE Alhambra, Washington, D. C., is making a unique offering in the form of coupons issued with each ticket. The one having the greatest number of these coupons is entitled to a prize. The contest will close in September, and the prizes, especially designed for the children, consist of elaborate toys.

Wm. A. Airey, manager of the Alhambra, has a warm spot in his heart for the young folks, and he is always doing something for their interests. He invites suggestions of educational, historical or classic photo-plays from school pupils, and will secure these films and advertise them in sufficient advancement for students to take advantage of their appearance.

STAGE SETTING-LIKE PICTURE

TOM MOORE, the man who does big things in Washington, D. C., has given the Capital City the last word in motion picture theatres in the opening of the Strand. With extensive remodeling to the amount of $18,000, an artistic display of electric lights on the exterior, an attractive and convenient new entrance, and a

list of booking that compass the best of the world's industry, there is nothing left for the public to desire.

The interior decorations are restful and artistic in color and design. The lighting system is mellow and the comforts for patrons are looked after in the form of easy seats, broad aisles, retiring rooms, a luxuriantly fitted-up foyer, etc. Young lady ushers are in attendance, most courteous and attentive.

The opening production was that of "Cabiria," direct from New York. The prices for this production are placed at fifty and twenty-five cents, according to location, with couponed seats.

Mr. Moore introduced a novelty in offering "Cabiria," in that he created the Strand into a veritable Oriental palace, with burning censers emitting aromatic odor, gorgeous draperies and walls hung with ancient weapons. Even the ushers and theatre attendants were dressed in Oriental costumes. The stage was set as an Oriental palace, made possible through the courtesy of Charles Hanford, the well-known classic actor, who offered his private scenery, which is historically correct.

The ensemble was brilliant and effectve. Mr. Moore promises to mount all of the attractions at the Strand in a similar manner.

HOUSE FLIES MADE USEFUL AT LAST

WHEN the St. Louis Republic was conducting a swat-the-fly campaign, Fred Wehrenberg, manager of the Best Theatre, Jefferson avenue and Cherokee street, took advantage of the interest evinced in the crusade and used the idea to advertise his theatre.

All school children who brought fifty dead flies received a ticket to the show, and while the flies were not rigorously counted, the business increased to the extent that every child brought along admiring parents, relatives and friends, and Mr. Wehrenberg was voted a wide-awake and liberal motion picture exhibitor.

BABY PICTURE CONTEST

A. J. KRUSE, a grocer, found a way to increase his business and at the same time bring big business to the Paris Motion Picture Theatre at Decatur, Ill., by putting on a baby contest.

Pictures of nearly a hundred children of the city were taken and slides were made. For a whole week these pictures were flashed on the screen at the Paris Theatre and every patron was given a ticket to vote on the prettiest and most comical babies.

Thousands of votes were received during the week. The picture of Mrs. H. D. Feltz in her yard with her children and her chickens won the first of the sixteen prizes in the two divisions.

First of New Lubin Series Promises Success

Lord Cecil, the Hero, Has All the Pleasing Qualities of Robert Louis Stevenson's Prince Florizel of Bohemia

THE latest entrant in the lists of serial film productions is the Lubin series entitled "The Beloved Adventurer." The series will consist of fifteen reels released on Mondays.

The first one was shown on September 14. Strictly speaking, the reels do not form a serial, but rather a group of stories in which the principal character is the same, but the subordinate ones vary. It is in this case similar to series which have appeared on many occasions in magazines.



SCENE FROM "AN AFFAIR OF HONOR," PART 3 OF "THE BELOVED ADVENTURER" LUBIN SERIAL (Released September 28)

Lord Cecil, an English peer, who in polish, urbanity and general culture is almost the equal of Robert Louis Stevenson's Prince Florizel of Bohemia, is the beloved adventurer. His code of honor is as fixed in its course as the movements of the planets, yet it allows him to always do the right thing at the right time.

In the second story what appears to him the right thing would hardly appear so to the average person, but Lord Cecil faces the situation without flinching.

"The Beloved Adventurer" was written by Emmet Campbell Hall, who has a large number of successful scenarios to his credit. Arthur V. Johnson is the man who has had charge of producing the series.

In the first story Lord Cecil appears in the role of a latter day knight-errant rescuing a girl from an unfortunate position which is partly of her own creation.

The girl, who is an heiress, has become infatuated with a penniless foreign count. This situation is really the result of careful scheming on the part of an adventuress, who is to get a large commission for marrying the girl to him.

In order to appear quite out of it, she pretends to object and has the count plan an elopement. Lord Cecil learns of this and has a friend drive the car in which the couple start for a minister.

They are taken to an inn where an obliging actress accuses the count of being her husband. The girl realizes her mistake and allows Lord Cecil to see her safely home.

The second adventure is more tragic in its nature, as it concerns treachery on the part of Lord Cecil's younger brother. After straightening things out he makes it clear to the younger man that he considers suicide his only course. Whether or not his suggestion is adopted is not disclosed in this reel.

THEATRE OWNER JOINS KANSAS EXCHANGE

Special to The Motion Picture News

Kansas City, Sept. 22.

Carl Mensing, owner of a string of picture theatres in Leavenworth, Kan., and R. V. Rothermel, formerly manager of the special feature department of the local branch of the General Film Company, have joined the staff of the Kansas City Feature Film Company. Mr. Rothermel will handle the Paramount service for the Kansas City company.

Mr. Rothermel's departure from the General Film Company marks the abolishment of the special feature department in all the branch offices of that company. About six months ago the company began handling the special features through the regular service channels in several cities.

Mr. Mensing will not give up his theatres in Leavenworth, but will manage them from here.

The Theatre of Today

This Page, Conducted Under the Auspices of the Buyers' Service Department, Is Designed to Bring the Manufacturers of Accessories and Equipment and the Exhibitors Into Closer Touch with Each Other. It Is for the Service of the Buyer and the Seller Alike. All Questions Will Be Answered in These Columns and Communications Will Be Welcomed

THE COST OF LOCAL FEATURES

IN answer to a number of inquiries resulting from an article on this page in last week's issue, entitled "Success with Local-Event Pictures," I have obtained an interview from Mr. H. Frohmann, who took the pictures of the baby parade mentioned. I have appended it herewith, and it will answer the questions "How much will it cost?" and "How shall I go about to get a local event taken?" for a number of these inquiries have been framed in these words.

The prices quoted here are on Eastman stock, the only kind that Mr. Frohmann uses. Mr. Frohmann, representing the Acme Film Company, 145 West 45th street, New York City, makes a specialty of local event features, expressed himself as follows:

"An exhibitor, Mr. Brown, we'll say, in a certain town, learns of a coming local firemen's parade, baby contest, a dedication of a new school, or something that the town and local people are directly interested in.

"He considers having the film made of this local happening and use it as a feature attraction in his house. In some way he finds out that I am in the business of making local event pictures and gets in touch with me. I call on him, find out the nature of the event, in this case a local volunteer firemen's parade, and suggest that he will need about five hundred feet of film.

"The price of this film will be $87.50, and that includes negative and one print, which becomes the property of Mr. Brown, to rent to any other exhibitor or anything else he wants to do with it. After contracting with me to take a picture, he must start to advertise the coming feature, either by special circulars, advertising in the local papers, and on the screen of his theatre.

"The real need of this advertising lies in the fact that everybody in town, who intends to participate in, or witness the parade, will try to get into the picture. And the more local faces on the film, the better from a box office standpoint. The local advertising attended to, there is nothing to do until the day of the parade.

"On the day of the parade, the camera man or men, as the case may be, gets on the job early, snaps the crowd assembling, gets views of any happening in the vicinity of the line of parade.

"If I think only one camera man is needed I station him at the reviewing or grand stand, and snap the parade as it passes, and between times obtain views of the crowd, the idea being to get as many faces as possible in the picture. We will say I have now used the five hundred feet of film contracted for and that Mr. Brown suggests that while we are there we get some pictures of different parts of the town and the front of his theatre, showing his patrons going in and coming out. We will say this takes up another two hundred feet of film.

"My prices are twenty cents per foot up to two hundred feet, seventeen and one-half cents up to a thousand feet, and fifteen cents per foot over a thousand feet. These prices include everything, camera, camera man, or men, titles, subtitles, negative and one print."

These prices apply to any town, within a radius of a hundred miles of New York, and the film can be delivered twenty-four hours after taking the picture.

Another side of the local-event-feature is this: Let the exhibitor buy his own camera.

These cameras range in price from $80 to $325. After getting his film he can have it developed, printed and have subtitles made at a cost of about five cents per foot, titles separate at six cents per foot. A glance over any issue of THE MOTION PICTURE NEWS will show the exhibitor where he can get the camera and have his films finished, etc.

The raw film can be purchased for $2.50 to $3.25 per 100 feet. Suppose the exhibitor gets a $300 camera, one thousand feet of film, and starts in. Suppose he takes one local event a week, say one thousand feet of film or two events of five hundred feet each.

Then his expenses will look like this:

Raw film, at $3 per 100 ft., 1,000 ft.	$30.00
Printing, developing and subtitles, at 5c per ft., 1,000 ft.	50.00
Titles, at 6c per ft., 5 ft.	.30
	$80.30

He can run this film two or three days or a week, if necessary. Taking a run of three days, the average 500-foot local event would stand him $40.30, or quite a little less than the average big feature of $25 to $50 a day, and perhaps draw better. Then again, if another theatre in town could use the film to advantage, he could get some of his outlay back by renting it, say, for $10 or $15 a day.

H. S. FULD.

"GOOD SHOWS OR NOTHING"

"GOOD shows or nothing" is the motto of Manager Robert Brown, of Middlesboro, Ky., of the Manring Theatre, to which Middlesboro is indebted for the very best attractions.

Strict adherence to this slogan has cost money, lots of it, but upon this plan remarkable success is being built for the house. Time and again, the manager says, he has been advised by kindly intentioned friends to "give the people any old thing," and thus make more money for himself.

"I believe that I have given the people the best pictures produced," he says, "and it is my intention to keep it up. Neither the people of a community nor its institutions can stand still. They must either advance or go backward." And it was on this philosophical conclusion that he long ago set the standard of the Manring upon a sliding scale, inclined upward.

"IN fact," he says, "the public itself fixes the standard of amusement in a community, and it is only necessary to keep in close touch with their changing tastes to supply what they demand. In following out this method of catering to the theatre-going public, however, I have often been forced to put on pictures and vaudeville bills here at popular prices that could not, and would not, be offered in the larger cities at twice the price.

"Although Middlesboro has a population of a little over 7,000, and is located in what was once the wildest and roughest section of the mountain country, it has become a model, progressive city with a population made

up of the highest type of citizenship. Giving large city shows in a small town and at small town prices often has proven a serious problem. However, the reward that comes with merited appreciation fully justifies the efforts of the theatre manager who really desires to please patrons."

Some of the recent high-class film productions shown at the Manring were "Quo Vadis?" "Last Days of Pompeii," "Terrors of the Jungle" and "Wild Animals at Large." In order to obtain these pictures Manager Brown was compelled to pay dear for them.

The public does not realize that every day added to the age of a picture lessens the cost to the house showing it. Instead of waiting thirty to sixty days to secure a picture for his patrons, when it would cost him half what it would require to get an up-to-the-minute film, the features and other productions are always of the newest.

WAR FAILS TO CURTAIL PRODUCTION

Special to The Motion Picture News

Los Angeles, Sept. 21.

While it is a fact that manufacturers will suffer a great loss because of the European war making it impossible to sell prints abroad, local studio managers emphatically deny the stories that it will reduce production in Los Angeles, by the established companies having regular releases.

It is said that statistics show that fully 40 per cent. of the prints from American negatives are sold to European buyers, while the product of European manufactures shown to the American public constitutes but eight per cent.

Of the American negative fully 70 per cent. is made in Los Angeles and suburbs.

OPERATOR BURNED IN BOOTH

Emil Rush, operator working under the jurisdiction of Local No. 165, Moving Picture Operators Union of Cincinnati, was severely burned during a fire at the Elm theatre at Elm and Findlay streets several days ago.

The fire resulted in the operator's attempt to save an old and badly patched film, which became ignited when it caught in the machine. He was burned about the hands, arms, face and neck. Most of his hair was singed from his head. Little damage other than to Rush and the film was caused.

ROUSSEL ON THE ROAD TO RECOVERY

Friends of Arthur Roussel, vice-president of Pathé, will be pleased to learn that the crisis of his illness has been passed, and that he is now on the road to recovery after an eight weeks' confinement to his bed.

Warner's First Special Is "Kitty Cobb"

James Montgomery Flagg's "Adventures of Kitty Cobb" Are Announced for Release October 5—Special Paper with the Production

WHEN James Montgomery Flagg, the celebrated illustrator, produced his series of drawings portraying "The Adventures of Kitty Cobb," he little dreamed of the popularity they were destined to arouse, yet by the time only three or four of them had appeared an enormous public was eagerly looking for them week after week.

The drawings were originally made for the New York Sunday World. Then they were syndicated to leading newspapers throughout the United States, the aggregate circulation mounting into the millions. Afterward they were published in book form, and the book proved to be one of the "big sellers." Finally, the motion picture camera got busy with Kitty, the result being one of the most delightful four-part dramas ever filmed. This picture has been secured by Warner's Features, Inc., and will be released shortly as a special.

Having been made under the personal supervision of Mr. Flagg, the picture carries out the artist's ideas to perfection. The part of Kitty is played by Marian Swayne, a pretty, sweet-faced little lady who bears a strong natural resemblance to the fascinating heroine of the drawings. She is supported by a strong cast, the photography is wonderful, and every detail has been carefully worked out.

At the offices of Warner's Features, Inc., it was stated that "Kitty Cobb" will probably be leased on October 5. A large amount of unusually attractive advertising matter has been prepared. The lithographs, for example, include, one, three, six, twelve, sixteen and twenty-four sheets. All are reproductions of original drawings made by Mr. Flagg for this purpose, and are in seven colors.

"Kitty Cobb" is the first of the specials which will be released by Warner's Features, Inc., in addition to the new complete program. Others will be announced in ample season for all interested.

Picture Playhouse to Market Comedies

With the Company's Three, Four and Five Reel Pictures, Exhibitors Will Have a Complete Evening Service

IN accordance with the progressive policy which has been characteristic of the Picture Playhouse Film Company since its entrance into the moving picture field, that company has just announced a new and distinct departure in marketing its films by purchasing a number of single and two reel comedies, which the company will hereafter add to its regular three, four and five reel service, so as to provide a complete evening service for the theatres which are booking its attractions.

The company announces that it has been successful in closing a contract for the purchase of a new series of comedies to be known as the "Polidor Series," which have been universally pronounced by the theatres at which they have been tried out as a great hit.

The results obtained were so completely satisfactory to both the moving picture theatre owners and to the Picture Playhouse Film Company that arrangements were immediately made to place the policy in operation.

If this booking of comedies with features continues to prove successful, it is probable that other feature houses will follow the lead of the Picture Playhouse Film Company in offering a like inducement to the trade, as the present demand for comedies is so great.

The comedies which the Picture Playhouse Film Company has arranged for immediate release will be shown at a private exhibition. An announcement of subjects and a review of the comedies will appear in these pages at an early date.

Peoria Exchange Finds Fall Business Excellent

Company Recently Placed Nine Projection Machines in Nearby Towns—It Carries Full Stock of Accessories

THE Peoria Film Exchange, of 505 Fulton street, Peoria, Ill., reports a steady increase in sales. This concern is owned and managed by S. N. Robinson president, and M. H. Livingston, secretary and treasurer.

The company carries in stock, all leading makes of projecting apparatus. The concern has a very interesting proposition for all purchasers, and any exhibitor wishing to purchase a motion picture machine, or any other article in his line, will do well to see the company.

Some of its recent installations are: The Royal Theatre, Monmouth, Ill., two 1914 model Motiographs, motor driven; the Apollo Theatre, Peoria, Ill., two 1914 model, motor driven, Motiographs; the Motiograph Theatre, Brimfield, Ill., one 1914 model, motor driven, Motiograph; the Metamora Picture Company, Metamora, Ill., one 1914 model Motiograph; the Rose Theatre, Minonk, Ill., one 1914 model, motor driven, Motiograph; the Lyric Theatre, Lacon, Ill., one 1914 model Motiograph.

How Exhibitors Advertise

MEDIEVAL HERALD AS A "BALLY-HOO"

THE Capital City Film Production Company, Albany, N. Y., hit upon a novel scheme recently to advertise one of its local films, screened at the Grand Theatre. A herald, costumed in the habit that his prototypes used to affect, promenaded the principal streets of the city. He had a rich voice and he knew how to use it. Stopping all of a sudden he would shout:

"I was a scoffer in the past. I did not believe in progress. Now I see myself as others see me. If advertising had been one of the forces of my day I would have laughed at it; science or business, all, everything must be of the old times like me.

"But now I know better. The Scotch bard said we have not the gift to see ourselves as others see us. It's not so, but a true word.

"I'll prove what I say. Were you at Chadwick Park during the week? Did you see the Senators in action? Were you over in Troy to see the races? Were you shopping on Pearl street during the week? Were you at the band concert in Washington Park last Sunday? No? Well, then perhaps you were at the corner-stone-laying of the Third Reformed Church? If you were at any of these places you can see yourself as others see you."

The listeners all expected an invitation to gaze in a crystal ball for the remarkable sum of twenty-five cents, or some like proposition. But none was forecoming. They waited the solution.

"Come one, come all, to Proctor's Grand and see how you looked when you went here and there. The eye of the camera was upon you. See yourselves if not for vanity, then for curiosity.

"You see I'm advertising now. It pays. Before I was a ghost I was a hard-shelled retrogressive crab; now I am a radical. Get in line. See moving pictures. Get the habit."

COOL COMFORT BY SUGGESTION

IT is no easy matter to hold business at an airdome when the temperature is hovering around the freezing mark, and the average citizen is thinking about starting a fire in his furnace.

Dennis J. Sheppard, proprietor of the Open Air Theatre in East Jersey, near First street, Elizabeth, N. J., is keeping up his attendance by eccentric advertising.

On the coolest nights Mr. Sheppard and his assistants parade around in their shirt sleeves and wield palm leaf fans, and the programs at the theatre are made up of pictures with a frigid atmosphere.

On the coolest night last week the feature picture was a two reeler chock full of snow scenes. A Pathe split reel showing scenery in Switzerland with ice-capped mountains as the piece de resistance, created more talk than many expensive features.

Strange as it may seem, the receipts were doubled the next night.

HOME TALENT IN FILMS

SPEAKING of gathering in summer business J. Floyd Hopkins, manager of the Colonial Theatre, Harrisburg, Pa., says his plan of producing home plays, written by home playwrights and acted by amateur home talent in home surroundings beats any one thing he ever tried for swelling box office receipts.

Hopkins, by the way, claims that this plan is entirely original with him, although since he adopted it several weeks ago it has been copied with success in other cities.

An expert motion picture photographer was brought here and he got right on the job with his little machine. Hopkins offered liberal prizes for scenarios by Harrisburg authors, and he got some crackerjacks. Then he organized a home company of more than one hundred amateurs who took to acting with great enthusiasm.

"You would be amazed," said the manager, "how many Harrisburg people are ambitious to become moving picture actors, and I guess it's the same way in every city if you only give 'em half a chance.

"It looks so easy to them when they see the professionals' acting thrown on the screen that they just 'mobilize' by the score when we call for volunteers.

"And speaking of that acting! Say! It has high-priced comedy beaten a hundred ways. In one act the heroine was supposed to be near drowning in the Susquehanna river, off Market street. Her city lover deserted her in the hour of peril, but her old-time country sweetheart got right on the job and rescued her.

"And would you believe it, at the very time she was supposed to be nine-tenths of the way to Paradise that amateur heroine just quit splashing around in the water and paused to adjust the comb in her hair. We didn't cut out a line of it, either. That is the kind of stuff that makes the fun.

"When you get a hundred home people acting for you in home surroundings you would be surprised how many hundreds more become interested and come to see the pictures. We put 'em on about once a week and advertise them well in the newspapers. It has been a big boom for the Colonial in what might have been a dull season.

"You interest not only the actors and their friends, but all the people in the parts of the town where the acting is pulled off.

"We go to the front door and ask the owner please to let us have the use of the house for a while for the film man. You ought to see the expression on his or her face, but the owner almost always consents. Once we induced the house owner to persuade the cook to climb out of the third story window in an elopement scene. She did it, too.

"Now, don't you think that's going to bring people to the theatre? The householder and his friends, the cook and her friends, the actor and their friends and anybody who hears about somebody they know having figured in the pictures in one way or another? It's a great scheme. If you run a motion picture theatre try it."

STICKING WITH A STANDBY

ONE of those popular advertising schemes which is "old yet ever new" is being tried out at the Royal Theatre, Elizabeth avenue, Elizabeth, N. J. of which William R. Brown is manager.

It is a voting contest, the two winners of which will be given a trip to Washington, D. C., with all expenses paid. Only women are allowed to compete for the prizes. Each five cent ticket sold at the theatre is worth ten votes, and ten cent tickets twenty votes.

Double votes are given at matinees. Strips of twenty tickets are offered to the competitors to sell among their friends, and these are good for from eight hundred to one thousand votes. The contest has just been started, and will close on October 17.

Nine local business men are also interested in it, and will bear a part of the expense, although the theatre gets the credit for running it off.

LOTTIE BRISCOE IN LUBIN SERIAL.

Lottie Briscoe, star of the Johnson-Lubin Company, is now having a great opportunity to display her remarkable histrionic ability as Betty in the Lubin



LOTTIE BRISCOE

fifteen-part story, "The Beloved Adventurer."

As the part was created especially for her, it is perfectly adapted to her particular characteristics and talents.

MONTREAL EXCHANGE BUYS LIFE PHOTO RIGHTS

The Equitable Film Exchange of Montreal, Canada, has purchased the exclusive Canadian rights to all of the Life Photo Film Corporation productions.

David Roskam, the president of the Equitable Film Exchange of Montreal, took a flying trip to this city in order to close this deal.

Mr. Roskam has just opened a suite of offices at 591 St. Catherine street, W., Montreal, through which he will handle all the Life Photo productions.

TURNER ENJOYS WELL EARNED REST

After a two weeks' visit among his friends in New York, Otis Turner, director of the Turner Special Feature Company, has returned again to the Pacific coast.

He does not intend to return to the direction of his company at once, however, but instead will spend the remaining three weeks of his vacation among his friends in and around Los Angeles.

Alco Exchanges Are Multiplying Fast

Lichtman, on Four Weeks' Tour, Reports Opening of Many Branches—Seely Finds New England Territory Responsive

THE Alco Film Corporation, of which there are five producing allies, The All Star Feature Corporation, The California Motion Picture Corporation, Popular Plays and Players, Inc., the Favorite Players Film Company and Excelsior Film Corporation, announces its complete program, which will be seen throughout the country beginning October 5, when Ethel Barrymore, in Augustus Thomas' "The Nightingale," will be released.

First comes Miss Barrymore, followed by the excellent Irish character delineator, Andrew Mack, in the popular work, "The Ragged Earl," and then Carlyle Blackwell in "The Key to Yesterday."

Al. Lichtman, for the past four weeks touring the country opening branch exchanges and contracting for the distribution of the Alco products, returns to New York this week with the announcement that the entire United States has been covered.

Although practically a closed corporation, the Alco people have been flooded with offers of financial assistance from prominent film men, if they would but allow the Alco program to be controlled in certain territory by them.

Walter Hoff Seely, head of the Alco, paid a flying visit to Boston the latter part of last week and reports excellent results of the Alco system throughout New England. Alexander Beyfuss, head of the California Motion Picture Corporation, reports the Coast up and ready to take Alco.

Paramount Releases Another London Film

"Martin Eden," a Bosworth Production, Pictures the Life of a Careless Sailor Regenerated Through the Love of a Girl

"MARTIN EDEN," Jack London's virile story of the escape of a young sailor from ignorance and poverty, has been made by Bosworth, Inc., into a feature film production of six reels, and is now being released through the Paramount Program.

We see Martin living the happy-go-lucky life of a sailor, and becoming leader of a gang of hoodlums. Then he meets a beautiful college girl, whom he loves, and is inspired by her to make more of his life.

The story of his struggle to do this makes an especially compelling and sympathetic story, its ruggedness softened by the two love stories in it, and by frequent touches of comedy.

Hobart Bosworth, who needs no introduction either to theatregoers or to picture fans, directed the production. He picked his types for the roles with unusual care, and the entire picture was directed in his usual masterly manner.

He was the first director to give the photographer credit on the screen. In "Martin Eden," as in other Bosworth productions, George W. Hill is announced as cinematographer.

It will be of interest to exhibitors to know that "Martin Eden," one of London's "best sellers," has been playing to record houses.

Jack London's novels are particularly adaptable to screen production on account of the sweeping action of the plots.



A BEACH-COMBER IN THE SOUTH SEAS
(Scene from Martin Eden, Bosworth—Paramount Feature)

Directory of New Theatres

EDITOR'S NOTE.—The information contained in the "Directory of New Theatres" is gathered by the field representatives of "The Motion Picture News" and the facts and figures in each instance have been verified by them and are authentic. They may be relied upon by members of the trade.

THEATRE CHAIN UNDER WAY IN MEMPHIS

PLANS for a new motion picture theatre, to be the first of a chain of five theatres to be erected in Memphis, Tenn., by the National Photoplay Theatres Company of Memphis, have been prepared by Mahan & Broadwell, architects. Construction work will begin at an early date. Messrs Good, Jones and McMahon, members of the company's building committee, have not decided whether the first theatre will be erected on Madison avenue or on Union avenue. Both lots are well out in the residence district.

The theatre will cost $10,000 and will be fireproof. It will have a glazed terra cotta front and will have a seating capacity of 500. The building will be equipped with a cooling and ventilating system, operated by fans in a refrigerating plant in the basement. A vaudeville stage will be provided.

SITES SOLD FOR THEATRES

PROPERTY at the northwest corner of Fifty-second and Locust streets, Philadelphia, has been conveyed by George Felt to Maurice Felt for a nominal consideration, subject to a mortgage of $50,000. The purchase includes Nos. 228 to 236 South Fifty-second street, with a total assessed value of $31,000. The first two are one-story brick stores, the last two are two-story brick dwellings, and No. 232 is a lot. The ground included in the purchase is 90.3 by 70 feet. Another lot, 100 by 151 feet, at the southwest corner of Fifty-second street and Wyalusing avenue, has also been conveyed by George Felt to Maurice Felt for a nominal consideration, subject to a mortgage of $32,000. The assessed value is $13,000.

It is said that both sites are to be used for moving picture theatres.

FILM THEATRE AT HUNTINGTON

A MODERN picture theatre, with a seating capacity of 700, and to cover a plot of ground 50 x 125, is to be built on School street, near the Huntington Station of the Long Island Railroad, by W. D. Eccleson, manager of the Bijou Theatre, Huntington, L. I.

According to the plans for the structure, which are being prepared by a local architect, the building will be two stories high and will be built of stucco, with a red tile roof. The general lines of the building will be in mission style of architecture. Every modern appliance for the presentation of moving pictures, it is announced, will be used in this new amusement place. Work on the project will start in a few days, and it is planned to open the house for the first show on Thanksgiving Day.

ADD ROOF GARDEN TO HOBOKEN THEATRE

THE U. S. Garden Theatre Company, of Elizabeth, N. J., which controls the theatre also owns the U. S. Theatre in Washington street, Hoboken, N. J., and plans are under way for the addition of a roof garden to that house at a cost of $50,000. The roof garden will be used for dancing. Frank G. Hall, president of the corporation personally manages the Hoboken house. It has a seating capacity of 2,200.

LET OGDEN THEATRE CONTRACTS

LOVEDAHL & JACKSON, building contractors at Ogden, Utah, have been awarded the brick contract on the Alhambra Theatre building in that city, and active work on the structure will begin within a few days. The approximate amount involved in the contract is $16,000.

THEATRES HERE AND THERE

THE Y. M. C. A. building in North Main street, New Canaan, Conn., is being altered for a moving picture theatre.

C. S. Ziroli has completed the plans for the proposed motion picture theatre to be built for the Royal Amusement Company at 61-62 Main street, Worcester, Mass., in the store now occupied by the Worcester Market Company.

It is expected work will begin soon.

George L. Sipps is figuring on plans for a moving picture theatre, 82 x 152 feet to be erected on Frankford avenue, above Columbia avenue, Philadelphia, for John M. Kennedy, Jr., at a cost of about $40,000.

The Hoffman Company is preparing plans for a motion picture theatre at Conshohocken, Pa., 65 x 100 feet, to cost about $25,000.

Alterations and Improvements

The Optic Theatre, 533 Main street, Los Angeles, under the management of Seth Perkins, is undergoing many changes for the better. This is to he made the bright spot of Main street, by additional electrical display on the front and in the lobby. The theatre is to be redecorated throughout, and a modern ventilating system installed. The admission will remain the same, five cents, at least for the present.

Work on the Grand Theatre, 221 Main street, Little Rock, Ark., which has recently been purchased by the American Photoplay Theatres Company, has been started under the direction of J. H. Grief, a motion picture show house expert, employed by that company. The theatre will undergo extensive changes, making it a first-class "movie" theatre.

The Academy of Music, Selma, Ala., is being re-seated and decorated at a cost of about six thousand dollars. Heyward Brothers & Wakefield are furnishing the chairs, which are unusual in that they are upholstered in cane, a covering particularly well adapted to use in a warm climate. The decorative scheme followed is green and ivory. The stage will be set after the manner popular with the larger houses of today.

The Academy of Music was originally a "legitimate" theatre, but during the past four years has been exhibiting pictures during "open time." The house seats 956 on three floors.

The Highland Theatre, Louisville, Ky., is being redecorated for the fall and winter season. In addition new equipment is being installed for the better projection of pictures shown. "The Lure," "Old Curiosity Shop" and "The Pied Piper" are some of the high-class films already booked. Mary Pickford will be featured each Sunday at the Highland.

Having completed plans for the purchase of the Astor Theatre property, Plainfield, N. J., Harry M. Covens, of Paterson, N. J., has signed contracts for the alterations of the building at a cost of nearly $25,000.

The attention of the new owners will be devoted exclusively to the presentation of motion pictures, and some of the finest films will he shown.

Sales and Leases

Oliver Morosco's principal theatre in his home town, Los Angeles, is to be a motion picture theatre, at least for the present, as The Hamburger-Majestic has been leased to T. L. Tally, owner of Tally's Broadway.

This is the home of all big visiting theatrical aggregations, where the nations' big stars have trod the boards, and it is hard for local people to believe that photoplays are to take the place of productions with such leads as E. H. Sothern, Julia Marlowe, Nat Goodwin, Gaby Deslys, William Hodge and others.

Mr. Morosco, in addition to the Majestic, had a lease on the Morosco Theatre, a smaller house, and also the Burbank, known as the west coast theatrical magnate's meal ticket, where stock company productions constitute almost all the offerings. The Morosco has a musical comedy stock company.

G. R. Ainsworth, former manager of the George Kleine film attractions, with offices in Pittsburgh, Pa., has purchased the Lyric theatre at Streator, Ill. He will take charge of the theatre on October 1.

Frank L. Glenn, Ray Harrington and Gordon Kaemmerling, of Erie, Pa., have purchased and taken possession of the Family Theatre in the amusement building at No. 28 Jackson street, Batavia, N. Y. The business was purchased from Miller & Knickerbocker and will be managed by Mr. Harrington and Mr. Kaemmerling.

MOVES OF EXCHANGE MEN ON THE COAST

Special to The Motion Picture News

Los Angeles, Sept. 21.

M. Winik, who has been in charge of the local Apex Feature Service exchange, left this week for Seattle, where he will assist in opening an office for the company. Ernest Bru, who has been so connected with the San Francisco office of the company, is now in charge of the local branch.

A. L. Johnson has been transferred from the Seattle branch of Warner's Feature service to the Los Angeles exchange, and arrived in the Southern California city last week to take up his new duties.

Sam Norville, until recently connected with the Minneapolis exchange of the World Film Corporation, is now connected with the Los Angeles office, and will look after out of city business, giving Manager Louis E. Loeb more time to call on city patrons and attend to office details.

SHAKESPEARE'S LIFE IN FIVE REELS

Sawyer, Inc., announces that it has closed contracts with the Trans-Oceanic Films, Ltd., to handle its productions, "The Life of Shakespeare; His Intrigues and Romances" and "The Serial Scout."

The Shakespeare film is in five reels. The great bard's life was one long series of adventures, romances and intrigues, far surpassing the imagination of modern writers. The facts that history has brought down to us are so strikingly recorded in this picture, which will shortly be released.

"The Serial Scout," in two reels, is a thrilling story which might almost be called melodramatic. Certainly it holds interest every moment of the time.

MRS. FULLER VISITS WASHINGTON EXCHANGE

Special to The Motion Picture News

Washington, D. C., Sept. 22.

Mrs. Nora M. Fuller, of New Alexandria, Va., the mother of the popular star, Mary Fuller, was a recent visitor at the Universal Exchange.

She made herself known to the new manager, H. F. Lavelle, and inquired when the first release of her daughter with her new company would be expected in Washington.

Mrs. Fuller sees Mary in every role she creates and has naturally watched with a keener interest than her most ardent admirers the exceptional rise of this screen favorite.

PARIS THEATRES REOPEN

The theatres, cinemas and others, of Paris are reported to be gradually opening up again, now that the fear of an immediate siege by the German armies has passed. Big receipts are everywhere the reward of those exhibitors who have had the courage to resume business.

Another De Mille Joins Lasky Forces

William C., Known the Country Over as Playwright and Stage Director, Will Take Charge of Scenario Department at Hollywood

WILLIAM C. DE MILLE, one of the most successful playwrights of the decade, and for the last ten years a leading dramatic author and teacher, left New York Wednesday, September 23, for Hollywood, California, where he will become the head of the scenario department for the Jesse L. Lasky Feature Play Company, working in conjunction with his brother, Cecil B. De Mille, Artistic Director Wilfred Buckland, and Oscar Apfel.



WILLIAM C. DE MILLE

The calling in of William C. De Mille by the Lasky company portends another innovation in the field of motography, in that it will be the first time that a successful playwright, still in the heyday of his accomplishments, has renounced the stage for the film and again the first time a motion picture concern has had the courage to place their scenario department in the hands of one without previous motion picture experience.

But the fact that the Lasky concern has been successful and employed only well known and successful theatrical men in the various technical departments led Mr. Goldfish to consummate this arrangement with Mr. De Mille.

"We believe," said Mr. Goldfish, that Cecil De Mille, without any previous motion picture experience, proved beyond question of doubt that a man with the proper stage experience, the proper mental equipment and with sufficient imagination to create some dozen or more stage successes, is sufficently equipped to become a great motion picture creator—Cecil De Mille proved this.

"Now William De Mille, who has had as much, if not more success in the spoken drama than Cecil, and who is the originator of many stage successes and who possesses the proverbial 'De Mille' versatility and imagination, will take over the scenario department."

Some insight into the varied career of Mr. De Mille can be gotten from the following, taken from "Who's Who on the Stage":

Educated at Columbia University and a graduate of the University of Freiburg, Germany, Mr. De Mille's first stage success was "Strongheart," in which Robert Edeson made so great a hit. This production was written and staged by William De Mille.

"Classmates," another Edeson success, and "The Warrens of Virginia," which was produced by Belasco, was the fourth play written by De Mille, with "The Genius" and "The Land of the Free" following. "The Woman," produced two years ago by David Belasco with an all-star cast, is the most recent work of William De Mille.

Mr. De Mille collaborated with Prof. Brander Matthews at Columbia on many dramatic documents and lectured the classes there on dramatics. He was instructor at the Carnegie Hall dramatic school for three years and collaborated with Mr. Belasco on many prominent successes. Mr. De Mille, when he arrives at Los Angeles, will begin work on the scenario of his own play, "The Warrens of Virginia," but will not confine his work to his plays alone, for the Lasky company have arranged for the definite charge of their scenario department for Mr. De Mille.

In addition to Mr. De Mille, Wilfred Buckland, Richard Walton Tully (author of "The Bird of Paradise," "Omar, the Tentmaker," "The Rose of the Rancho"), Cecil De Mille and Oscar Apfel are in charge of various departments at the Lasky studios.

OWNER OF THREE THEATRES WANTS THREE MORE

Special to The Motion Picture News

San Jose, Cal., Sept. 21.

A. S. Winterhood, owner and manager of three downtown theatres at San Jose, is spending a couple of weeks in Los Angeles, taking a vacation and incidentally looking about for a good theatre or two.

He admits he will purchase three if the prices are right, locations good and attendance fair.

Mr. Winterhood is a very successful exhibitor and has three very profitable picture theatres. He is known for his enterprising methods.

FILM NEWS FROM FOREIGN PARTS

Theatres in Paris Hard Hit by the War—Women Doing All the Work While the Men Are at the Front—Patronage Consists Principally of English, Americans and South Americans—Business in Glasgow Not Affected by Conditions on the Continent

ALTHOUGH the war has hit the film business in England, the effect has been felt more in other lines of amusement, according to W. H. Scofield, of the Gloria American, who recently arrived from the other side.

He states that vaudeville and "legitimate" players have been compelled to accept less than half their former salaries, and are glad to get engagements even at that figure, so great has been the falling off in attendance at the British theatres on account of the hostilities.

At the same time, the public in its economical mood still feels the need of amusement. People go to the motion picture houses at a reasonable price who heretofore have been frequenters only of the playhouses putting on regular drama.

In the case of the usual picture patronage, this part of the amusement-going public seeks entertainment in places charging less. Those who could only afford the lowest price before the war have ceased patronizing pictures altogether.

THE high feeling against Germany is shown in the attitude of the English toward motion pictures manufactured in the Empire. A London newspaper learned that several such films had been brought into England through Holland by an importer whose patriotism was lost in the prospect of making money with reels he obtained cheap and expected to sell at a handsome profit.

This utter indifference to everything but an apparent chance to make money aroused the ire of the daily, which threatened to publish the name of the owner and also the names of any theatres daring to show the pictures.

Needless to say, no manager was intrepid enough to take chances of having an enraged populace tear down his house, even if he were not actuated by patriotic motives to refrain from putting on a picture he knew to be manufactured in a country at war with his own.

This anti-German sentiment manifested itself in the boycott of a theatre in the West End district known to be under the control of German capital. People shunned the place as if it were a pestilential swamp, and it had to close its doors.

Mr. Scofield declares that the film situation in Italy is at a standstill. None of the manufacturers is producing. In Milan, the biggest studio center of the kingdom, all the companies have been disbanded. This city is a point of embarkation for troops and now filled with soldiers waiting for orders.

THE film business in Paris is practically dead. The native population is in no mood to attend motion picture exhibitions. The attendance is confined to foreigners, Americans, South Americans, Italians and a few Englishmen.

This is quite natural, for with the exception possibly of the Britishers the war has not come home to the present seekers after amusement.

The high price seats are virtually empty, only the cheapest ones being occupied. The once gay city is cast in deep gloom, and the inhabitants seem to have lost their habitual vivacity.

With each report from the front the populace hangs eagerly on the outcome of the more momentous operations there, and have no time or inclination for amusement.

A touch of irony is found in the exhibition of one film getting vociferous applause in a picture house on the Boulevard St. Michel. The picture deals with certain events of the Franco-Prussian War, and portrays the valorous activity of the French soldiers.

THE people in the audience, however, are not aware of the fact that the film was manufactured in Germany and that the players are Germans. "A Frenchman's Pluck," the name of the film, was manufactured by the Messter Company in Berlin, and the part of the heroine, a Frenchwoman, is played by Fraulein Henny Porten.

Not only that, but as if fate laughing in her sleeve wanted to give the whole matter an additional home thrust, arranged it so that the agent in Paris who had introduced the picture to the French market was a German.

While the film takes so well in the Republic it is quite unnecessary to remark that on account of its sentiments the picture was put under the ban in the German Empire.

Paris exhibitors are exercising the most rigid economy. This is evident on every hand. For instance, there are no programs seen in the theatres. A solitary piano furnishes the music instead of orchestras. Half the usual number of lights are lit during a performance, and the force in each house has been reduced to the smallest possible number compatible with efficiency.

MEN are no longer seen at their accustomed duties. Women have taken their places. A typical example is shown in the management of another theatre on the Boulevard St. Michel. The wife of the proprietor, who is serving in his regiment, is in the projection booth, his daughter makes change at the box office, while another daughter, aged fourteen, is acting as "doorman." The women do all the menial work formerly performed by the porters, such as putting up the posters, washing the floors of the lobby and the auditorium. This is a typical case, illustrating conditions in the French capital.

It is reported that producers in France have decided not to release any new pictures while the war lasts, although they will probably continue to export negatives. Recently Mr. Bates, of the Eclipse Company, took a large consignment of negatives from Paris to London for the Selig and Urbanora companies.

IN the city of Glasgow and its environs the motion picture houses have experienced the best business since the beginning of the industry. The war has had anything but a depressing effect on the attendance of the theatres in this section of Scotland.

The exhibitors were foresighted enough to put on timely "war" films calculated to appeal to patriotic sentiments, and the halls have been packed as a consequence. This applies to the theatres in the suburbs and those right in the heart of the city. It is stated that the business has eclipsed the box office receipts of the corresponding year by a large figure.

In Glasgow benefit performances to raise money for the Prince of Wales fund have proved highly satisfactory. The people responded loyally to the appeal made to their patriotism. At the Cathcart Picture House a special program was put on for the occasion. It is expected that every motion picture theatre in the city will set apart one day for the purpose of raising money for the fund.

One hundred pounds have been contributed to the Lord Provost of Glasgow's fund by the management of La Scala. The money will be sent to the fund of the Prince of Wales.

At this house a popular innovation was recently inaugurated. It consisted of a vocal quartette, which while an important part of the entertainment, does not interfere with the picture schedule.

LOS ANGELES THEATRE SOLD

Special to THE MOTION PICTURE NEWS

Los Angeles, Sept. 21.

The Federal theatre, Main and Temple streets, Los Angeles, has been sold to A. Borst, who took possession September 14.

The new owner has already made plans for a number of improvements of the house, which has a seating capacity of about three hundred.

Montreal Business Recovers From War Fever

Exhibitors Continued to Run Features in August, Although There Was a Free Counter Attraction of Troops Filling the Streets on the Way to the Front and War Pictures Projected Across One of the Main Thoroughfares by a Newspaper

Special to The Motion Picture News

Montreal, Sept. 23.

"THANK Heaven that the shouting is all over," said one prominent exhibitor, when I asked him how he liked showing pictures during war times, and that seems to be the opinion all the way round.

When you have thousands of people marching through the streets waving flags and shouting themselves hoarse, when you have regiment after regiment of soldiers parading from headquarters, getting ready for the stern business of protecting their flag, when you have bulletin boards all over the city with the latest war news, it does not require much thought to appreciate the fact that the motion picture houses have had to face a very strong counter attraction.

Added to this was the free show of war pictures by a leading newspaper projected across one of the main avenues on Montreal's Broadway.

Business generally, therefore, during August was poor. But it is improving steadily now "that the shouting is over," and the people have recovered their balance. Exhibitors were very quick to take advantage of any possible pulling force.

THE more prominent ones made arrangements with the local newspapers to have the war bulletins flashed to them, and anything important was at once shown upon the screen, while there was a general demand for any war picture which by its nature could be introduced with effect.

For instance, the films "The British Army," produced under the auspices of the British Army Council, the British Navy, the Warner feature, "The Battling British," the great Canadian camp at Petawawa, and later still the boys who are going to the front in training at Valcartier, all did great business, while the various film weeklies giving pictures of war times in Belgium and elsewhere are good drawing cards.

One good point I noticed during this period of depression, and that was the refusal of the leading exhibitors to cut down on any of their features.

Just as good a show was given then as now. As one manager said to me, "I only just about broke even during August, but I was determined that those who did support me should have just as much for their money as in the days when I have standing room only."

Montreal exhibitors are to be congratulated on taking this enterprising view. The exchanges generally state that they have not been hurt by the war excitement.

THEY were of course covered by existing contracts, and by the aforesaid determination of leading exhibitors to maintain the high quality of their pictures. As one exchange manager said, "The censors hit us a great deal harder than the war."

There is one consolation in the fact that a general improvement of business is noted by exhibitors, and the only dark cloud, though there is nothing to be gained by looking for it, is the possibility of increased financial stringency through the prolongation of the war, and its effect upon the community.

It may be safe to fool some of the public, but it is evident that the case is different with soldiers, or at least those who are going to the front.

At the great military camp at Valcartier, Que., where at present some 30,000 men from all over Canada are getting into their stride preparatory to going to war, a motion picture operator had pitched his tent.

HE was doing fine business, but unfortunately he neglected to change his films often enough. Indignation commenced to grow over this little neglectfulness of the exhibitor and it culminated this week in the audience taking the situation into their own hands.

A frontal attack, aided by a tactical flanking move, was made upon the tent poles. They gave way beneath the onslaught and the whole tent came to the ground, burying underneath it a portion of the audience.

After they escaped, flames were seen completing the job. A prompt retreat saved the exhibitor and his lantern, but everything else was destroyed. Next time this exhibitor will make certain that there are no soldiers going to the front in his audience.

It is generally admitted that Mr. Kashin, of the London Theatre, Montreal, is a live wire. Taking the London when it was rapidly losing money, Mr. Kashin by judicious advertising, and a keen perception of what will pull the people and what won't, has done wonders with his theatre.

IN fact, record houses somewhat pall upon him now. The only fear his patrons have is that, like Alexander, he will sigh for fresh fields to conquer. Mr. Kashin, who is a live advertiser, recently had a model of the New York Hippodrome driven through the streets, and also secured a place for it in the big procession on Labor Day.

Extension of Time for Film Shippers

Commerce Commission Grants Until March 1, 1915, for Change of Film Cases to Form Approved by Statute

CHIEF INSPECTOR B. W. DUNN, of the New York City Bureau of Explosives, has sent out the following notice to the motion picture industry:

"The Bureau of Explosives is authorized by the Interstate Commerce Commission to notify parties interested, that the Commission has approved an extension of time from October 1, 1914, with relation to the requirements of paragraph 43 of the Regulations for the Transportation of Explosives and Other Dangerous Articles by Express. This paragraph as amended reads as follows:

> 43. (a) Moving-picture films must be packed in tightly closed metal cases inclosed in a strong, spark-proof wooden box; or in spark-proof cases made of sheet iron not less than 0.02 inch thick (No. 25 U. S. standard gauge) and lined throughout with fiber board at least ⅛ inch thick, or some other equivalent insulating material. The covers of these cases must fit tightly and must lap over the body at least ⅝ inch on the sides, forming a tight joint.
>
> Note:—Strong, spark-proof vulcanized hard fiber cases made of fiber not less than .070 of an inch in thickness, reinforced by metal at the corners, purchased prior to October 1, 1914, may be used until March 1, 1915, for the shipment of moving picture films enclosed in interior spark-proof metal cases.

"It will be observed that by the addition of the foregoing note, shippers will be permitted to use their present supply of hard fiber cases with interior metal cans until March 1, 1915. This, therefore, provides three alternative methods of packing:

> 1st. In securely closed metal cans in wooden boxes.
>
> 2nd. In metal cases lined with fiber constructed as indicated above.
>
> 3rd. Until March 1, 1915, in hard fiber cases which must be strong and spark-proof and of not less than .070 inch in thickness with corners of the cases reinforced with metal, the films enclosed in interior spark-proof metal cans.

"The attention of shippers is invited to the necessity of offering to express carriers only those cases which comply with the requirements."

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

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Copy for next issue must reach us by Tuesday, 5 p. m.

For Releases see Pages 72, 74, 76, 78
For Buyers' Guide see Page 63

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Vol. X October 3, 1914 No. 13

The Wrong Way to "Come Back"

AT the convention of the International Motion Picture Association in New York City, June 8-13, Samuel Bullock, of Cleveland, O., announced on the floor of the convention that, out of 846 exhibitors in the state of Ohio canvassed by the Cleveland Photoplay Exhibitors Board of Trade, *only two* were not in favor of the repeal of the Ohio State Censorship law.

At the convention of the Ohio State League, held at Columbus, September 15 and 16, more than fifty-five of the sixty odd exhibitors present were ready to endorse the state censorship law.

A resolution nearly went through the convention in favor of that law, and was only blocked by the determined opposition of the five dissenting exhibitors.

* * *

IT was a prettily contrived scheme on the part of M. A. Neff—the first step, perhaps, in the return of the would-be Napoleon from Elba.

When THE MOTION PICTURE NEWS undertook to expose the inner working of the censorship law which Neff had foisted on the Ohio exhibitors, Neff's repeated assertion was:

"The law is what the majority of the Ohio exhibitors wanted."

HE continued to repeat it—until the Board of Trade began to amass unanswerable facts.

Then he tried to block the disastrous canvass by edicts forbidding League members to reply to the Board of Trade questions. And the replies continued to pour in.

Ever since that time Neff has been scheming to get some official endorsement of the despised and rejected law which he had fathered and framed.

With that endorsement he could parade up and down the state and the country, and persuade the gullible and the ill-informed to swallow his platitudes and sophistries.

* * *

THE state convention was his opportunity—or so he thought—and he seized upon it.

The number that attended shows how he picked the members with the care a hostess of the "400" would show in making up her invitation list.

To the credit of the five men whom he could not or dared not exclude, or upon whose pliability he mistakenly relied, be it said that the whole scheme collapsed about Neff's head.

Instead of the endorsement he craved, Neff had to solace himself with the rather bitter honor of heading a grievance committee whose duty was to receive the complaints of the exhibitors against the censors whom he expected his followers to "love, honor and obey."

* * *

ONE glance over the record of the Ohio censor board will lead the unprejudiced spectator to ask what possible excuse an intelligent exhibitor could have for endorsing them or their works.

Efficiency?

Their unpardonable delay in not having leaders ready for the exchange on September 1, after having had three months in which to prepare for the day the law went into effect, is enough to dispose of their claims to efficiency.

Public spiritedness?

The size of their expense bills during the late spring, for which they were publicly reprimanded even by their associates on the Industrial Commission, was hardly in keeping with their roles as public servants.

Fair-mindedness?

The charge a Cincinnati exchange man brought against them at the Columbus Convention that Vestal and his fellows had refused point-blank to explain why they cut or rejected any particular film is a striking comment on the high-handedness of their methods.

Add to this, the vicious practice of judging a film by the hurried reading of a synopsis, and the drumhead court-martial seems a model of equity, compared to such farcical procedure.

* * *

NEFF has not even the excuse that the censor law is his only achievement to dignify his "spare-my-chee-ild" attitude toward the miserable measure. He might recollect that he will be praised for his efforts in behalf of the Motion Picture Exhibitors League, when men, in the same breath, will execrate him for his part in bringing the censor board into being.

Were he to devote one-half the time to the interests of the League that he does to repairing his shattered prestige, he would regain that prestige far more quickly and surely than he ever will in any other way.

In and Out of Los Angeles Studios

Special to The Motion Picture News

Los Angeles, Sept. 21.

THE Usona Film Company, of Glendale, producing under the direction of Burton King, is now most commonly called the "mystery film company" by Los Angeles motion people folks—they cannot understand what is to be done with all the pictures being made.

Mr. King began producing early in January and continues to make a reel or two each week. Up to last Saturday forty-four reels were completed, and all but two of the subjects were of one reel.

"The pictures are not being injured by age," the director said when asked concerning the release, "and when the first picture appears under the Usona brand it will be a surprise to many. We have a release but conditions do not at this time warrant announcement."

No Truth in "Closed" Rumor

The one reel pictures consist of eighty to one hundred scenes and all but two or three are dramas of a heart interest character. Among the members of the producing company are Edward Brady, Robyn Adair, Virginia Kirtley, Lillian Hamilton and Eugenia Forde and all fear their friends will forget them because of their absence from the screen for so many months.

War scares are numerous among the members of the Los Angeles motion picture colony and during the past week—according to rumors—no less than fifteen companies have been "closed." The real facts are, however, that not a one has been discontinued.

In the Universal studio it was related that two companies—that of Harry Edwards, making Joker comedy, and Joseph DeGrasse, making Rex dramas—have been discontinued. Harry Edwards was transferred to the L. K. O. release and DeGrasse is continuing with his work.

From Glendale came the story that the Usona company studio was closed down. This rumor is credited by Director Burton King to scenario writers whom he has informed that he could not use their scrips because of the war.

Because of the absence of Managing Director Wilbert Melville, of the Western Lubin studio, who went to New York to purchase a 240-foot yacht, which he is bringing to Los Angeles via the Panama Canal, the studio is temporarily closed.

Members of the Albuquerque Film Company are having a vacation because of the absence of Managing Director Gilbert P. Hamilton, who is in New York on business connected with the release of the company's products.

Through the Paramount Pictures Corporation the Jesse L. Lasky Feature Play Company will release, on October 12, its second production, in which the prominent dramatic star, Robert Edeson, appears, "Where the Trail Divides,"



THEODORE ROBERTS, WINIFRED KINGSTON AND ROBERT EDESON IN "WHERE THE TRAIL DIVIDES"
(Lasky-Paramount Feature)

which as a stage play was one of the most successful of the Henry B. Harris enterprises and always considered by Mr. Edeson as his most attractive parts.

The drama, in which Robert Edeson plays the role of "How" Lander, an Indian, educated at Carlyle, and married to a white woman, is a typical story of the protestations of the white against the marrying of one of their kind to a red man, the struggles of the Indian when his white wife's sentiments turn toward another of her own race, and of the ultimate return to her redman husband of the woman.

Mr. Edeson will have the support of Winifred Kingston, Theodore Roberts and a select cast of players. It is in five parts and said to possess over three hundred scenes.

Old-Time Star Celebrates Birthday

Billie West, Wallace Reid and Al Filson played prominent parts in the filming of "His Mother's Last Word," a one-reel heart interest picture produced by John B. O'Brien, for Majestic release on the Mutual program.

This will picture the experiences of a disinherited son of a millionaire, who weds his father's stenographer and by preventing the robbery of the father brings about a reconciliation.

Jennie Lee, who thirty years ago scored a noteworthy success as star in the stage production of Dickens' "Bleak House" in America and England, now character woman at the Majestic studio, celebrated her sixty-fifth birthday anniversary September 4, and all members of the stock company, including Director General D. W. Griffith, took part in making the day a very happy one for her. Miss Lee is taking part in the production of "The Clansman."

"Mr. Noad's Adless Day," a comedy by James Dayton, being produced by J. G. Blystone and his Joker brand players at the Universal, gives the experience of the business man who thought only of his own comfort and being besieged by advertising solicitors daily, wished the world would be free from advertising.

In a dream he sees it so and the conditions are a revelation to him. Every wait-for-'em-to-come-by-the-lobby exhibitor should book this picture if for no other reason than the good that it will do him to see it.

O'Hagan Story in Films

A. E. Lowery is playing the name role in "Bad Man Mason," adapted from the story of that name by Anne O'Hagan, which appeared in "Munsey's Magazine." Frank Bennett and Florence Crawford have prominent parts and the directing is by Arthur Mackley. The story portrays western life, and is for the Reliance brand of the Mutual program.

Francis Ford and Grace Cunard are playing leads in a two-reeler, "The Mystery of the Throne Room," written by the latter. This is a story of international diplomatic marriages in which Miss Cunard, by the aid of double exposures, plays a dual role.

Francelia Billington is being featured in a two-reel Jack Adolfi Reliance drama, "A Blotted Page," in which Sam De Grasse and W. E. Lawrence are cast. The picture is from the short story of the same name by Elizabeth De Jeans. In this an estranged couple are reunited in time to prevent the husband from taking his life.

"The Star of the Sea," from a scenario by Phil Walsh for two reels, in which Pauline Bush and William Dowlan are

featured, is being produced under the direction of Joseph De Grasse for the Universal program.

It is a story of a young sculptor who suceeds. His greatest work, a statue of The Madonna, is about to be destroyed by a jealous couple, when it comes to life—in the minds of the man and woman ready to destroy it.

For this a number of very beautiful pieces of statuary have been made at the U papier mache factory. The settings will be very expensive and the picture will be one of the features of the program in the near future.

Second Oz Picture

The Oz Film Company is completing the filming of the second five-reel picture, "The Mysterious Cloak of Oz," from one of the twenty-six fairy stories by J. Frank Baum. In this Violette MacMillon is featured, and like the first production. "The Patchwork Girl of Oz," abounds in beautiful settings and fairy-like atmosphere. "His Majesty, The Scarecrow of Oz" will next be filmed. In this Frank Moore will play the title role and Fred Woodward will impersonate nine different "animuels."

Director Donald Crisp, of the Majestic Motion Picture Company, is daily expecting a call to the colors. During the Boer war Mr. Crisp served and entering as a private he was promoted to the office of color sergeant for his bravery.

He received two wounds. This week Mr. Crisp is directing a two-reel picture, "Sands of Fate," in which Dorothy Gish is featured. Other members of the producing company are Robert Harron, R. A. Walsh and Cora Drew. The picture is being filmed on the desert north of Los Angeles.

Fred A. Kelsey, director at the R-M studio, is under the spell of a hoodoo his friends believe. Several weeks ago in making an explosion scene he destroyed about a thousand dollars worth of pipe and irrigation equipment.

Active Baby in Komic Play

Imagine this—Eddie Dillon, Fay Tincher, Tod Browning and Tam Young (laugh-makers for the Komic-Mutual brand), trying to sooth a screaming, fretful infant photoplayer, age nine months, having its first attack of artistic temperament.

The child was used in the production of "The Million Dollar Bride," and was one of the principal characters. For two days the youngster behaved beautifully, and then came the attack.

The comedy makers were then able to secure just the proper registration with no urging or petting or soothing. Dillon now claims that for two nights in succession he was Mr. Newlywed.

Frank C. Griffin, former director of the Lubin Jacksonville company, is the new director at the Sterling Motion Picture Company studio, where he began the production of his first picture last week. In this Max Asher played lead, and among other stunts feigned suicide. By a prearrangement with the undertaker he is buried in order to see if his sweetheart actually cares for him or "the other feller."

Bosworth, Inc., during the coming year will make twenty features under the management of Hobart Bosworth himself as managing director, aided by other directors, including Phillips Smalley and Lois Weber. This company has the exclusive right to C. E. Van Loan's stories and will produce them at once.

It has also engaged the English actor Courtenay Foote. Margaret Edwards will be featured, in addition to other



MYRTLE STEDMAN

Bosworth stars, including Mr. Bosworth, Phillips Smalley, Lois Weber, Myrtle Stedman, Rhea Haines, Helen Woolcott and many others.

Adele Farrington, the comedienne, will appear on the screen in feature comedies in some of her stage successes, for Bosworth, Inc.

In addition, Bosworth will film several stories by Lois Weber. One of Miss Weber's plays soon to be released through the Paramount Program, by Bosworth, is "The Hypocrites"—a production with double, triple and sextuple exposures never before attempted.

Mr. Bosworth also has in preparation two original dramas, affording full opportunity to display his screen acting. A play is also being written for Courtenay Foote.

Not only is Bosworth already renowned for remarkable photography, but for the accuracy with which scenarios and scenes are produced. One of the Bosworth companies is now being sent to the South Sea Islands to make Jack London's South Sea Island stories on the exact locations described, but whether the story be of Siberia, Australia, Alaska or those scenes nearer home which portray the beauties of our beloved western country at their best, Bosworth aims at an accuracy and perfection in detail which may well be said to be critic-proof.

As the players in Louis Joseph Vance's "Trey o' Hearts" series draw closer to the thirteenth installment of the serial, a nervous tension that does not admit of explanation is beginning to make itself more plainly felt. Each member of Mr. Lucas' Gold Seal company insists that he is not superstitious, but as the ill-omened number approaches, the feeling of uneasiness steadily becomes more evident. There seems to be a presentiment that if they can pass that chapter without serious mishap, all will be well.

An incident that for the moment threatened to end the series tragically, occurred recently in the staging of the tenth installment. That the players escaped with only one of them receiving a minor injury is due perhaps to the quick action of Tom Walsh, who is playing in the part of Barcus.

A Human Chain for the Heroine

According to the scenario, Mr. Walsh and Mr. Larkin form of their bodies a human chain suspended from a trestle down which Miss Madison slides to escape being crushed in the wreck of two trains on the bridge. The chain worked perfectly and all parties dropped to temporary safety below the bridge, but just as Mr. Walsh struck the ground, the two trains crashed together overhead. From the corner of his eye, he saw something topple off the bridge above them.

Without waiting to see what it was, he lunged forward throwing Miss Madison out of the way. A fraction of a second later the ground trembled as the rear trucks of the caboose struck in the spot where they had been standing.

Miss Madison and Mr. Larkin escaped uninjured, but a loose piece of timber struck Walsh on the arm. A hasty examination by the physician who always accompanied the players on their trips away from the studio, showed that the arm, though badly bruised, was not broken.

Walsh's face was pretty white but he shut his teeth together and went back to work rather than hold up the production.

"Bill, the Office Boy"

Later he lost the camera off his automobile while rushing to the hospital with an injured boy, and a suit case containing several costumes, the property of Irene Hunt. Recently while filming "The Revenue Officer's Deputy," at Newhall, Cal., he left a silver mounted Mexican saddle, rented in Los Angeles, in a barn and during the night the barn was destroyed. He is now directing the filming of "The Wrong Prescription," and

(Continued on page 75.)

"SUCH A LITTLE QUEEN"

(Famous Players—Five Reels)

REVIEWED BY PETER MILNE

THE four words of the title voice the opinion of thousands of motion picture-goers, in regard to the charming little heroine of this production, Mary Pickford. Words are practically inadequate to describe her, as she appears here, but both in the picture and in real life she is just "Such a Little Queen."

But the picture, which is the product of the brain of Chan-



"UNEASY LIES THE HEAD THAT WEARS A CROWN"

ning Pollock, does more than boast the presence of this little lady. It might be defined as a romantic comedy-drama, producing heartiest and enthusiastic laughs in scores of places, yet through all there is an underlying touch of romance, and almost of pity, on the spectators' part, for her majesty, who is forced for political reasons to flee to America.

Mary Pickford's name and her appearance in the title role, would almost be enough to insure any picture success, but when she appears in a part, fitting exactly her individual personality, and when that part is surrounded by a delightful story, far out of the ordinary, nothing remains to be perfected.

Supporting the star is Carlyle Blackwell, as the Bosnian prince, who for political reasons is also forced to flee his kingdom. Russell Bassett, as the proud prime minister calls for many a roar of laughter, when he is placed in the same



THE BETROTHAL CUP

serio-humorous situation as his mistress. Harold Lockwood as a typical American business man, appears in a role well suited to him. Arthur Hoops as Prince Eugene, the only heavy of the play, has a small part. The rest of the cast enact their parts excellently, and together with the principals form a remarkably well balanced picture.

Purely by chance, the two kingdoms are Herzegovina and Bosnia, and scenes actually taken in these lands, now in the toils of war, create added color. The Famous Players have always been noted for the superiority of their photography and grandeur of their sets, but they seem to have surpassed themselves here, as photographically the picture is par excellence. The depth and gorgeousness of the scenes are truly marvelous.

From the time that the two royal heads, accompanied by the prime minister, arrive in America, penniless, and suffer all the tortures of a Harlem flat, the dumbwaiter, the iceman, the landlady, and even the pawnshop, until they return to their respective kingdoms, the picture keeps one in a fine humor and calls for a good deal of laughter, punctuated by a few more serious scenes.

And when they are home, none the worse for their experiences, and perhaps a little Americanized, and when the little queen finally gives her hand and heart to the king, ending the story, one who has witnessed the production, will go away much impressed by it, and more than likely by Mary Pickford.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Thirteenth Episode)

REVIEWED BY J. BURROUGHS NOELL

THERE has not been an abundance of humor in the search for the million dollars that disappeared from the house of Hargreaves, but the thirteenth episode, which is called "The Secret Agent from Russia," ends with a



ALMOST DISCOVERED!

really funny situation, that gives a touch of variety to the almost inevitable sameness of a long series like this.

The headquarters of the Black Hundred in Russia send over a secret agent to take charge of the Hargreaves affair. He arrives on the scene of action and at once takes supreme command of the doings of the conspirators. In the meantime the Countess Olga, who knows nothing of the arrival of the Russian, pays a visit to Florence and when the latter goes out of the room for a minute, the Countess reads her letter which purports to be from her father and directs where she is to meet him.

The Countess changes Florence's clock and keeps the engagement with full confidence that she will land the traitor to the Black Hundred. A man appears looking extremely like the father of Florence, and the two go off together.

But there is where the funny part comes in. The man thrusts the girl roughly into the room and exclaims that here is the person they have sought so long. The woman yells that they have Hargreaves in their power. But when the disguises are removed, the Countess stands facing the secret agent from Russia, amid the sneers of the rest of the gang.

"THE PATCHWORK GIRL OF OZ"

(Oz Film—Five Reels)

REVIEWED BY PETER MILNE

NOT many of us are liable to forget the whimsical creations of L. Frank Baum's imagination, from which has emanated many a mythical tale, primarily for the amusement of children, but equally entertaining for the mature mind.

His books, among which are "The Patchwork Girl of Oz," "The Wonderful Wizard of Oz" and "Princess Ozma of Oz," will remain as monuments to his name.

In the visualization of "The Patchwork Girl of Oz," a decided departure from the traditional comedy is established. And not only the young but the older class as well will take great pleasure in witnessing this untiring and unconventional fantasy of Mr. Baum's.



THE PATCHWORK GIRL IS THROWN INTO WOOZY'S DEN

Heralds distributed with the picture define it as a "whimsical extravaganza," and no more appropriate compliment or definition could be allotted it. There is an abundance of artistic, elaborate and beautiful scenes, set off by fine photography, the characters are arrayed in picturesque garments, belonging to some imaginary period, and, best of all, there is a wealth of pretty girls, as many as ever were gathered in one picture, and it may candidly be said they are not at all timid about displaying their charms.

This is the first release of the Oz Film Company, and an excellent initial production it makes, to be followed by "The Magic Cloak of Oz," a picture of the same variety. This, the first, is released through Paramount Pictures Corporation.

A collection of remarkably clever artists have been gathered together under the direction of J. Farrell MacDonald. Violet MacMillan as Ojo, a Munchin boy, who is searching for several ingredients with which to bring her guardian (Frank Moon) back to the world of the living, from a petrified state, makes a charming young boy.

Scraps, the Patchwork Girl, brought to life by Dr. Pipt, a magician, played by Raymond Russell, is played by an actor, M. Coudrec, who makes here his first American appearance. He is very clever and exhibits remarkable skill as a tumbler and acrobat.

The Woozy, a queer animal with a cat-like face, who is modeled "on the square," is played by Frank Woodward. He and Scraps will furnish many a laugh. Others who furnish added amusement are Mlle. Dranet, Miss Bobby Gould, Dick Rosson, Frank Bristol and Marie Wayne, besides the number of charming girls whose names are not known.

Trick photography, original ideas, the beautiful scenes, and the novelty of the entire production, all combine to cause the picture to be one that will be heartily enjoyed and long talked about.

"LOVE AND BASEBALL"

(Imp-Universal—Two Reels)

REVIEWED BY PETER MILNE

IN which Christy Mathewson, the renowned baseball star, makes his debut as a motion picture actor, in the ranks of the Universal Film Company. His appearance in this series of pictures, one of which is to be released every month for the period of one year, has been heralded and talked about for a great length of time, and now at last "the old reliable" is put on the film for the benefit of his many admirers.

To say that this picture and the ones that are to follow it will be a success is entirely superfluous. There is not a fan in the country, be he of the motion picture or baseball variety, that will not welcome this chance to see so great an idol, and to see him actually leading the cast.

Renowned men have appeared on the screen before, advertised as playing the leading role, taking part in ninety-nine out of a hundred scenes, and then when the spectator enters the theatre expecting to see the gentleman so extensively advertised—what awaits him? The renowned personage, true, but seated at a desk, perhaps, favoring the camera with a benevolent smile, and taking part in a few scenes.

But here it is different, Matty is the hero of the story, Matty is the star, Matty is the lover, the central figure of an entertaining tale, which combines humor and dramatic situations in delightful proportions.

In a word, Matty is himself, yet he plays an assumed part but still retains his real character. True, he is not an excellent actor, but it is more than likely his name will well overtop his dramatic shortcomings, be they noticed.



UPBRAIDED FOR HIS SPORTING NATURE

Apropos of baseball, the first scene shows Matty affixing his "John Hancock" to one of Manager Stern's contracts. Then the story starts. He gets a job with his sweetheart's father, but his experience there is short lived.

One day while teaching his associates the art of "fade-away," his ball, of newspaper, connects with a customer's high hat, which ends his bookkeeping career.

He then returns to the carefree pastime of pitching for the "gang," until a big league scout sees him and soon after he is bedecked with a New York uniform. On the day of his first appearance at the Polo Grounds, his old fellow workers, all pull the "dead grandmother" trick on the boss and repair to the game.

Actual scenes of the Polo Grounds are shown with a game in progress, and his sweetheart is seen wildly cheering him, as he wins his first big league assignment.

The producers have not gone amiss in putting on a film starring a noted baseball player. The public has been in the right mood for a long time to accept such a picture. As everybody, from boys "knee high to a grasshopper" to venerable men, are interested in the game. "Love and Baseball" will make a hit.

"THE SECOND DOOR LEFT"

(Eclectic—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THIS is a comedy in the French style. While there is little of an uproariously humorous nature in the film there is no lack of entertainment. Although a minor character the orchestra leader is the most striking figure in the production.

Not only does his hair hang well down his back, but he goes through some of the most extraordinary sort of gyrations in the course of guiding his musicians. It is said that the part was taken by a real orchestra leader in France, who is all that he appears in the film.

The story deals with the troubles of a young man who had to marry off his two girl cousins in one month in order to come into a large property offered him by an old uncle, who is unknown to him. He goes to call on the girls but by a mistake in the elevator gets off at the wrong floor and finds himself in the apartment of two very gay chorus girls.

They see a chance for some fun and pretend to be bashful and innocent young persons. The nephew takes them to a matrimonial agency, where it happens the wealthy uncle has also gone looking for a wife. He sizes up the girls at once and they think he looks like ready money.

The nephew to the secret enjoyment of the old uncle resents what he supposes to be the undue familiarity of the old beau towards the girls.

Various complications ensue and meantime the nephew meets and falls in love with one of the real cousins while a friend of his wants to marry the other. On the last day of the month they are married and the scheming chorus girls are frustrated.

"DOC"

(Sawyer—Four Reels)

REVIEWED BY J. BURROUGHS NOELL

ELEANOR GATES proved her mastery of dramatic construction in her play, "The Poor Little Rich Girl." She proves that she is no less an adept in writing a scenario for motion picture production, for in "Doc," based on her story in the *Saturday Evening Post,* we have all the requirements for a successful photoplay, human appeal, stirring action, potent dramatic situations, and suspended interest.

Some of the stage settings are admirable in their appro-



THE ACCIDENT IN THE QUARRY

priateness. The play opens with a scene in the quarry owned by Mr. Eastman, where Bill Travers, the villain of the piece, works.

The pictures must have been made of a real quarry, so absolutely realistic is the plant in every detail of machinery and operation. Much of the plausibiilty of the story depends upon the wildness and inaccessibility of the country about the quarry; otherwise one would be inclined to question how the villain got away up in the mountains and could not be found.

But the rugged and rough country, overgrown with undergrowth, which is pictured, makes this seem entirely plausible.

Bill Travers and his pal are discharged by Mr. Eastman because of drunkenness and worthlessness. In revenge, they steal his little daughter and carry her off to a cabin in the hills. The doctor is called in to minister to the mother, who is ill from the shock. He suspects something but doesn't know what is wrong with her.

He gets a strange call from Bill Travers, and is carried off to the mountain retreat to give what aid he can to the wounded pal. But he is blindfolded and cannot learn the way. On the second visit he discovers the child. He informs the sheriff and when Bill returns to the settlement, he is nabbed.



THE LOVERS TOGETHER

The horse, Dolly, has to be depended upon to lead the doctor and the father to where the child is concealed, but the faithful mare performs all that is expected of her. The little girl is restored to her mother, Doc is offered a fine place as physician to the quarry, and is fixed so that he can marry Letty, his sweetheart and owner of Dolly.

Sidney Seaward plays the part of Doc in totally acceptable fashion; Regina Richards is pleasing as Letty; Cyril Chadwick as Mr. Eastman, and Vivian Blackburn as his wife are convincing in their portrayals of parental affection and suffering; and Herbert Boswick as Bill Travers is as villainous looking as one could wish.

"AS THE WIND BLOWS"

(Rex-Universal—Two Reels)

REVIEWED BY PETER MILNE

FRANK LLOYD is responsible for this entertaining drama. Under his direction, assisted by the capable acting of Anna Little, Herbert Rawlinson and William Worthington, he has turned a comparatively conventional story into one that seems almost new and which is certainly delightfully refreshing to see.

Herbert Rawlinson forsakes his role of hero for a time and appears in this picture as the heavy, although it is hardly fair to call him such, as he does nothing to arouse the antagonism of the spectators. But the character impersonated by William Worthington is the real hero of the tale, and the actor makes a very fine hero.

Miss Little as the stenographer is forced to marry her employer to save her good-for-nothing father.

Later the other man returns, hears tales of how his one time sweetheart is neglected by her husband, who in reality loves her, but wishes to give her grounds for divorce, thinking his love is unrequited. Her illness, followed by a fire from which she is rescued by her husband, brings about a perfect understanding.

"DAMAGED GOODS"

(American—Seven Reels)

REVIEWED BY C. J. VERHALEN

A STRONGER or more forceful lesson could not be taught than in this seven reel production. It may be considered gruesome in parts, but nevertheless this makes it so much more convincing. There is nothing left undone to pound home the argument which it sets out to give. The story is tensely interesting, and the characters well selected.

Richard Bennett and many of those who appeared with him in the translation of the stage production lend their efforts in the interpretation of this play for the film.



THINKING OF THE FUTURE

It is agreed that the acting is just as splendid, but that the photoplay is much more forceful, convincing and more complete than was the play itself.

A greater amount of necessary detail is brought out. That which is merely inferred in the play is actually seen in the motion picture. The thousands of spoken lines in the play are given life, and in many other ways the picture shows its superiority over the stage production.

That which will be considered the most interesting, though the most gruesome, part of the picture is the actual hospital scenes taken of patients suffering from blood poisoning, showing the different ways the disease makes itself apparent, its effect on the different parts of the body.

There are several splendid punches in the production that lead up to strong situations. The scenic effects are well selected. An especially striking scene is the exterior giving a view of the garden overlooking the ocean.

A great many titles are part of the spoken lines of the play.

Some of the regular American Players recognized in the cast were Mrs. Lester, John Steppling and Charlotte Burton. Bennett is to be commended not only for his splendid acting, but also because at no time did he make the mistake so many legitimate players make when appearing before the camera, that is looking at the camera.

George Dupont, who has always lead a studious life, graduates in law at the head of his class. He returns home and comes under the bad influence of a married woman, the wife of a family friend. He becomes entangled with a seamstress; and is influenced by his rich aunt and his mother to become engaged to a Senator's daughter, his boyhood chum.

He is left a fortune by his aunt and taken into partnership by the senator. He becomes intoxicated at a farewell dinner given by his friends and goes with a friend to the apartment of the latter and there meets a wayward girl.

Four weeks later he discovers he has contracted a dread blood disease. He is about to commit suicide when prevented by the girl. He is about to kill her when he realizes what he is doing. The girl tells how she was wronged, and her determination to have her revenge on society, and how she was finally cured by a doctor.

George consults this same specialist and is forbidden to marry under two years. This doesn't suit him as his wedding is announced, so he consults a quack doctor who guarantees to cure him in three months.

He marries; a baby is born. He realizes the great crime he has committed when the disease shows on the child. He walks to the arch on the seaside where he first learned the great secret of an expected child and calmly walks into the sea, the waters closing over his head.

"THE TREY O' HEARTS"

(Gold-Seal-Universal—Ninth Chapter)

REVIEWED BY PETER MILNE

CONTRARY to many of its predecessors this episode of the "Trey o' Hearts" begins with the same scene which put an end to the eighth installment. The fire from which Law rescued Rose is still raging and after a few moments the whole building collapses.

The spectator is given a glimpse of William Clifford, leading man of the 101 Bison Company, who assumes the small role of reporter, and is eagerly collecting material for what promises to be a big story.

Trine's party, seeing that the plan to kill Rose by fire has failed, turn their attentions once more to Law, and tell the police that he set fire to the building. Law breaks away, but is hotly pursued by the officers.

Coming to the river bank he climbs into the dizzy heights of the rigging on a docked ship. Still being pursued he takes a thrilling leap into the water.

The police then give up the chase, and Law is picked up by a passing hydroaeroplane. This feat is executed with great difficulty and must have worried George Larkin, as the aircraft fails to plane in the correct manner the first



LAW AGAIN RECEIVES THE MYSTERIOUS SIGN

time, and has to circle away, coming up again, which time the feat is accomplished successfully.

After this, Trine at the suggestion of Marrophat, sets out for the West, on a special train, taking Rose with him, but Judith is left behind. Barcus, Law's former captain, disguises himself as the colored porter on Trine's train, first leaving his destination with his master, who joins forces with Judith and pursues the train in an aeroplane.

They reach a small station which the special has just passed, and Law manages to hire an engine by showing his card to the yard master, and then pursues the train.

They rapidly gain on the special, and Barcus realizing that his master is pursuing the train, throws Red November, the gunman, off, and then as the engine comes within a foot of the rear car he and Rose climb on.

Trine and Marrophat are furious but are unable to do anything at all, as the engine is brought to a halt and the passengers alight.

"THE PERILS OF PAULINE"

(Eclectic—Fourteenth Episode)

REVIEWED BY PETER MILNE

SMALL wonder is it that this recurrent picture has gained such popular and wide-spread interest, as the feats of daring allotted to Pearl White and Crane Wilbur are most thrilling and unusual.

One would think that after continuing for fourteen installments, the supply of spine tinglers would be exhausted, but such is not the case. Each episode offers scenes that are distinctly vivid and realistic, and that vie in regard to the effect created with those that have gone before.

Something else, which no doubt accounts for the popularity of Pauline and her aides, is the vigorous, whole-hearted way and finished manner with which they go about every scene, giving the appearance of real people in real life more than actors assuming the parts.

At the end of these two reels Owen is so sure that Pauline and Harry are out of his way forever that he starts to run over the books of the estate and assume the general attitude of master of the domain, but his plans and hopes are dashed



THE BANDITS CARRY THEIR PRISONERS TO THE MILL

to pieces when he discovers that the lovers have not yet been destroyed as he had thought.

At the outset Owen again employs the gypsy leader (Clifford Bruce) to aid him. They set Harry's factory on fire and call him to the scene. He comes, accompanied by Pauline; the fire has gained headway and threatens the whole village, but this matters little to the plans of the plotters. The lovers are thrown into the cellar of an old mill, a bomb is then placed close to the wall, which exploding tears a hole in the wall and the water rushes in.

To make matters worse, a lot of rats are trapped in the cellar also. After the waters have risen considerably Harry and Pauline dive beneath the water and come up in an old chimney. Coming to the roof they start across a cable, hand over hand, which bridges the river.

While they are many feet in the air the cable is cut by the gypsy, and the pair are precipitated into the river many feet below. This ends the hair-raising series of scenes, as the two young people return home, where we leave them for two weeks.

SPOKANE MAYOR BARS WAR FILMS

Special to The Motion Picture News

Spokane, Sept. 21.

MAYOR W. J. HINDLEY, city theatre censor, threw a bomb into the ranks of theatre managers when he issued an order forbidding the exhibition of any motion pictures dealing with the European war.

The action, the mayor explained, was taken as a safeguard against disorder or riots that might be caused through demonstrations of patriotic sentiment aroused by the war scenes. The city council approved the order and copies of it were sent to all vaudeville and picture houses.

The theatre men are undecided whether to resist the order and carry the matter into the courts. The newly-organized Spokane Motion Picture Exhibitors' League has the matter under advisement.

All the managers agree that the regulation is unjust and an unfair discrimination against the theatres as long as stores are permitted to show war photographs and newspapers to print them. The newspapers have taken up the question in defense of the theatre men.

"THE MILLION DOLLAR MYSTERY"

(Thanhouser—Fourteenth Episode)

REVIEWED BY J. BURROUGHS NOELL

AND still the complications grow deeper and the solution is further away from the light than ever. The millionaire's hiding place is so hermetically sealed from our knowledge that we have almost come to forget that he exists; and as for the million dollars, there might as well not be any million dollars if left to us to locate it, except that there must be some valid motive for all of these strange and mysterious doings.

But who knows what will happen next! As for the Russian Countess, heaven only knows what will become of her. The last heard of she was still kicking herself for the mistake that she made with the secret agent from Russia, and had not gotten over the disappointment of that ludicrous incident of counting chicks a little too soon.

But the repose in these eventful lives doesn't last long, and the young people are again hard pressed by the wicked and bold designs of Braine, the leader of the conspirators, and Jackson, his lieutenant. The plan is to get Florence and Jones, the butler, into trouble with Uncle Sam's Secret Service.

The plan is to throw out false evidence that they are counterfeiters. Consequently a bundle of counterfeit bills are hidden in the house in the dead of night, and Jackson writes a letter from a hotel to the secret service exposing the gang that he pretends has its headquarters in the mansion.

But Norton is lucky, almost too lucky, it will appear to many, and gets the plan by reading the blotter in a mirror. He forms a counterplan with the chief. Florence and Jones are arrested; the conspirators are given the chance



JONES CATCHES THE THIEVES

to search the house, but Norton and the detectives watch in the house to see what they do and install a dictograph.

They are partly successful, but just as they are ready to capture the crooks, one of the number discovers their presence, gives the alarm and they all escape. But reinforcements come up and they seek to break into the den of the conspirators. Just as it seems they are about to succeed, the conspirators make their getaway through a secret door and the officers have to admit that they have been baffled again.

Warner's Celebrates Its Anniversary

Growth of Business During First Year Indicated by Fifty Per Cent Increase in Number of Exchanges and the Doubling of Capitalization—New Exchanges Will Be Added as Demand Increases

MONDAY night, September 21, the entire staff of Warner's Features, Inc., celebrated the anniversary of the firm's first release on its feature service. The occasion was especially interesting to filmdom, for the reason that the facts adduced by the various officers showed a record of unusual growth.

Furthermore, the demand by exhibitors for "more Warner" has brought about a tremendous increase in the number of releases. Whereas, the original plan was for three features a week, the present requirements have caused the addition of a twenty-one reel weekly program and big specials of four or more reels. In short, Warner's Features, Inc., after one year of active business life, offers to exhibitors as complete a service as it is possible to produce. This service includes single and multiple reel productions selected from the world's producers.

The new weekly program is just now attracting much attention. Plans to make it an unusually well-balanced one have been effectively carried out in the formation of a general producing organization under the title of the United Motion Picture Producers, Inc.

This general company, consisting of experienced and successful film producers, so regulates the production of its individual companies that the diversified character and quality of the Warner's program is always maintained.

THE MEN WHO MADE WARNER'S FEATURES A POWER IN THE FIELD



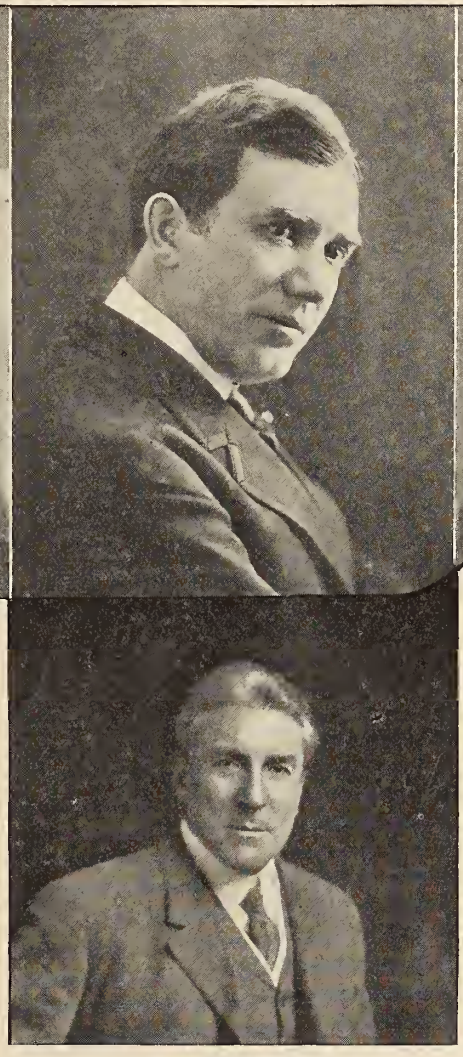
H. M. WARNER

When P. A. Powers incorporated Warner's Features and accepted the presidency in August, 1913, he did so with the idea of building up an organization for the marketing of feature films on a scale hitherto unattempted. To this end, his first attention was given to distributing facilities. He proceeded at once to establish exchanges, and by the time the first releases were made (on Sept. 22, 1913) twenty offices had been opened in all parts of the country.

Mr. Powers' ideal—that of releasing three big features a week, thus supplying a regular feature service—met with quick response from exhibitors. Warner's Features became popular, and it was soon evident that the right note had been struck.

Then came the rapid developments which have made the company's initial year decidedly a notable one.

FIRST, the constantly increasing business necessitated a corresponding increase in distribution facilities. From time to time new exchanges were opened, until today the number has reached the total of thirty-four, covering the United States, Canada and Europe.



P. A. POWERS (above)
O. S. GOAN (below)



P. A. CHASE

AS to the "Specials" which will be released from time to time, the first of these—now ready—is "The Adventures of Kitty Cobb," adapted from James Montgomery Flagg's famous series of drawings.

Still another development of the company's first year was the action taken at the recent annual meeting of the stockholders. A feature of the meeting was the report of the treasurer, which was received with many expressions of gratification. The report showed the progress made during the year and formed an emphatic record of achieved success.

As a result, it was unanimously decided to double the company's capitalization in order to cover the large increase in its operations.

The stockholders also increased the directorate of the company to seven members instead of four. The directors are: P. A. Powers, J. A. McKinney, W. D. Campbell, of Campbell, Heath & Co., New York; J. E. Baum, of the Supple-Biddle Hardware Company, Philadelphia; H. M. Warner, L. G. Erbe and Leo C. Stern. The officers elected are: P. A. Powers, president; H. M. Warner,

(Continued on page 62.)

Farnham Heads New Ticket at Screen Club

Advent of Advertising Manager of the All-Star Company Indicates Desire of Many Members to Have Manufacturers Represented

AN eleventh hour ticket has loomed up on the horizon of the Screen Club election to be held on October 3, headed by Joe M. Farnham of the All-Star Company.



JOSEPH M. FARNHAM

The advent of Mr. Farnham in the field marks a desire on the part of many members for a representative of the business end of the film industry in the organization. The new candidate is a charter member of the Screen Club, and has been prominently identified with its affairs since the foundation of the organization.

Mr. Farnham was corresponding secretary in 1913. He was nominated for the vice-presidency in October of the same year, and in all probability would have been elected to the office if at that time there had not been some opposition to a representation from the ranks of the manufacturers.

Now, however, with this prejudice no longer a determining factor in the selection of candidates, there is every reason to suppose that Mr. Farnham will be elevated to a still higher office, that of president.

His many friends are confident in his ability to fulfil the obligations entailed on the encumbent, as Mr. Farnham's constant activities in behalf of the Screen Club eminently qualify him for the position. It was he who, with King Baggot and J. H. Gerhardt now on another ticket for service as a member of the board of governors, was responsible for finding a home for the club in its present rooms at 165 West Forty-seventh street, New York City.

Mr. Farnham whose bonhomie and generally likable qualities has won him a wide circle of friends throughout the film world, has been the prime mover in the Screen Club entertainments.

Other candidates on Mr. Farnham's ticket are as follows:

First vice-president, Bob Daly; second vice-president, "Doc" A. C. Willat; third vice-president, J. C. Graham; treasurer, George Blaisdell; corresponding secretary, Sam Spedon, with George Proctor as an alternate; recording secretary, Fred Beecroft. On the board of directors, to serve two years, are: J. H. Gerhardt, King Baggot, Hopp Hadley, and Jim Kirkwood, with Frank Powell as an alternate.

Another ticket in the field is as follows:

President, King Baggot; first vice-president, James Young; second vice-president, J. Stuart Blackton; third vice-president, Francis X. Bushman; treasurer, George Blaisdell; corresponding secretary, S. M. Spedon; recording secretary, David Wall.

The board of governors are: J. H. Gerhardt, George Lessey, Hopp Hadley and Ashley Miller.

The ticket was nominated by the regular nominating committee, of which Frank Smith is chairman.

ALCO RELEASES FIRST PLAY, "THE NIGHTINGALE"

The accompanying scene from "The Nightingale," released October 5, in which Alco Film Corporation makes its debut, with the prominent dramatic star, Ethel Barrymore, in the title role of Isola, is a silent demonstration of just how far this new motion picture venture will go to make their program attractive.

"The Nightingale" is an original work from the pen of Augustus Thomas and was written by him, throughout ten weeks of work, so that the part therein would admirably suit Miss Barrymore's personality.

Five parts, three hundred scenes and no sparsity of novel features will characterize "The Nightingale."

In addition to Miss Barrymore the cast boasts numerous prominent players, specially selected by Miss Barrymore herself.

"The Nightingale" will be the first Alco release, to be followed by that prince of Irish character portrayers, Andrew Mack, in a Popular Plays and Players production of "The Ragged Earl."

"The Nightingale" is the work of the All Star Feature Corporation.

Exhibitors throughout the country find in the list of plays featuring legitimate stars announced for release by Alco, attractions which will make a strong bid for patronage.

"Marta of the Lowlands," First Kalich Film

Noted Actress Will Be Seen on the Screen in Famous Players Picture, Released October 5

BERTHA KALICH makes her first appearance before the motion picture public in the Famous Players Film Company's five part production of her dramatic success, "Marta of the Lowlands," released on the Paramount Program October 5.

The play was written by the Spanish dramatist, Angel Guimera, and affords her an admirable vehicle for emotional characterization.

After her triumphs in "Monna Vanna" and "The Kreutzer Sonata," much is expected of the actress in the film production of "Marta," and much is forthcoming.

Mme. Kalich makes Marta a patient sufferer, a tragic figure indeed, as she bravely endures all the cruelties and indignities that are thrust upon her by the ruthless "master."

The entire cast of the play were sent to Cuba for the exteriors of this production, where the tropical glades furnished an atmosphere appropriate to the action. The excellent work of the cast must be passed over. Wellington A. Playter suggests with commendable effect the awkwardness and ingenuousness of Manelich, the shepherd; Hal. Clarendon is an ideal Sebastian, cruel, haughty and fiercely passionate, and Lillian Kalich is sweetly pathetic in



BERTHA KALICH

role of Muri. The Famous Players have made in this a notable production.

"THE SQUARE TRIANGLE"

(Balboa-Box Office—Three Reels)

REVIEWED BY J. BURROUGHS NOELL

A FEW years ago a play of the type of "The Square Triangle" would have had a poor chance for success in motion pictures. It does not depend upon sensational incidents or dare-devil escapades; there is no fighting nor wild dashes on horseback; there are no startling reappearances of lost persons nor chance meetings of old associates.

The motion picture is passing beyond that stage when bald, blood thrilling action was the sole aim of the director, and has now reached a point where the story receives the main emphasis, and human beings may be involved in the most absorbing events without risking their lives.

Of course they will be risking their happiness, but that is another matter. And a public has been found that will take great delight in this kind of story told in motion pictures, a public that is intelligent and discriminating, a public that wishes to be entertained if the entertainment comes up to the level of its taste, and is willing to pay more in order to get what it likes.

Consequently we see signs on all sides of us catering to this taste in photoplays. "The Square Triangle" is a first-class example of what can be done to meet this tendency and to satisfy the new class of audiences. It is a clean, straightforward, interesting story acted with finish and skill and is presented with the idea of proving that kinetograph productions can be made as pleasing and as entertaining and as notable as "legitimate" stage productions, provided an equal or perhaps greater amount of care and thought is given to it.

The story is not new, but it has that better grace of being presented with artistry. Manner is oftentimes more important than matter, and this is one of the times.

Three men are the guardians of Jackie, the daughter of their chum, who won the woman they all loved. Naturally they are vigilant of her welfare and keen-eyed for any dangers that may lurk in her matrimonial alliance.

The young man to whom she engages herself becomes infatuated with a dancer. The guardians for the sake of their ward, try to make a man of him. The girl has found him out by now, and washes her hands of him, because she has found out that she really loves the youngest of her guardians, Edward Treavor.

Joe Singleton, an actor whose experience is limited before the camera, and a newcomer in the field, but long and arduous in that best of all schools for actors, stock, plays Edward Treavor with sincerity and force. He makes a handsome appearance, and without easy bearing and polished manners, he fits into the part perfectly.

Jackie Saunders is just the sweet, winning, innocent creature that might be the ward and the pet of three sharp-sighted bachelors.

"HOW THE KID WENT OVER THE RANGE"

(Reliance—Two Reels)

REVIEWED BY J. BURROUGHS NOELL

WHENEVER a fine-appearing young cowboy and a dimpled-cheeked, flaxen haired girl meet on the broad expansive Western plains, the inevitable happens and after much hard riding and other exciting incidents, the two are reunited in a fond embrace and the film fades from view with a loving kiss. So strong has this convention become in scenarios, that the minute one sees the start of this kind of picture, he resigns himself to his fate, does his best to make himself comfortable, and tries to bear the unescapable with all the patience that he can summon to his aid.

But in the newest Reliance release, "How the Kid Went Over the Range," the producer has hit upon the novel idea of changing the ending somewhat. How he happened to hit upon the idea is a mystery, and yet the thing passes off without the embrace.

What will the audience say, the audience that has been nourished on the conventions so long that they have become dearer than the hard and cruel realities, when the Kid is shot by the sheriff and the girl has to go back home without the consolation of even a dying kiss?

The probabilities are that the audience will sit up and take notice, and remark that here is an extraordinary picture.

The story was written by the celebrated novelist, Cyrus Townsend Brady, and perhaps this is responsible for its breaking away from the iron-clad restrictions of the past. The Kid is made the foreman of a ranch, and on this account his girl, Nell, promises to marry him.

The Kid meets a gambler and yields to his temptation to enter a game. He loses his money and part of the payroll before he catches the gambler cheating; then he shoots him dead and flees.

He is wounded by the sheriff but, continues his flight. Nell has forgiven him now and follows after her beloved. She runs into a hard character, named Bell, from whom she is rescued by the Kid, but just as this moment the sheriff comes up and the Kid is mortally wounded in the battle, and dies out on the plain.

Irene Hunt is fresh and winsome as the girl, Vester Pegg makes the Kid in spite of his weakness a lovable character, and Frank Bennett gives to the outlaw the qualities associated with renegades.

"THE KING OF THE AIR"

(Eclectic—Three Reels)

REVIEWED BY CLIFFORD H. PANGBURN

THE startling aeroplane wreck, which is one of the "big scene" in this picture is the real thing with a vengeance. A camera man taking pictures at an aviation field happened to catch a perfect view of a machine which fell as it was about to land.

The machine was completely wrecked and the man in it killed. The incident was used in "The King of the Air" in a most telling manner.

The scenes used are for the most part excellently chosen; the settings show a careful attention to details. The cast is a capable one, the minor roles being well handled, especially that of the doctor.

The story is a French romance, which plays up rather prominently the important part which ready money plays in Continental marriages. Marc Devernis is an amateur aviator, and the son of a wealthy banker. He is in love with a girl whose mother is troubled by that credulity which is all too common among widows with money to invest.

She puts her whole fortune into a rosy scheme of the aviator's father and when the inevitable crash comes she is left nearly penniless. The banker then adds insult to injury by refusing to allow his son to marry the girl because of her lack of a dowry. This leads to a break with his son, who attempts to make him restore the widow's money or at least consent to the marriage.

Marc remains true to the girl and enters a particularly hazardous aviation meet in order to win a prize which will make it possible for him to marry her.

Meantime, she secures a place as a nurse to eke out her slender income. She is assigned to the Red Cross hospital at the meet. Her lover's machine falls, and he barely escapes with his life. His subsequent recovery is largely due to the girl's tender care.

Recognizing his talent the government offers him a large salary as a military aviator. His father, however, realizes that he owes his son's life to his sweetheart and relents. A happy reunion closes the story.

WAR PICTURES Be the first. Photographs of "World's Greatest War" taken from life—Not Newspaper Cuts. Our MR. HUBBELL is in the War Zone. By special arrangements with several foreign associations, we are supplied with the latest original and up-to-date copyrighted photographs. Title is on bottom of each slide and also a separate descriptive lecture. Issued in series of 14 colored slides. Price, each series, including large poster, $2.75. Extra Posters 5 cents each. Flags of nations, portraits of Monarchs and important officials in war zone, set of 10 each, $2.50 a set, or 35 cents each. A booster for your business.
MOORE, HUBBELL & CO. Masonic Temple, Chicago

Success With Local Features in Costa Rica

(*Continued from page 24*)

Fixed and washed well, the films dried overnight, and next Tuesday morning, I began to reorder the entire film positive. But the titles.

It was a new one on me. I took some 16 x 20 spoiled sensitive paper and made with a brush titles to correspond with my pictures: 14 different ones I made on a 200-foot roll; but to focus the same I had a little trouble with the first, as my camera has no back focus, and I had to do it direct on the film window.

Easy enough if you had to do it. All titles were developed immediately and by three o'clock I was ready to take my eight hundred feet of film to San José.

When I arrived at the theatre, the ticket man told me that "all seats were sold; only yours remains free." The manager came to meet me and he got excited.

HE took the film to the operator and in a few minutes we were watching with hesitation and admiration, *the first film made in Costa Rica in* 48 *hours*, and by a true Costa Rican, with no facilities but with the resolution to do it, fearing that a competitor was going to steal the honor of being the first not only in the country but in Central America.

Two shows were given that night on the fourteenth of October, 1913, with a full house, and after eleven o'clock the manager handed me a check for one thousand colones (almost 450 dollars United States money) to pay me for the rights to exhibit my film and own the same.

That night I slept fine! And the other fellow's film? I cannot say what was the matter, but it was exhibited with failure, forty days after mine. I went to see it myself, and I was disappointed because the film itself was a failure cinematographically, and there were but few people at the other show house.

This story demonstrates that it is not the price of the goods that always counts, for I was working with a 250-dollar outfit against a twenty-five hundred one. With my "poorer" outfit I had the pleasure of doing efficient work.

I will end the first part of my article with a paragraph from the letter dated November 1, 1913, I received from the manager of the firm that sold me the camera.

"LET me congratulate you very sincerely, not only as to the financial success you had by using the motion picture camera I sent you, but also on the complete success which came to you.

"It certainly was some very quick work to take, for the first time, kino pictures on Sunday and present them to the public on Tuesday night. No wonder the people were so enthusiastic, and I likewise am very pleased that you feel so well contented with the machine."



ANDREW MACK IN A SCENE FROM "THE RAGGED EARL"
(Popular Plays and Players—Alco Feature)

Grau's "Theatre of Science" a Notable Work

Author Has Solved the Problem of Keeping Abreast of the Fast-Moving Film Business—A Work for Every Library, Private or Public

AS a contribution to the history of the motion picture industry, Robert Grau's work, "The Theatre of Science" (Broadway Publishing Company), is as elaborate, informative and entertaining a volume as is likely to issue from any pen for some time to come.

The title fails to indicate accurately the scope of the plan which Mr. Grau carried out in his study. Its three hundred and fifty odd pages, far from being bounded by the confines of the theatre, carry the reader into every nook and corner, every dependency and protectorate of the industry.

The brilliant historical reviews of the small beginnings of things in the motion picture world are followed by chapters that portray, in masterly strokes, the growth and development of every company now in the field. To these are added brief but incisive sketches of every director, actor, manager, scenario editor, publicity man in the field, making the book, in addition to its other qualities, a "Who's Who in Motion Pictures."

For one thing in particular, Mr. Grau is to be especially commended. The motion picture business offers more encouragements and more discouragements to the chronicler of its events than any other existing line of activity.

The phenomenal growth of the industry in an almost incredibly small number of years makes the subject irresistible to the imaginative writer. Yet the difficulty of keeping up to date a book that deals with a field which is so constantly changing its aspects and personnel is great enough to give pause to any but a veteran writer like Mr. Grau.

The adroitness with which he has kept his work, while it was in the making, abreast of every new development in the business, up to the very moment of its issuance from the press, is not the least conspicuous merit of "The Theatre of Science." Yet the two pages of "Last Moment Addenda" prefacing the work proper are a significant proof of the handicaps under which Mr. Grau was forced to labor to make his book something more enduring than words written on the sand of the seashore.

Mr. Grau's work, to sum it up in a phase, is worthy of the industry of which it treats. It belongs in the private library of everyone who professes any degree of interest in motion pictures, amateur or professional, and in every public library in the land.

PREDICTS KIRKWOOD WILL BE NEXT PRESIDENT

The annual election of officers of the Screen Club will be held the first week in October.

Arthur Leslie has this to say regarding the outcome: "I predict the election of James Kirkwood as the next president of the Screen Club. Several months ago I wrote him urging him to run, if King Baggot refused a third nomination.

"I believe King Baggot and Jake Gerhardt will be elected to the board of governors, and George Blaisdell as treasurer. I am working for their election.

"Mr. Leslie holds over for another year on the board of governors. He received at the last election the highest number of votes ever cast in the history of the club.

Live News of the Week

Harry Handworth, president, and William A. Williams, vice-president of the Excelsior Feature Film Company, Inc., are in New York, going over details of their exchange arrangement with the Alco Company. They are also consulting with their architects in reference to the new studio shortly to be erected at Lake Placid.

The board of governors of the New York Screen Club will give a dinner to the retiring and incoming officers of the club, at the Hotel Astor, early in October.

Webster Cullison, director of the Eclair western company has as his character woman his wife, who is known to patrons of the motion picture as Lucie K. Villa. She has had years of theatrical experience and played leads for her husband when he was director in the Lubin Company. Mrs. Cullison



is directing a number of young artists who will soon appear in a series of "Kid" pictures.

In "Fantasma," a feature film now being produced by the Edison Company, in which Charles Seay is directing. George Hanlon, Jr., who was so successful with the same piece on the legitimate stage, is appearing as Pico, the clown, and A. B. Carleton, of Carleton Opera fame, impersonates Zamaliel, the devil.

The second release of the Jesse L. Lasky Company through the Paramount Pictures Corporation, and the first of their five reel productions, is "The Making of Bobby Burnit," adapted for the screen by Winchell Smith, from George Randolph Chester's novel.

Edward Abeles is the star, supported by Theodore Roberts and Bessie Barriscale. The picture was released on September 17.

A. J. Allenbaugh, treasurer and general manager of the Famous Players Film Company of Baltimore, has closed a deal with Samuel Goldfish of the Jesse Lasky Company, whereby he has secured the rights for all the Lasky and Paramount releases in Maryland, Delaware, Virginia and the District of Columbia.

Edward Coxen, leading man for the Thomas Rickets American company, when questioned recently about buying an automobile, remarked that one good horse was worth a dozen autos.

Mary Fuller, leading lady of a Victor-Universal company, has just returned to the Imp studio, New York, with Charles Ogle and Walter Edwin, her director. Several features were produced at Shohola, Pa., where the company was stationed several weeks.

King Baggot, star of the Imp-Universal Company, has moved his home to Hotel Shelbourn, Brighton Beach, N. Y., where he is now comfortably situated with his wife and family.

Edgar Lewis suffered a nervous breakdown after the completion of "The Littlest Rebel," "Northern Lights" and "Captain Swift," three features which he directed. He is rapidly recuperating at the Berkeshire Hills.

John Stevens, of Stevens Attractions, Inc., of Buffalo, N. Y., was in New York recently where he closed contracts for several big feature productions which his company will control in that part of the state.

Mr. Stevens is booking features in many of the principal theatres of western New York and local exhibitors report entire satisfaction with his output. This company does business on an exclusive percentage basis.

Margarita Fischer, of the Beauty films, has been very distressed owing to the severe illness of her mother. She says that once or twice lately she has felt like the clown in the children's story who



MARGARITA FISCHER

was heartbroken and yet had to run in from the sidewings to face his audiences with a grin on his face. Mrs. Fischer is better, but her family still feel anxious about her.

Fred Thompson has returned to the Vitagraph Company in the capacity of director, a position which he held a few months ago before he left the concern. He returned to the Vitagraph on August 31, and has already started work on some feature productions.

John J. Coleman, formerly director and studio manager of the Gene Gauntier Feature Players, is continually being congratulated on the great success of his daughter, Ann Murdock, who is appearing in the "Beautiful Adventure," a comedy which is now enjoying great success in New York.

The exciting experiences of a young American adventurer in Mexico form a story of great interest as interpreted in a two reel Eclair picture entitled "The Aztec Treasure," released September 23. Featured in the picture are Bob Frazer and Edna Payne.

Arthur Nelson, president and director of the United States Film Corporation, San Diego, California, a factor in the production of the new program of Warner's Features, Inc., came into the field from the "legitimate" when Joe Arens, of the Frontier-Universal, engaged him as director. At that time he had no experience whatever in motion pictures. He originated the character of "Slim," playing the part himself.

For six months Nelson continued to write, produce and act in the "Slim" series of comedies. At the end of this



ARTHUR NELSON.

time he formed the United States Film Corporation with A. R. Pelton.

Mr. Nelson was born in Scranton, Pa., July 9, 1876, and has been continuously connected with the dramatic profession for nearly twenty-five years. During the heyday of melodrama he was a Stair and Havlin star, appearing for several years in a number of his own plays.

Among his notable film productions released by Warner's are "Under Fire in Mexico," "The Day of Reckoning," and "The Brand of Bars."

Emerson Dickman has been appointed manager of the Premier Theatre at the corner of Main street and Leroy avenue, Buffalo, N. Y., formerly managed by Claude S. Weill, who will now act as supervising manager.

Mr. Dickman was formerly manager of the Central Park Theatre and returns to the Premier at the request of Mr. Weill, who speaks very highly of Mr. Dickman's qualities as a film man. The Premier orchestra was augmented recently by the addition of a cello. Good business is announced by the management.

The World Film Corporation has opened a branch office in Salt Lake City, Utah, in the G. L. Walker Building. O. F. Woody is in charge and the office will cooperate with others in the West.

The Cleveland branch of the Rudolph Wurlitzer Company has installed motion picture orchestras in the Square theatre, 11920 Madison avenue, Cleveland, and the Miles theatre, 9th street and Huron road in the same city.

Warner's Features has added another exchange to its growing list. J. E. Rickards, for many years a well-known press agent in "legitimate" show circles of the East, who is a sojourner in Arizona for his health, is the local manager at Phoenix.

The Warner programs found instant favor in the Copper State with Western releases. Most of the smaller places have not as yet been subjected to daily changes, and the three releases possible from the Warner office is the opening wedge in the trade.

Edward Hyman, assistant manager of the Strand Theatre, Buffalo, N. Y., is looking after the interests of that house during the absence of Harold Edel, who is in Syracuse. Mr. Hyman is "a live wire" young man and is on the job all the time. He was at the Lyric Theatre for some time as assistant manager under Henry W. Marcus.

Four years in pictures and always appearing as the leading woman, is the enviable position held by Ruth Roland, now with the Marshal Neilan Kalem comedy company at Hollywood, Cal. For more than two years she has been known as The Kalem Girl.

In Los Angeles she is known to all the picture fans, and when she drives down street in her big red auto there



RUTH ROLAND

is a continuous doffing of hats and waving of handkerchiefs. Hundreds of Los Angeles pedestrians now know the Kalem comedienne.

During her four years in films she has become very popular.



HOUSE PETERS AND BEATRIZ MICHELENA IN "SALOMY JANE"
(California M. P. Corporation—Alco Feature)

Sol Lesser, president and general manager of the Golden Gate Film Exchange, Inc., with offices at Portland, Spokane, Seattle, Denver, Salt Lake, San Francisco, and Los Angeles, has returned to the home office at San Francisco, after spending a week with Manager E. H. Emmick, Mike Rosenberg and Ted H. Bergman, of the Los Angeles exchange.

Before leaving Los Angeles Mr. Lesser expressed his hearty approval of the excellent business of that office and stated that he would leave for New York, in company with his attorney, in the next few days, for the purpose of getting in touch with film matters.

It is unofficially reported that the Golden Gate exchanges will begin a complete program service in October.

David Horsley, whose moves are watched with interest by members of the trade, has just joined the ranks of the General Film Company, on whose



DAVID HORSLEY

program he will release comedies under the brand name of Ace.

Full particulars are given elsewhere in this issue.

Oscar Apfel will soon begin work on the Lasky picture, "The Girl of the Golden West," since David Belasco has O. K.'d it. Mr. Apfel will devote all his time to this picture, while Cecil De Mille will direct "The Rose of the Rancho."

Scenario writers are given notice that the Frontier Company are in the market only for one-reel dramas, as they are no longer producing comedies. Address Santa Paula, Cal.

N. G. Spitzer, formerly connected with the Syndicate Film Corporation, has been made manager of the Kansas City office of the World Film Corporation.

Lois Meredith, the star in Sir Gilbert Parker's "Seats of the Mighty," produced on films by the Colonial Motion Picture Company, New York, has won



LOIS MEREDITH.

a considerable following among motion picture devotees by her charm and skilful handling of difficult roles.

For the filming of the next George Ade comedy, Francis X. Bushman, E. H. Calvert, Ruth Stonehouse and Wallace Beery, of the Essanay Company, have been obliged to journey to New York, as a number of scenes are to be taken here and in its environs. Mr. Ade will personally supervise the taking of some of the scenes.

Cecil De Mille and eighteen of the Lasky players are in Monterey, Cal., to photograph scenes amid the Missions for "The Rose of the Rancho."

After a vacation of six months, Edythe Sterling has returned to the ranks of the Frontier players.

The Empress theatre at Cherokee, Neb., has been opened by the Bess-Cum Amusement Company and will show the Mutual program.

The Eclectic Film Company has secured some fine film showing scenes in and around Louvain, just before its destruction by the Germans, from Cherry Kearton. It is released under the title of "War Stricken Louvain" and shows battle-scarred Belgian troops, throngs of refugees and other items of interest. Its authenticity is vouched for by both Mr. Kearton and the Eclectic Film Company.

Frank Powell, director of Pathé-Eclectic special features, has had a long experience as director both in the motion picture field and with "legitimate" drama.

He started as stage director for Augustus Thomas and later directed several productions for Ellen Terry in Europe. His debut into the motion picture field was made with the Biograph company, where he directed comedies for two years.

He was then engaged by Pathé Freres in Europe, and after that returned to the "legitimate," from which he came to the Pathé Company on this side of the water, where he has been ever since.

Some of his recent productions are,



FRANK POWELL.

"The Corsair," "Lucille," "The Stain," and "The Ghost." He has just completed "The Taint," a six-reel feature soon to be released.

Jay Morely, recently of the Broncho Company, has joined the Frontier forces at Santa Paula, Cal.

Gerda Holmes, of the Essanay Company, recently demonstrated her domestic ability and proved that she is as good a cook as actress. Miss Holmes has an apartment overlooking Lake Michigan and invited seventeen of her co-workers to a dinner she prepared herself. It was a success from every standpoint.

Hunter Bennett, assistant general manager of the World Film Corporation, has paid a flying visit to the Boston offices of the company, in connection with the Shubert and Brady features.

Lillian Christy, who has played leads with the Vitagraph and Kalem companies, is now a member of the Frontier Company.



"The Patchwork Girl of Oz is a star to which the exhibitor need not hesitate to hitch his wagon."—*N. Y. Telegraph.*

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INTERESTING FILM REVIEWS

PRODUCTIONS FROM ALL PROGRAMS

GENERAL FILM PROGRAM

"Jim." (Selig. Wed., Sept. 16.)—Charles Wheelock is featured in this play as the lost lover. But his lot is better than that of most luckless lovers, because he brings up the daughter of the woman who eloped with an actor, and this girl grows to love him. The message that he sends to the mother is the same message that she had sent him years before.

"The Ageless Sex." (Vitagraph. Split reel. Wed., Sept. 16.)—A comedy with a moral. It is a warning against the use of artificial means of fighting the ravages of old age; or not so much against using them, as getting caught with them. The husband dreams that his wife is old but keeps young in appearance by this means, and he wakes up to find it all a hideous nightmare. Therefore the women must be wary lest their secrets be revealed in dreams. On the same reel with "Raising a Sunken Yacht."

"Raising a Sunken Yacht." (Vitagraph. Split reel. Wed., Sept. 16.)—Clear pictures of the difficult task of floating again a large yacht that has gone to the bottom. The enormous derricks and cranes and pulleys are capable of performing the job, but a diver is brought into service, too, to fasten the hooks in the ship.

"What the Daisy Said." (Biograph. Wed., Sept. 16.)—Delightfully sweet little play of two country girls whose thoughts have turned to beaux. Mary Pickford with her delightful petulant pout is one of them. The girls consult the daisy, but dissatisfied, turn to a wicked gypsy fortune teller. The romantic Martha is carried away with him, but when his real character becomes plain, she turns to her old steady country lad.

"The Peddler's Bag." (Biograph. Thurs., Sept. 17.)—Played and presented in the best Biograph manner, this drama is distinctly above the average of the one-reeler. A woman, the wife of a gamekeeper, to defend herself from the master's son, shoots him. The husband has to stand trial. The confession of the woman on her sickbed frees him and also justifies the act.

"Sophie's Legacy." (Essanay. Thurs., Sept. 17.)—Sophie becomes the heiress to a vast estate. Then the previous rivalry of Mustang Pete and Slippery Slim for the possession of the lady's fair, plump hand dwindles into insignificance before the new competition. Mustang is making hay when a young lady claims him as her husband, and then Slippery puts in some good licks just to be interrupted by a squaw who claims him as her husband. But this "gag doesn't go with Slim," and he marries Sophie on the spot.

"Politics and the Press." (Vitagraph. Thurs., Sept. 17.)—The hackneyed theme of control of newspapers by unscrupulous politicians done into motion pictures. The young editor is too straightforward and honorable for the boss although he loves his daughter. The outcome is another illustration of the old saying that "honesty is the best policy."

"Sparks of Fate." (Essanay. Two reels. Fri., Sept. 18.)—The latest inventions of science play parts in this gripping story of love and sacrifice in which Francis X. Bushman, Bryant Washburn and Ruth Stonehouse are cast for the leading roles. These names assure one of seeing capital acting. Two wireless operators are rivals for the love of a girl. When the test comes one proves honorable and the other base, and of course the former wins the girl.

"Easy Money." (Kalem. Fri., Sept. 18.)—It all happens through a tramp dressing up in a respectable man's clothing. When a purchaser for the farm comes along, the tramp sells it and pockets the money. Then the real owner raises Cain with the innocent purchaser. The tramp buys an automobile and breaks down in front of the farmhouse. He attempts to get away, but the minions of the law envelop him in their clutches and drag him off to the lockup.

"Father's Timepiece." (Vitagraph. Fri., Sept. 18.)—Billy Quirk, Constance Talmadge and Lee Beggs are the funmakers in this comedy, which is a laugh throughout. Father is robbed of his timepiece and when he finds it in the trousers of his daughter's suitor he is furious, but explanations follow, and matters end happily. The reel is alive with humorous situations and will bring laughs from any house.

"For Repairs." (Lubin. Fri., Sept. 18.)—Played by Dolly Larkin and William E. Parsons. Not much interest is aroused, and the incidents seem too disconnected to make a distinct story. The separation of the husband and wife is abandoned after their child has almost met with death.

"The Lonesome Trail." (Selig. Fri., Sept. 18.)—Quite a good comedy drama featuring Wheeler Oakman and Gertrude Ryan. The action might be faster How an awkward cowboy won the heart of a school teacher is the theme. Several amusing incidents add to its attractiveness.

"Ramona." (Biograph. Reissue. Fri., Sept. 18.)—A pathetic drama with Mary Pickford appearing in the leading part. Excellent photography and scenes. The half-breed girl marries a Mexican against her mother's wishes. Their life is hard as the man is driven from his home by the whites, and later shot by one of them. The girl returns to her people. A strong and appealing story.

"Broncho Billy Butts In." (Essanay. Sat., Sept. 19.)—Brisk and animated comedy with the famous depicter of Western life as the central figure. There is plenty of novelty in the story to interest anyone, and for those who idolize the robust hero of the plains there will be the added pleasure of seeing the versatility of Broncho Billy as an actor, because no matter what kind of story he is called upon to interpret he is always at home.

"The Cub Reporter's Assignment." (Kalem. Sat., Sept. 19.)—Giving a reporter the chance to show that he is the man on the spot at every moment. He visits an inventor to get the facts of his latest invention, He meets his daughter and falls in love with her. The inventor's secretary also loves her and schemes to get the reporter out of the way by stealing the precious plans of the inventor, selling them, and laying the crime on the shoulders of his rival. But the latter is too smart, and shows the villain up in his true colors. The girl is then his. Irene Boyle and Robert Ellis are in the leads.

"Pins Are Lucky." (Lubin. Split reel. Sat., Sept. 19.)—A crank on the luck of finding pins loves the daughter of another crank on the same subject. But the daughter loves another, and in spite of the schemes of the pin cranks, they cannot pin her down to their will. The characters are in the hands of real comedians: Bill Bowers as the crank father, O. N. Hardy as the crank lover, and Raymond McKee as the lover that is loved. It is on the same reel with "The German Band."

"The German Band." (Lubin. Split reel. Sat., Sept. 19.)—Romaine Fielding is not lacking in inventiveness when it comes to putting on comedies. His latest is as jolly a half reel as one would care to see. The professor's daughter elopes with the ineligible young man while the band is giving everybody fits, and is married to the music that her father makes. When he finds it out he tries to tear down the parson's house, but, thankfully, he doesn't. Ed Sedgwick, Eileen Sedgwick, Romaine Fielding, Robin Williamson and Harry Kenneth are the laughable performers in this merry farce. On the same reel with "Pins Are Lucky!"

"At the Risk of His Life." (Selig. Sat., Sept. 19.)—Classified as a melodrama one naturally expects stirring action of the most exciting nature, and he is not disappointed. It is a story of a counterfeiting gang which employed a young engraver who refused to be a criminal and was shut up in a house containing dynamite. When pursuit gets hot they attempt to blow up the house, but get blown up themselves when the explosive is thrown out the window and under the bridge that they are crossing.

"The Reward of Thrift." (Vitagraph. Two reels. Sat., Sept. 19.)—This is a special educational picture that was arranged in cooperation with the Savings Bank Section of the American Bankers' Association to demonstrate the enviable results of thrifty saving, which arouses the envy of the indolent and injudicious and brings its own reward and the respect of the solid portion of our citizenship. Ned Finley and Tefft Johnson were the producers and take parts along with Rose Tapley, Lucille Hammil and Jack Harvey.

"Just a Bit of Life." (Biograph. Mon., Sept. 21.)—A story concerning a college professor and his matrimonial troubles. The acting is good, but there is a complete failure to give any real notion of college life or customs. The elopement of the professor's wife is little short of ridiculous.

"Sweedie's Skate." (Essanay. Mon., Sept. 21.)—An entertaining bit of comedy with a good proportion of "rough house." Wallace Beery, Ben Turpin, Leo White and Charles Wright compose the cast. A cook goes to a skating rink adorned in her mistress' fine raiment and jewels. Complications follow.

"Fine Feathers Make Fine Birds." (Vitagraph. Mon., Sept. 21.)—A rather well acted story which deals with a trite subject in a way which is not startlingly original. Leah Baird and William Humphrey are featured.

"The Livid Flame." (Selig. Two reels. Mon., Sept. 21.)—This is a rather impressive drama marked by considerable originality, both as to plot and the way in which it is presented. It is a temperance drama.

"Love's Magnet." (Essanay. Tues., Sept. 22.)—Adapted from a magazine story. A girl is hypnotized and held captive by a man for ten years. Her rescue by the fiance seems a trifle belated. In the cast are Beverly Bayne, Bryant Washburn, Helen Dunbar and Frank Dayton.

"The Blood Ruby." (Vitagraph. Two reels. Tues., Sept. 22.)—An addition to a vast galaxy of films having to do with rubies of great price. There are a number of dramatic situations, but no great amount of originality is exhibited in the plot. The ruby is stolen by use of an imitation stone, and an innocent man is convicted of the theft. Maurice Costello is featured.

"The Wise Detective." (Lubin. Tues., Sept. 22.)—The short end of a split reel. A clever crook nearly gets away with a big haul, but a woman discovers his identity. Mae Hotely and C. W. Ritchie are featured.

"A Six Foot Romance." (Lubin. Tues., Sept. 22.)—On the same reel with "The Wise Detective." A comedy in which tight slippers figure. Nell has ambitions to marry a count, although she loves Jack. The American wins out by a little trick at dinner. In the cast are Jerold T. Hevener, Don Farrandou and Mabel Paige.

"A Poisoned Bit." (Edison. Two reels. Fri., Oct. 2.)—An engrossing story of the scion of an English family who was stolen from his home by gypsies and grows up to

become a jockey. He rides a horse in the all-important race that lays down and suspicion points to him. He is dismissed, and even the girl that he loves looks upon him as guilty. He drifts to his own father's house as stableboy, and his identity and his innocence are both established in the presence of the girl who had discarded him.

"A Transplanted Prairie Flower." (Edison. Sat., Oct. 3.)—The call of the West is strong in the breasts of that section's sons and daughters. Beatrice Morgan, who wrote this scenario, has made it the central idea of her picture. An heiress comes East to learn society manners; she captures the social lion attempting to break into her aunt's jewelry safe, and then she goes back to her beloved plains and the man that she has left behind.

"The Legend of the Amulet." (Kalem. Sat., Oct. 3.)—Unusual Indian picture based upon an old legend. A plague is raging and an Indian maiden is stricken. Her sweetheart hears of an amulet that has the power of restoring health. He is led by a phantom chief to the hiding place. The amulet is stolen by a rival, but it is regained after a desperate struggle. The parts are played by real Indians, Princess Mona Darkfeather, Chief Phillippi and Big Moon.

UNIVERSAL PROGRAM

"Matty, the Universal Boy, No. 6." (Imp. Thurs., Sept. 24.)—The introduction of Nathan Strauss, Hy Mayer and De Wolf Hopper, whom Matty visits to obtain subscriptions for the newsboys' outing causes it to be one of the most entertaining of the series. Scenes in Steeplechase, Coney Island, New York City follow, with the boys enjoying themselves in sundry manners. A fine entertainer.

"A Shooting Match." (Sterling. Two reels. Thurs., Sept. 24.)—Ford Sterling in a laughable comedy which could be condensed. He enters a shooting match to win a girl and when he sees his rival winning bribes the scorer to give him blank cartridges. He wins, but at the end of the match the scorer relents and tells the other. A chase results, and Ford is finally treed. The tree is cut down and then as our hero or villain breathes his last he joins the hands of his rival and the girl.

"The Man in the Attic." (Frontier. Sun., Sept. 27.)—This is a meaningless drama and contains no ostensible plot. Joe is a counterfeiter and because of his bad money another man is accused of the theft but at length is exonerated. "The Man in the Attic" seems to be a side issue.

"The Battle." (Sterling. Two reels. Mon., Sept. 28.)—A juvenile comedy-drama in which the leads are the Sterling Kids. Billy goes to sleep in the arms of the old major, and dreams that he was the messenger sent from the frontier fort, which was being attacked by Indians, for aid. Some good battle scenes are introduced. Quite an enjoyable picture.

"Our Land of Gold." (Powers. Split reel. Fri., Sept. 25.)—This is shown on the same reel with "Be Neutral," and portrays the various methods of mining gold in Alaska. Interesting and very instructive.

"Charlie's Smoker." (Crystal. Split reel. Tues., Sept. 29.)—On the same reel with "Belmont Butts In." Charlie seizes the chance and gives a smoker while his wife Vivian is away. Vivian is much adverse to the use of the weed and returns home, thinking there is a fire in the house, with the result that the firemen break the party up. Rather old comedy, but laughable.

"Belmont Butts In." (Crystal. Split reel. Tues., Sept. 29.)—On the same reel with "Charlie's Smoker." The mischievous orphan girl causes a lot of trouble for her adopters by her many tricks. Not so funny and rather vague.

"'Till the Sands of the Desert Grow Cold." (Eclair. Two reels. Wed., Sept. 30.)—Eclair can do better than this. The film falls way below the company's high standard. A woman marries a man who turns out to be an inebriate, discarding a worthy lover. Later when her husband attempts to kill the other man he runs away with the child, whom he brings up. Many years after he meets the woman, but she is then happily married to another man.

"Fate's Finger." (Eclair. Sun., Sept. 27.)—A strong human interest drama with Mildred Bright, Bob Frazer and Will Shearer in the leading roles. The doctor's wife intends to desert him and leaves a note on the table informing him of her desertion. She learns the bad character of the man she intended to elope with and returns to find that her child has destroyed the note, to her great relief.

"In the Clutches of the Villain." (Joker. Sat., Oct. 3.)—Another side-splitting picture with Max Asher, Louise Fazenda, William Franey, Gale Henry and Sam Kaufman in the leading parts. The cruel debtor demands the hand of his creditor's daughter, but the hero arrives in time to kick the villain off a bridge after hearty laughs have been created.

"White Wolf." (Nestor. Wed., Sept. 30.)—The story is based on an Indian legend and is quite pretty. A tribe of redskins supposes that the spirit of its cruel Medicine Man was at times embodied in a wolf. The Indians at



BEFORE THE RACE
("Man Who Was Misunderstood"—Imp—2 Reels —Sept. 17)

last find out this secret and kill him while he is in the shape of the animal.

"The New Butler." (Joker. Wed., Sept 30.)—The consequences that follow when two old people get married without the knowledge of their children and when the children, too, join the benedicts, are naturally funny, and are uproariously so when Ernest Shields plays the leading role.

"The Proof of a Man." (Victor. Mon., Sept. 28.)—The girl in this story, played by Vera Sisson, despises a cripple, enacted by J. W. Kerrigan, but he proves himself a man by rescuing her from an opium den where she has been carried by another. A fine drama.

"Love Disguised." (Joker. Sat., Oct. 3.)—A clever comedy in which a motion picture actor poses as a duke and thus wins the hand of the girl whose mother dislikes him because of his profession. Max Asher and Louise Fazenda create the laughs.

MUTUAL PROGRAM

"The Right to Die." (Broncho. Two reels. Wed., Sept. 30.)—A drama built around the responsibility of a man to his family. A broker has lost all of his fortune, and determines in despair to end his life. The poison is not violent enough and he has a dream in which he sees what will happen to his wife and daughter when he has gone. He wakes up when his wife and daughter rush in, and of course he thinks no more of suicide because it was a mistake that he had lost his fortune.

"The Gamekeeper's Daughter." (Domino. Two reels. Thurs., Oct. 1.)—A stirring drama because laid in a more stirring time than ours when personal prowess counted far more than now, when court favorites intrigued for the downfall of rivals and the life of a subject was at the mercy of a monarch. The settings and the costumes are in splendid keeping with the demands of the piece, and the acting is all that could be asked for.

"Our Mutual Girl, No. 36." (Reliance. Mon., Sept. 21.)—Margaret pays a visit to Newport, and disports herself in fine clothes along the avenues of wealth. She gets acquainted with Captain Welles of the navy, who insists upon her viewing the dress parade of the sailors of the naval training division. After this, Margaret's longing to see Baby Lily becomes overmastering and she motors to New York to see the cunning little thing. Then the most unexpected happens. The baby is found by its father, Mrs. Rogers' chauffeur.

"Down the Hill to Creditville." (Majestic. Fri., Sept. 18.)—Most amusing and original comedy of the man who gets married by the installment plan and furnishes his home by the same easy method. It is not meant that he gets partly married but simply that he makes a part payment on the minister's fee. But the creditors get on his trail, and even the minister doubts him, and while the others take away their belongings, he carries off the bride. The best things in the picture are the clever rhymed subtitles. Dorothy Gish takes a part in the fun-making.

"The High-Grader." (Reliance. Wed., Sept. 16.)—Virile exposition of mining life. The high-grader outwits the sheriff and his enemies, and through the aid of his girl gets away with the gold that he carries off in his mouth each day from the mine. The officers came, searched the trunk and found it empty, nailed down to the floor to make it seem laden with the precious metal. It was then too late to catch the gold-bearer.

"Every Man Has His Price." (Majestic. Tues., Sept. 15.)—With an ending that is at any rate surprising if not logical, this picture will hold the spectator's keen interest until it fades away into darkness. It seems that the sheriff is corrupt to the core when he accepts a bribe from the mine owner, but when he turns all this money over to the people whom the owner has ousted of their property, our opinion changes.

"Redemption of a Pal." (American. Two reels. Mon., Sept. 21.)—Described as a sociological drama, this play more than lives up to its label. A rich banker becomes interested in a girl of the slums and helps her in neighborhood work. She, aided by her beau, rescues his sister from an opium den that has caught fire. The banker realizes that he loves her as she goes off with her "steady."

"Meg of the Mines." (Majestic. Tues., Sept. 22.)—The story of how a brave girl saved her father's claim from two blackguards. The girl is portrayed capably by Mae Marsh. She hides in the back of the rivals' wagon when they rush off to the land office, but is discovered and left on the plain. An old Indian finds her and aids her to get in her father's claim before the wicked miners, and thus all ends as it should.

"Fatty Again." (Keystone. Sat., Oct. 3.)—Uproarious farce featuring that ever popular and funny comedian, Roscoe Arbuckle, as Fatty. The scenes of Fatty's troubles and mishaps and ultimate successful handling of a difficult situation will keep the audience in a continual peal of side-splitting merriment.

"Hard Cider." (Keystone. Mon., Sept. 28.)—A girl and a boy plan to elope. The father spies on them from the interior of a cider barrel. The boys in the neighborhood steal the cider barrel for cider and roll it down hill and up dale. The father has an awful time, because he is still in the barrel. When he gets his release therefrom the young people have concluded their clandestine design.

"The Varsity Race." (Thanhouser. Two reels. Tues., Sept. 22.)—The director and the scenario writer have hit upon a felicitous idea in giving in picture form the story of a boat race. About this all-important spring event they have woven an entertaining story of student life and the fidelity of a girl to the bow oar, who has been unjustly forced to resign from college. But he is taken back just in time to row, and of course his crew wins the race. The scenes were taken of a real race between eight-oared shells.

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have given many exchangemen sleepless nights. There will be an interesting story on this phase of exchange troubles in the next issue of
THE MOTION PICTURE NEWS

"The Taming of Sunnybrook Nell." (American. Fri., Sept. 25.)—A city man attempts to take advantage of an unsophisticated country girl whom he meets on his vacation and falls in love with, but the mountaineer lover steps between the girl and the man's evil designs. The coolness and faithfulness of her woodman lover stirs the latent sparks in her. Vivian Rich plays the mountain girl.

"Caught In a Tight Pinch." (Beauty. Tues., Sept. 22.)—His shoes are too small and he has no others to wear to the dance that his best girl is giving. So the poor fellow is up against it. But he goes, anyway, and while he doesn't dance like Vernon Castle he hides his suffering with Stoic resignation. And his rival steps on his girl's toe, and thereafter the sailing is smooth.

"Foiled Again." (Komic. Sun., Sept. 20.)—A comedy that has many of the qualities that always please. It is brisk and lively, and well calculated to keep spectators from dozing off through ennui. No matter how blasé the patron of the theatre, he will find plenty to laugh at in this newest Komic release. A stage villain is sent by the Villains' Union to make way with a girl. He picks the wrong girl but discovers in time that she has no money.

"His Faith in Humanity." (American. Wed., Sept. 23.)—Tense and gripping drama thta aims to be an exposition of a present-day sociological problem. A rich man has unshaken faith that human nature is essentially good. He takes an ex-convict in his home and makes him the butler. His safe is robbed and suspicion falls upon the man. But it is revealed in time that the wife is the guilty party.

"The Prodigal Husband." (Royal. Sat., Sept. 12.)—Rural life comes in for a lot of ridicule in motion pictures, some of which is just, but the greater part is exaggerated beyond measure. This picture comes under the latter head, and while it pretends to no truthful picture of country life, it does not justify itself by the other reason for existence, giving a due amount of entertainment.

"The Test of Flame." (Domino. Two reels. Thurs., Sept. 24.)—When it comes to the crucial test the old fisherman discovers that he loves his grandson better than his violin. A house is completely destroyed by fire in the last reel. Beautiful photography and scenes.

NEWS WEEKLIES

"Animated Weekly, No. 132."—Canadian regiments are shown receiving war colors from the hands of the Princess Patricia. There is a spectacular diving contest at Salem, N. H.; the national G. A. R. encampment at the reunion at Detroit; the lowering of the automobile record by De Palma at Brighton Beach, N. Y.; boys acting as municipal officers at Portland, Ore.; a review of the Albanian troops by Prince William of Wied, and numerous other interesting topical events.

"Mutual Weekly, No. 90."—Views from six countries are shown in this issue. Among them are: the Queen Mary entering Queenstown Harbor; motorcyclists enlisting as dispatch carriers. There is a meeting of the Chamber of Deputies; the commandeering of automobiles for war purposes; a glimpse of the famous German regiment, the Death's Head Hussars. Numerous other topical pictures of absorbing interest are included in the bill.

"Hearst-Selig News Pictorial, No. 58." (Selig. Thurs., Sept. 17.)—War still holds a prominent place in this weekly. The first pictures that have come from Berlin since the war started are shown, photographs of the German troops drawn up in the squares of the Prussian capital. War pictures do not monopolize the space, and attention is given to events of interest in different sections of this country and of the world.

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The settings for the first part of the story are among the great cliffs and caves of Laguna Beach, California. Later the main theme of the story shifts to the city where the settings show the house of the wealthy man.

A series of strongly contrasted scenes shows the paths followed by two young men in their pursuit of happiness, one an artist, played by Hobart Bosworth himself, and one a man of wealth, interpreted by Courtenay Foote. The conflict which their opposite ideals engenders continues to their children. but finally brings to the rich man the realization that his greed for wealth and power is the pursuit of a false ideal and to the artist the proof that his choice of love and simple naturalness is the only one which will bring happiness.

The three love stories which bring these groups together are exquisitely portrayed and full of charm and novelty. Rhea Haines plays the society girl, who sacrifices love to wealth. Helen Wolcott is the elfin child of nature with whom the artist finds true happiness. Myrtle Stedman and E. J. Flynn are happily cast as the daughter of the artist and son of the financier, respectively. A fascinating vein of fantasy runs through the play and a feature is the allegory with which the play closes, in which triple exposure is used. This final scene symbolizes the meaning of the paradox in a bit of fine camera work, for which credit must be given to George W. Hill.

This Bosworth film will be released through the Paramount Program, September 24.

TO ACT AS REPRESENTATIVES

The Spero-Kent Film Corporation, World's Tower building, New York City, has informed the trade of its desire to act as representatives in connection with importations, exports, buying, renting or any phase of the industry.

The company guarantees minimum prices, lower perhaps than the average firm can obtain because, as the Spero concern claims, of its large clientele. The compensation is a standard legitimate commission.

The company declares that no matter how big or little a client may be or where he is situated, either a buyer or seller, the entire organization of the Spero company is at the disposal of its customers.

Warner's Celebrates First Anniversary

(*Continued from page* 51.)

vice-president; O. S. Goan, treasurer; J. A. McKinney, secretary; P. A. Chase, assistant secretary and treasurer.

During the anniversary celebration President Powers struck the keynote of the company's policy in a few words.

"I want especially to impress upon you," said Mr. Powers, "that our growth is due to one prime cause—we give the exhibitor what he needs. We have been giving him great features. We are now giving him a complete service of the best single and multiple reels that can be produced. It is the exhibitor's part to please his public. It is our part to enable him to do so. So long as we bear in mind this truth, we will go forward with still greater strides."

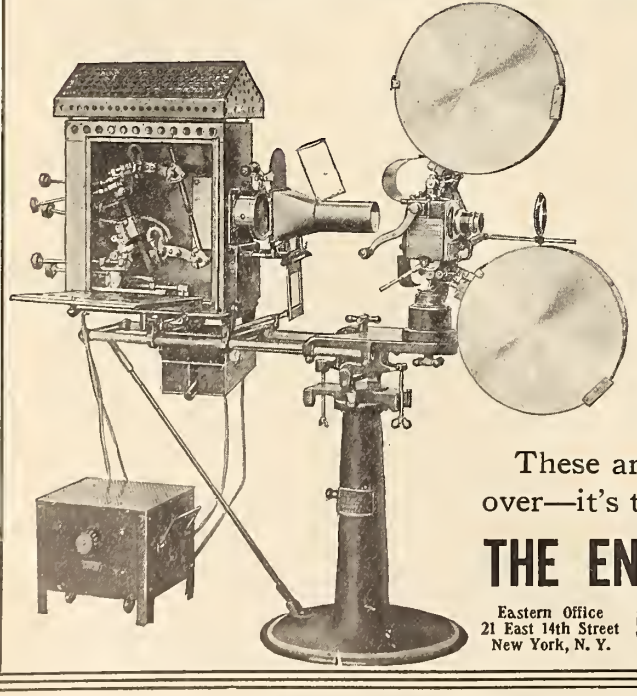
Included in the plans for the coming year are further additions to the number of Warner exchanges. The idea is to make it as convenient as possible for exhibitors of Warner's program and features to transact business with the company.

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Organization Is Trade's Great Need

(*Continued from page* 20.)

each individual member will appoint himself a committee of one to explain these things to his fellow exhibitors.

"Publicity such as has been offered by THE MOTION PICTURE NEWS, will prove invaluable in gaining this end.

"The chief value of the Motion Picture Exhibitors League of America to the exhibitor is the protection which it affords to the exhibitors' interests as against adverse legislation, unfair competition on the part of 'fly-by-night' concerns and the guarding against any conditions that might serve to permanently injure the business.

"The advancement of conditions which tend to the uplifting of the industry should be also one of the most important aims of the organization.

"UNITED effort on the part of local state and national organizations for the betterment of conditions should be made in a progressive, general way. Local conditions must be handled by each local. Many exhibitors, not members of the league, have in the past derived benefits from the fights made by the organization and will realize that it is to their advantage to be enrolled as members if these things are pointed out to them."

No Results Unless Members Pull Together

Special to THE MOTION PICTURE NEWS

Dallas, Sept., 22.

WHILE L. G. Bissinger, manager of the Queen Theatre, is not a member of the Exhibitors' League, either State or national, he believes that they are good things if more enthusiasm was injected into them by the members.

"Yes, I am in favor of the exhibitors organizing," said Mr. Bissinger when seen by a representative of THE MOTION PICTURE NEWS.

"The only thing that I can see against them is that those who are members don't pull together. By co-operating they could do a vast amount of good and in a few years an organization of great strength could be built up among the exhibitors.

"There are five hundred film houses in Texas. I don't know what percentage of those who operate them are members of the League, but it is easy to see what influence an organization with all working together could exercise.

"ONE of the main reasons in holding an exposition of moving picture machines at the coming fair here in Dallas, and the effort that is being made to bring some of the leading screen actors to Dallas at that time, is to try and arouse their interest and strengthen the State organization of exhibitors.

"What I would like to see is more co-operation of the various State and national organization with the officers in regard to censorship. The quicker the film men realize that officers must do what they think is right in regard to censorship and not try to oppose them the better it will be for the business.

"Outside of stronger co-operation along all lines by the exhibitors and a disposition to work more in hand with the officers I could not suggest anything special. All other lines of business are organized, and there is no reason why the film men should not do the same."

$207,000 DALLAS HOUSE OPENS

Special to THE MOTION PICTURE NEWS

Dallas, Sept. 22.

WHAT is declared to be the most costly film house south of Chicago is the Queen, recently opened in Houston. This house was erected and is being operated by the Queen Theatres Incorporation.

This same company operates the Queen theatres at Dallas and Galveston. The new Houston house cost the sum of $207,000 and is undoubtedly one of the most handsome theatre buildings in this section of the country. Houston people are very proud of their new amusement house and crowded houses are the rule.

To

Stage Managers and Producers

of Unquestionable Reputation

An important Renting Company with Agencies in all the principal cities of America and with Agencies and Connection all over the world is disposed to consider the printing and publishing of films for any Manufacturer or Producer of unquestionable standing. Only plays of highest moral and artistic value of first-class execution and photography considered.

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Care of Motion Picture News
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Crowds Throng Broadway Rose Gardens

New York's Latest Place of Amusement Shows Motion Pictures in Connection with a Restaurant and Cabaret Show

WITH the opening of the Broadway Rose Gardens, New York's latest place of entertainment, the motion picture invades a field which was heretofore reserved only for the popular cabaret entertainers, and from the great success which "Thirty Leagues Under the Sea" attained the first night that the place was opened to the public, their future success in places of like sort seems to be assured.

The Broadway Rose Gardens are situated at Fifty-third street and Broadway, New York, and are under the management of George F. Kerr, and the place is supervised by Mrs. A. McIver Kerr. Their aim is to make the place one of refinement, and from all appearances their aims will be attained successfully. The house was opened to the public Monday, September 14.

Besides rivaling all other restaurants which boast of the best cabaret dancers and singers, the Broadway Rose Gardens will offer motion pictures to its patrons. Following the example of the first one, the submarine picture, the others to follow will be the best that the industry offers.

In a preliminary opening given to the members of the press and officers of the concern, a lunch was served, the cabaret performers went through their part of the program with great success, and then the picture was shown, accompanied by a lecture by Carl M. Gregory, the head photographer of the expedition which made the pictures, and which are elsewhere reviewed in this issue.

The main hall of the place is beautifully decorated with artificial roses and has a balcony extending round it. Novel lighting effects are introduced. At one end of the hall a door leads to the theatre or access may be gained from the street, thus turning it into a separate theatre.

Two orchestras furnish the music for the restaurant and an organ and orchestra play in the theatre.

Quite a sensation was created in the afternoon when everybody rushed to a fountain at the end of the dance floor, on the supposition that champagne was flowing freely.

BOWMAN ISSUES DENIAL

The Charles O. Bowman Popular Photo Plays Corporation denies the statement published in last week's issue of THE MOTION PICTURE NEWS that the Thistle Photo Play Company of Los Angeles, is making three reels of negatives weekly for its use.

UNION HILL, N. J., HOUSE OPENS

The Temple theatre, Union Hill, N. J., opened its doors on Saturday evening, September 10, to a large crowd of patrons. "The Wrath of the Gods" was the picture chosen for the opening.

It is one of the finest picture houses in northern New Jersey, and has a seating capacity of twelve hundred and is fireproof. Since opening, "My Official Wife," "Home Sweet Home" and "Love, Luck and Gasoline" have been shown.

Besides the Temple, Union Hill has six other picture houses, all doing good business, the Auditorium, Mutual; Palace, Licensed; Fulton, Universal; Bijou, Licensed; Red Star, Mutual, and the Pastime, running Famous Players and other attractions.

Union Hill has only a population of about 15,000, still business is very good, the managers state.

UNIVERSAL FILMS "THE AWAITED HOUR"

"The Awaited Hour" is the title of a short story which appeared some time back in the "Century Magazine."

The story was from the pen of Eugene Manlove Rhodes, one of America's virile authors, and has been secured by the Universal and adapted to a two reel drama. Mr. Brennon has been chosen to produce the same. Important in the cast are William Welsh, William Shay and Violet Mercereau.

LUBIN

MASTERPIECES IN PREPARATION

ROSE COGHLAN
And ETHEL CLAYTON in
"THE SPORTING DUCHESS"
6 Reels
Produced by BARRY O'NEIL
By CECIL RALEIGH

TO BE RELEASED SOON
EVELYN NESBIT THAW
and her son, RUSSELL WILLIAM THAW in
"THREADS OF DESTINY" (By Special Arrangement with Fred Mace)
5 Reels By William H. Clifford Produced by Joseph W. Smiley

TO BE RELEASED SOON
EDWIN ARDEN
in
5 Reels By Edwin Arden "EAGLE'S NEST" Produced by Romaine Fielding

RAYMOND HITCHCOCK In a 5 Reel Comedy Drama by Lawrence McCloskey
Produced by George Terwilliger

Released — Four Big Drawing Pictures
(Through the General Film Special Service)

6 Reels By Winchell Smith "THE FORTUNE HUNTER"
with WILLIAM ELLIOTT, Late Star of "Madame X" Company
Produced by Barry O'Neil

"THE HOUSE NEXT DOOR"
5 Reels By J. Hartley Manners Produced by Barry O'Neil

"THE WOLF"
6 Reels By Eugene Walter Produced by Barry O'Neil

"MARAH THE PYTHONESS"
3 Reels By Clay M. Greene Produced by Joseph W. Smiley

SIX REGULAR RELEASES EACH WEEK

"THE BELOVED ADVENTURER" Third of Series, "AN AFFAIR OF HONOR"	Drama ..... Monday,	September 28th
"JINKS AND THE BARBER" "JEALOUS JAMES"	Split Reel Comedies ..... Tuesday,	September 29th
"HIS BROTHER BILL"—Two Reel Drama	Wednesday,	September 30th
"HIS FIRST CASE"—Two Reel Drama	Thursday,	October 1st
"THE GREATER LOVE"—Drama	Friday,	October 2nd
"ON CIRCUS DAY"—Comedy	Saturday,	October 3rd

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LUBIN

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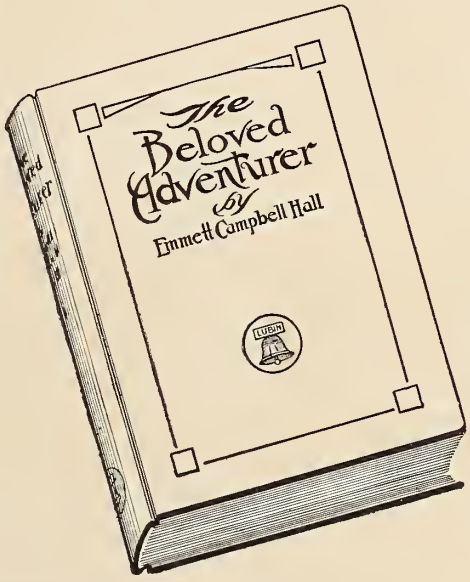
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1st of Series
"Lord Cecil Intervenes"

2nd of Series
"An Untarnished Shield"

3rd of Series
"An Affair of Honor"

4th of Series
"An American Heiress"

5th of Series
"The Girl from the West"

A Series of 15 Single Reel Dramatic Photoplays Released Each Monday

The first of the Series was released September 14th. 15 Chapters to the book, each chapter in its regular order representing a release—full cloth binding, with 15 full page half-tone illustrations, including an autographed frontispiece of Arthur Johnson.

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"The Trail of the Law"
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"The Unwritten Justice"
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The greatest Indian Story ever produced
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Undoubtedly the greatest three-reel subject of the year.
"False Pride Has a Fall"

OTHER GREAT PRODUCTIONS IN COURSE OF CONSTRUCTION AT THEIR

WESTERN STUDIO

406 Court St., Los Angeles, Calif.

Teaching the Exhibitor Co-operation

(*Continued from page* 25.)

whole play was about, nor even mentioning the title of the film, merely stating that it would be shown during such a week.

In the review Jensen would purposely make an error, not in spelling or grammar, but in describing the actions of the characters.

The mistake would be a minor one, and the utmost concentration on the part of the contestants would be necessary to discover it.

Suitable prizes were awarded to the sucessful participants, which Jensen furnished the exhibitors at cost. Buying them in bulk, as it were, the average price was small.

The competition enhanced the value of the magazine, and took away the onus that clings to everything free. The issues were retained and carefully perused. The subtly written advertising matter was assimilated at the same time.

Jensen arranged the contests so cleverely that the patrons of the theatres which distributed the syndicate sheet gradually looked forward to its advent. The patronage was soon on the increase, due mainly to the enthusiasm of those who attended the performances.

And as the exchange had an indirect hold on each competition, it was impossible for an over-ambitious exhibitor to ignore the work of the pioneer. Jensen profited with the others.

THE fraternal spirit further manifested itself in the co-operative selection of an expert.

Jensen's preliminary visit to the various theatres had shown him many defects which the managers, spurred on by his kindly, though anonymous, suggestions, had remedied.

Such an examination as he was able to give with the little time at his disposal was too cursory to do anything more than smooth off the rough edges. The managers realized the need of an unprejudiced critic with sufficient creative ability and analytic insight to probe into things and discover the flaws.

The second important step, taken by the combined exhibitors at Jensen's instigation, was the selection of just such a man.

His duty was to visit each theatre in the combination and spend whatever time was necessary to promote its patronage-pulling power. His expenses were defrayed from the common fund.

All findings that might be general in their effect were forwarded to Jensen, who, in turn, printed them in the weekly bulletin—the official organ of the exhibitors. Thus all were benefited at a minimum expense, and no exhibitor was obliged to await his turn but could remedy his defects at the outset. This movement, backed by the hearty co-operation of the managers, had wonderful results.

The third problem which Jensen and his cohorts tackled was the music that accompanied the films—especialy the features. Ordinarily each house decided upon that, with the result that few pianists or orchestras played appropriate music. The quick change of program robbed many of the musicians of the incentive of keeping up the standard. Popular waltzes, marches and songs of the day were generally played.

Jensen sought to remedy that.

At the united expense of the exchange and the exhibitors, aided at times by the manufacturers themselves, a man was permanently hired to review the films and select such music as he deemed most appropriate.

Arrangements were made with a music house to furnish the printed copies at a reduced rate—one set of which accompanied each film. Jensen even went so far as to have special music written for certain scenes in important features, broadly advertising the fact.

There were certain films, of course, which he did not bother with, such as split-reel farces—where a lively tune sufficed—scenic and educationals. Jensen had an eye on the profits, and so refused to be prodigal in his expense any more than he was niggardly.

BY this time all the exhibitors outside of the pale realized the significance of the new association. They awoke to the fact that it paid to deal with Jensen. In the first place solicitors from his exchange did not attempt to gain clients by knocking the programs of rivals. They came to the managers with tangible arguments of what Jensen was doing for others and would do for them if they gave him the opportunity.

They recognized that the efforts of the other exchanges were mere imitations of what Jensen had conceived. And to imitate, they knew, was to acknowledge oneself inferior to another. So when an exhibitor received a courteously worded invitation to join the association, the chances were that he accepted.

"THE PLUM TREE"

(Essanay)

REVIEWED BY C. J. VERHALEN

THE first of the mystery stories which are being run by the Ladies' World was released by the Essanay Film Manufacturing Company on Sept. 18. The Ladies' World offers a prize for the best concluding chapter of the story. This chapter is not printed in the magazine, but is shown in the film interpretation.

Francis X. Bushman plays the leads in the photoplays. In "The Plum Tree" he assumes the role of Craig Ewell, a character which gives him opportunity to play a role that brings out his acting splendidly.

Beverly Bayne acts the part of Alice Graham as it should be. Her unaffected and unconscious manner of portraying a character is clearly demonstrated in this picture. Lester Cuneo, Harry Dunkinson, Helen Dunbar and Frank Dayton lend them splendid assistance.

One really does not have to read the story to become interested in the picture, although the omission of the concluding chapter lends an added excitement to the picture to those who have read the novel version.

The scenes of the picture are all well laid out.

They are typical of the views they are supposed to represent. Producer Calvert has built a fine picture around this story that has the proper amount of interest in it and the exact portion of romance to make it stand out as a photoplay of merit.

His selection and staging of exterior scenes are fine pieces of work. Especially his battle scenes savor of the real thing. Each player fits into a niche that develops good acting and a good story.

Craig Ewell and Norris Griggs are in love with Alice Graham. One night the limited is held up and Craig is accused of the crime. Griggs had lured him into it to get him out of the way. Craig is tried and found guilty

Alice is forced into a loveless marriage with Griggs. Ten years later Craig is freed and wanders to the Pacific Coast. Griggs has become the financial leader in a Mexican revolution plot. Craig is discovered watching the rebel ships being loaded and is put to work on the vessel. He overhears the revolutionists' plot, and in a terrific hand to hand fight, swims to shore and gives the alarm.

The Federal troops guided by Craig rush to the scene and a brisk skirmish takes place. Griggs and Craig, not recognizing each other, engage in an encounter in which Griggs is mortally wounded. Craig carries him to a nearby hut where he confesses to a padre of having planned the train robbery.

Craig overhearing this, rushes to the bedside and there is a mutual recognition. He returns to Alice where a reunion is effected under the "old plum tree."

BUFFALO MEN INVITED TO SYRACUSE OPENING

Special to THE MOTION PICTURE NEWS

Buffalo, Sept. 23.

INVITATIONS were received in Buffalo for the opening of the Regent Theater in Syracuse on Saturday evening, September 12. Harold Edel, who is president of the company operating the Regent, left for Syracuse to look over the field and arrange for the opening features.

ATTENTION EXHIBITORS!!

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Record of Current and Coming Releases

EDITOR'S NOTE.—These lists of releases for this week and next are arranged in this form for the convenience of the operator and exhibitor. In the blank column a record may be kept of the date when a given subject will be shown at your house. Keep it in a convenient place for future reference.

GENERAL FILM PROGRAM

RELEASES OF THE WEEK.

AT MY HOUSE

MONDAY, SEPT. 21ST, 1914.

BIOGRAPH. Just a Bit of Life. D., 1000 16013
EDISON. The Adventure of the Hasty Elopement, C., 1000.... 16019
ESSANAY. Sweedie's Skate, C., 1000 16021
KALEM. The Potter and the Clay, D., 2000..... 16014
LUBIN. An Untarnished Shield, D., 1000 16022
SELIG. Hearst-Selig News Pictorial No. 59, N., 1000..... 16020
SELIG. The Livid Flame, D., 2000 16016
VITAGRAPH. Fine Feathers Make Fine Birds, D., 1000.... 16018

TUESDAY, SEPT. 22ND, 1914.

BIOGRAPH. The Ring and the Book, D., 2000..... 16033
EDISON. The Blue Coyote Cherry Crop, D., 1000..... 16023
ESSANAY. Love's Magnet, D., 1000 16024
KALEM. The Green Rose, D., 1000 16032
KLEINE. The Master Force, D., 2000 16025
LUBIN. The Wise Detective, C., 400 16030
A Six-Foot Romance, C., 600..
MELIES. The $1,000 Pants, C., 1000 16031
SELIG. For Love of Him, Melo., 1000 16027
VITAGRAPH. The Blood Ruby, D., 2000 16028

WEDNESDAY, SEPT. 23RD, 1914.

EDISON. Post No Bills, C., 1000 16035
ESSANAY. The Fable of "One Samaritan Who Got Paralysis of the Helping Hand," C., 1000 16038
KALEM. The Vanishing Tribe, D., 2000 16036
LUBIN. Toys of Fate, D., 2000 16041
SELIG. A Just Punishment, Melo., 1000 16040
VITAGRAPH. A Double Error, C., 1000 16039

THURSDAY, SEPT. 24TH, 1914.

BIOGRAPH. The Fall of Muscle-Bound Hicks, C., 582..... 16043
The Plumber's Picnic, C., 417.
ESSANAY. Slippery Slim and the Green-Eyed Monster, C., 1000 16044
LUBIN. The Triupmh of Right, D., 2000 16045
MELIES. How Clarence Got His, C., 1000..... 16047
SELIG. Hearst-Selig News Pictorial, N., 1000..... 16049
VITAGRAPH. A Close Call, D., 1000 16048

FRIDAY, SEPT. 25TH, 1914.

BIOGRAPH. Her Doggy, C., 999 16058
EDISON. Grand Opera in Rubeville, C., 2000..... 16050
ESSANAY. A Splendid Dishonor, D., 2000..... 16052
KALEM. Jones' Wedding Day, C., 1000 16054

AT MY HOUSE

LUBIN. The Investment, D., 1000 16057
SELIG. You Never Can Tell, C., 500 16055
VITAGRAPH. A Horseshoe—For Luck, C., 1000..... 16056

SATURDAY, SEPT. 26TH, 1914.

BIOGRAPH. The Gold Thief, D., 999 16065
EDISON. Twins and Trouble, C., 1000 16059
ESSANAY. The Strategy of Broncho Billy's Sweetheart, D., 1000 16060
KALEM. Rory O'More, D., 1000 16064
LUBIN. Did He Save Her? C., 400 16061
Between One and Two, C., 600
SELIG. The Newsboy Tenor, D., 1000 16060
VITAGRAPH. Hearts and Diamonds, C., 2000..... 16062

GENERAL FILM PROGRAM

RELEASES OF NEXT WEEK.

MONDAY, SEPT. 28TH, 1914.

BIOGRAPH. A First Class Cook, C, 583..... 16067
The White Hand Society, C...
EDISON. Love by the Pound, C., 1000 16073
ESSANAY. Sweedie Clean-up, C., 1000 16075
KALEM. The Viper, D., 2000.. 16068
LUBIN. An Affair of Honor, 3rd of Beloved Adventures, D., 1000 16076
SELIG. The Going of the White Swan, D., 2000..... 16070
SELIG. Hearst-Selig News Pictorial No. 61, N., 1000..... 16074
VITAGRAPH. When the Gods Forgive, D., 1000..... 16072

TUESDAY, SEPT. 29TH, 1914.

BIOGRAPH. The Derelicts, D., 1032 16087
EDISON. The Mystery of the Glass Tubes, Chronicles of Cleek Series, D., 1000..... 16077
ESSANAY. White Lies, D., 1000 16078
KALEM. Groucb, the Engineer, D., 1000 16068
KLEINE. A Shot from Ambush, D., 2000 16079
LUBIN. Jinks and the Barber, C., 400 16084
Jealous James, C., 600.....
MELIES. A Circus Romance, C., 900 16085
SELIG. The Real Thing in Cowboys, C., 1000..... 16081
VITAGRAPH. Regan's Daughter, D., 2000..... 16082

WEDNESDAY, SEPT. 30TH, 1914.

EDISON. Buster Brown Gets the Worst of It, C., 550..... 16089
In a Prohibition Town, C., 500
ESSANAY. The Fable of "The Adult Girl Who Got Busy," C., 1000 16092
KALEM. The Ex-Convict, D., 1600 16090
Food for the Dogs of War, E., 400 .....
LUBIN. His Brother Bill, D., 2000 16095
SELIG. The Loyalty of Jumbo, D., 1000 16094

AT MY HOUSE

VITAGRAPH. The Heart of Sonny Jim, C., 1000..... 16093

THURSDAY, OCT. 1ST, 1914.

BIOGRAPH. The Spirit of Jealousy, D., 1000..... 16097
ESSANAY. Slippery Slim Gets Cured, C., 1000..... 16098
LUBIN. His First Case, D., 2000 16099
MELIES. Blind Marriage, C., 1000 16101
SELIG. Hearst-Selig News Pictorial No. 62, N., 1000..... 16103
VITAGRAPH. The Love of Pierre Larosse, D., 1000..... 16102

FRIDAY, OCT. 2D, 1914.

BIOGRAPH The Peasant's Lie, D., 998 16112
EDISON. The Poisoned Bit, D., 2000 16104
ESSANAY. Golf Champion "Chick" Evans Links with Sweedie, C., 2000..... 16106
KALEM. The Slavery of Foxicus, C., 1000..... 16108
LUBIN. The Greater Love, D., 1000 16111
SELIG. An Embarrassing Predicament, C., 1000..... 16109
VITAGRAPH. Eats, C., 1000.. 16110

SATURDAY, OCT. 3D, 1914.

BIOGRAPH. The New Road's Mascot, D., 1000..... 16119
EDISON. A Transplanted Prairie Flower, D., 1000..... 16113
ESSANAY. Broncho Billy Trapped, D., 1000..... 16114
KALEM. The Legend of the Amulet, D., 1000..... 16118
LUBIN. On Circus Day, C., 1000 16115
SELIG. Four Minutes Late, D., 1000 16120
VITAGRAPH. The Royal Wild West, C., 2000..... 16116

UNIVERSAL PROGRAM

RELEASES OF THE WEEK.

MONDAY, SEPT. 21ST, 1914.

IMP. Redemption, D., 2000.....
STERLING. In and Out, C....
Victor. Rome, Scenic.....

TUESDAY, SEPT. 22ND, 1914.

CRYSTAL. East Lynn in Bugville, C. .....
GOLD SEAL. The Trey o' Hearts, Episode No. 8, D., 2000
UNIVERSAL IKE. The "Dear Hunter," C. .....

WEDNESDAY, SEPT. 23RD, 1914.

ECLAIR. The Azeto Treasure, D., 2000 .....
JOKER. The Statuesque Beauty, and Jane's Lovers, Spit Reel
NESTOR. The Half Breed, D.

THURSDAY, SEPT. 24TH, 1914.

IMP. Universal Boy—The Newsboy's Friend, D.....
REX. Little Sister, D.....
STERLING. A Shooting Match, C., 2000 .....

FRIDAY, SEPT. 25TH, 1914.

NESTOR. Fruits and Flowers, C. .....

"MARKIA"

(Ambrosio-Torino—Five Parts)

REVIEWED BY J. BURROUGHS NOELL

THE Third Punic War which culminated in the destruction of Carthage offers a rare opportunity to the producer of motion pictures to present spectacular and stirring scenes. And the producer has not been slow to see his chance. In "Markia" we have the elements that go to make a beautiful picture elaborate, even to the point of tropical richness in the settings of the gardens and the villas about Carthage. The stark realism in the battles on land and see which show no glaring anachronisms in the methods of fighting, and intelligent acting by the principals, indicate at times the sparks of real genius.

Each one of the leading players has been chosen for the respective parts not alone on the score of histrionic ability, but



MARKIA'S PLEA IS SUCCESSFUL

on account of the physical fitness of the player to the part. Consequently, we see no puny anaemic persons wearing cuirass and helmet and wielding a sword that might weigh more than the wielder.

Each one is stalwart, robust, fine in appearance, the very type of ancient Roman and Carthaginian that fought hand to hand for the supremacy of the world. The women are the kind that could be expected to bear such sons and to do their part nobly in the annihilating struggle.

But after the most interesting point in this magnificent photoplay is the accuracy with which a great historical event has been vivified on the screen.

The details of armaments, swords and spears and daggers and shields, the great catapults that battered down walls with huge stones, the graceful triremes, the earliest forerunners of the dreadnoughts of today—all of these are reproduced with telling correctness. The pictures were made in Italy and add another laurel to the achievements of that land in making superb feature plays.

In the prologue, Cato is shown in the Roman Senate uttering his famous words, "Carthago delenda est," and then the Roman troops are seen setting out for Africa.

In the final scenes Carthage is seen in flames from the torches of the Roman soldiers, the Governor is pursued by the Roman galleys and killed in battle, and the faithful lovers, Markia, daughter of the Governor of the city, and Sirabas, a young lieutenant, are reunited after many trying hardships and intense suffering.

WAR TAX A HARDSHIP TO SMALL THEATRES

Special to THE MOTION PICTURE NEWS

Rochester, N. Y., Sept. 23.

THE news that the final draft of the war tax law contained a provision for taxing all theatres in cities of 15,000 inhabitants or over, $100 apiece, came as a shock to local picture men, who immediately began figuring whether the picture theatres would be included in the list.

At present, it appears as though the motion picture houses will be taxed with the others. The big houses will be able to stand it, but for the smaller ones, the tax will be a burden.

Get Your Patrons "In The Habit"

—of coming to your door each day by showing them pictures of brilliant detail and clearness. This is best done by using

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E and W TRANSFILM

RECORD OF CURRENT AND COMING RELEASES—Continued

AT MY HOUSE

POWERS. The Actress, D.....
VICTOR. Elsie's Uncle, C., 2000

SATURDAY, SEPT. 26TH, 1914.

BISON. Richelieu, D., 4000....

SUNDAY, SEPT. 27TH, 1914.

ECLAIR. Fate's Finger, D.....
FRONTIER. The Man in the Attic, D. .....
REX. As the Wind Blows, D., 2000 .....

UNIVERSAL PROGRAM

RELEASES OF NEXT WEEK.

MONDAY, SEPT. 28TH, 1914.

IMP. The Dark Horse, Mary Pickford Reissue, D.....
STERLING. The Battle, C., 2000 .....
VICTOR. The Proof of a Man, D. .....

TUESDAY, SEPT. 29TH, 1914.

CRYSTAL. Cbarlie's Smoke, and Belmont Butts In, D., split reel .....
GOLD SEAL. Trey o' Hearts (No. 9), "As the Crow Flies," D., 2000 .....
UNIVERSAL IKE. The Shack Next Door, C. .....

WEDNESDAY, SEPT. 30TH, 1914.

ECLAIR. Till the Sands of the Desert Grow Cold, D., 2000...
JOKER. The New Butler, C...
NESTOR. The White Wolf, D.
ANIMATED WEEKLY. No. 133, N. .....

THURSDAY, OCT. 1ST, 1914.

IMP. The Tenth Commandment, D., 3000 .....
REX. The Boob's Legacy.....
STERLING. Title Not Decided.

FRIDAY, OCT. 2D, 1914.

NESTOR. Out of the Frying Pan, C. .....
POWERS. The Actress, D.....
VICTOR. The Rock of Hope, D., 2000 .....

SATURDAY, OCT. 3D, 1914.

101 BISON. Love and Baseball, C., 2000 .....

AT MY HOUSE

JOKER. In the Clutches of the Villain, C. .....
Barcelona, the Pearl of the Mediterranean, E. .....

SUNDAY, OCT. 4TH, 1914.

ECLAIR. Tbe Man Who Came Back, D. .....
FRONTIER. Four Days, D....
REX. The Pipes of Pan, D., 2000 .....

MUTUAL PROGRAM

RELEASES OF THE WEEK.

MONDAY, SEPT. 21ST, 1914.

AMERICAN. The Redemption of a Pal, D., 2000.....
KEYSTONE. Not announced..
RELIANCE. Our Mutual Girl, No. 36. .....

TUESDAY, SEPT. 22ND, 1914.

BEAUTY. Caught in a Tight Pinch, C. .....
MAJESTIC. Meg of the Mines, D. .....
THANHOUSER. The Varsity Race, D., 2000.....

WEDNESDAY, SEPT. 23RD, 1914.

AMERICAN. His Faith in Humanity, D. .....
BRONCHO. Parson Larkin's Wife, D., 2000.....
RELIANCE. The Last Shot, D.

THURSDAY, SEPT. 24TH, 1914.

DOMINO. The Test of Flame, D., 2000 .....
KEYSTONE. Not yet announced.
MUTUAL WEEKLY. No. 91.

FRIDAY, SEPT. 25TH, 1914.

AMERICAN. Tbe Taming of Sunnybrook Nell, Melodrama.
KAY BEE. Tbe Death Mask, D., 2000 .....
PRINCESS. The Balance of Power, D. .....

SATURDAY, SEPT. 26TH, 1914.

KEYSTONE. Not yet announced.
RELIANCE. The Runaway Freight, D., 2000.....
ROYAL. Scarecrow, C.....

SUNDAY, SEPT. 27TH, 1914.

KOMIC. Bill Manages a Prize Fighter (No. 7), C.....

AT MY HOUSE

MAJESTIC. The Great God Fear, D., 2000.....
THANHOUSER. The Harvest of Regrets, D. .....

MUTUAL PROGRAM

RELEASES OF NEXT WEEK.

MONDAY, SEPT. 28TH, 1914.

AMERICAN. A Modern Rip Van Winkle, D., 2000.....
KEYSTONE. Hard Cider, C., 1000 .....
RELIANCE. Our Mutual Girl, No. 37 .....

TUESDAY, SEPT. 29TH, 1914.

BEAUTY. The Legend of Black Rock, D. .....
MAJESTIC. A Mother's Trust, D. .....
THANHOUSER. The Trail of the Love Lorn, D., 2000.....

WEDNESDAY, SEPT. 30TH, 1914.

AMERICAN. The Ingrate, D..
BRONCHO. Thc Right to Die, D., 2000 .....
RELIANCE. Wbere tbe Mountains Meet, D. .....

THURSDAY, OCT. 1ST, 1914.

DOMINO. The Gamekeeper's Daughter, D., 2000.....
KEYSTONE. Killing Horace, C., 1000 .....
MUTUAL WEEKLY, No. 92, N.

FRIDAY, OCT. 2D, 1914.

KAY-BEE. One of the Discard, D., 2000 .....
PRINCESS. The Balance of Power, D. .....
RELIANCE. The Sheriff's Master, C. .....

SATURDAY, OCT. 3D, 1914.

KEYSTONE. Fatty Again, C., 1000 .....
RELIANCE. The Wireless Voice, D., 2000 .....
ROYAL. Cousin Billy, C.....

SUNDAY, OCT. 4TH, 1914.

KOMIC. The Million Dollar Bride, C. .....
MAJESTIC. Out of tbe Air, D., 2000 .....
THANHOUSER. A Dog's Love, D. .....

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC.

of THE MOTION PICTURE NEWS, published weekly at New York, N. Y., required hy the act of August 24, 1912.

Editor, William Allen Johnston, 220 West Forty-second street; managing editor, Lesley Mason; business manager, H. Ashton Wyckoff, 220 West Forty-second street. Puhlisher, The Exhihitors' Times, Inc.

Owners: (If a corporation, give its name and the names and addresses of stockholders holding one per cent. or more of the total amount of stock): William Allen Johnston, 220 West Forty-second street, New York City; E. Kendall Gillett, 220 West Forty-second street, New York City; H. Ashton Wyckoff, 220 West Forty-second street, New York City; P. S. Alden, 80 Maiden Lane, New York City; Henry F. Sewall, 80 Maiden Lane, New York City; Wentworth Tucker, 220 West Forty-second street, New York City; Carl Tucker, 220 West Forty-second street, New York City.

Known bondholders, mortgagecs and other security holders, holding one per cent. or more of total amount of bonds, mortgages, or other securities: None.

(Signed) William Allen Johnston, President.

Sworn to before me this 15th day of September, 1914.

[Seal] Ada M. Riley, 220 West Forty-second Street, New York City. Notary Puhlic, New York County.

Certificate filed in New York County.
(My commission expires May, 1915.)

INCORPORATIONS

At Alhany, N. Y.:

FLAMINGO FILM COMPANY, Manhattan, $200,000; F. H. Tinker, 1600 Broadway, New York; E. L. Stevens, W. E. Atkinson, New York.

BROADWAY BOOKING OFFICES, New York City; to conduct a general theatrical booking agency and manage motion picture theatres; capital, $500. Directors: Harry A. Bloomberg, Edward N. Bloomberg and Isaac Josephson.

SUMPTER AMUSEMENT COMPANY, New York City; theatricals and motion pictures; capital, $1,000. Directors: Nathan Klotz, Irving Schifferman and Louis Vergesslicb.

LIFE MOTION, INC., New York City; to manufacture motion picture cards and photographs; capital, $20,000. Directors: Harry G. Potter, Newark, N. J.; George Devries and William J. Davids.

B. S. MOSS THEATRICAL ENTERPRISES, New York City; theatrical, vaudeville and motion picture business; capital, $500. Directors: B. S. Moss, Morris Levy and Edna Egan.

CHAMPLAIN FILM COMPANY, New York City; motion pictures and general amusements; capital, $25,000. Directors: L. J. Hartmann, Theodore B. Hoy and E. C. Hobcroft.

LEEMUND FILM COMPANY, New York City; a general motion picture business; capital, $1,000. Directors: David Mundstuk, A. George Levy and Nate Levy.

MONTGOMERY-SIMMONS FILM SERVICE, New York City; to operate motion picture and other theatres; capital, $5,000. Directors. George N. Montgomery, Ira H. Simmons and Marcus A. Miller.

At Dover, Del.:

LUNA-LITE COMPANY OF AMERICA, Philadelphia, Pa.; to manufacture and deal in projecting screens and moving-picture films; capital stock, $50,000.

At Boston, Mass.:

ALCO FILM CORPORATION OF NEW YORK, Boston; capital $50,000. Incorporators: D. F. Lee, E. P. Rizo, S. Siskind.

ARROW FILM COMPANY, Boston and Los Angeles; capital $500,000. Incorporators: John A. Grant, Franklynn A. Gillis, Hazel J. Davenport.

At Hartford, Conn.:

INTERSTATE FILM COMPANY, of New Haven; to make and deal in moving picture films, etc. Capital stock, $10,000, divided into 100 shares of $100 eacb. Commence business with $2,800. Incorporators: Paul Barnett, Wm. Barnett, both of New Haven; Cbas. L. Bidwell, Orange.

IN AND OUT OF LOS ANGELES STUDIOS

(*Continued from page* 45.)

members of the company fear their end is near.

A bona fide autopsy, with a deputy coroner, policemen and coroner's jury were used in this picture relating how the life of a young physician was all but wrecked, when he thought he gave an overdose of strychnine. Irene Hunt, Mary Alden, Ralph Lewis and Jack Conway play prominent parts.

Tam Young's latest as "Bill the Office Boy" is to break in and prevent the stenographer (Fay Tincher) from marrying a millionaire, in order to save the boss (Tod Browning) from the trouble of securing new help. This constitutes the eighth of the "Bill" series made by Eddie Dillon.

In the past few days the Komic company produced "Dizzy Joe's Career," in which Director Dillon played the name part. The series of cartoons by A. B. Frost in the "Century Magazine" furnished the basis for the plot and Dillon more than made good as a snake charmer in a circus. The scenario was written by C. Allen Gilbert.

Forest Fire Subject

Charles Giblyn is directing a forest fire picture, to be released on the U program as "The Wall of Flame." For this some excellent pictures were made at Griffith Park, in the foot hills north of Los Angeles, when a recent fire destroyed the trees and shrubbery on several hundreds of acres. Murdock MacQuarrie, Agnes Vernon, Marc Fenton and Millard K. Wilson play the leading parts.

Circus life was filmed here last week when the Barnum & Bailey white tops were up for three days. The pictures were made under the direction of Oscar Apfel, with Theodore Roberts as the ringmaster, and will be used in the picture from the play "The Rose and the Ring," to be released by the Jesse Lasky Feature Play Company under the title of "The Ringmaster."

A pair of detectives employed by a suspicious young wife and her parents, to watch the acts of the husband, both disguise as the latter and cause innumerable domestic complications of a comedy character in "Three of a Kind," filmed last week by Harry Edwards at the Universal studio.

One of the coming Powers releases will be "Siss Dobbins," in which Edna Maison is featured, first as a country lass, then at college, and later as an accomplished young woman.

The picture, produced by Lloyd Ingraham, shows scenes in the Los Angeles oil fields, and deals with the success of the country girl in preventing a scheming real estate broker from swindling her father.

Aid for Scenario Writers

With the view of aiding amateurs who desire to become scenario writers, by advising him why their offering is not available, the scenario editor of the Balboa Feature Film Company, of Long Beach, Cal., F. M. Wittermuth, is sending a stereotyped letter with returned manuscripts.

In this the reasons why the story is not good is checked so that the writer may be benefited and at the same time prevent the department from receiving additional scenarios of the same character.

During the present open season for hunting in California, Albert W. Hale, director of the Santa Monica Kalem comedy studio, thought it would be a good time to combine business with pleasure and make a hunting comedy.

Loaded down with guns and ammunition the company, composed of John Brennon, Fred Hornby, Lee Hill, Ethel Teare and a camera man—to say nothing of a pack of dogs—left the studio. During the day they made the picture and bagged some game.

The following morning Director Hale received a bill from the California Hare Farm for twenty-two rabbits, totaling $8.60. Then it dawned on the celluloid actors they had been hunting on a private farm.

Canine Mascot in Play

Props, an ordinary cur, that first broke into the amusement world when he selected the Burbank Theatre, Los Angeles, as his boarding place, when he was a pup, but later abandoned the legitimate stage has attached himself to the Marshall Neilan Kalem studio.

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RELEASE DATES FOR READY REFERENCE

GENERAL FILM PROGRAM

BIOGRAPH

9—22. The Ring and the Book, D.....1015
9—24. The Fall of the Muscle-Bound Hicks, C. 582
The Plumbers' Picnic, C..... 417
9—25. Her Doggy, C..... 999
9—26. The Gold Thief, D..... 999
9—28. A First Class Cook, C..... 583
The White Hand Society, C..... 416
9—29. The Derelicts, D.....2000
10— 1. The Spirit of Jealousy, D.....1000
10— 3. The New Road's Mascot, D.....1000

EDISON

9—12. Dick Potter's Wife, D.....1000
9—14. Generals of the Future, Descript.. 525
Buster Brown on the Care and Treatment of Goats, C..... 550
9—15. Making a Convert, E.....1000
9—16. A Summer Resort Idyll, C.....1000
9—18. Sheep's Clothing, D.....2000
9—19. Jim's Vindication, D.....1000
9—21. The Adventure of the Hasty Elopement, C. 1000
9—22 The Blue Coyote Cherry, D.....1000
9—23. Post No Bills, C.....1000
9—25. Grand Opera in Rubeville, C.....2000
9—26. Twins and Trouble, C.....1000
9—28. Love by the Pound, C.....1000
9—29. The Mystery of the Glass Tubes, D.1000
9—30. Buster Brown Gets the Worst of It, C. 550
In a Prohibition Town, C..... 500
10— 2. The Poisoned Bit, D.....2000
10— 3. A Transplanted Prairie Flower, D.1000

ESSANAY

9—23. The Fable of "One Samaritan Who Got Paralysis of the Helping Hand," C. 1000
9—24. Slippery Slim and the Green-Eyed Monster, C. 1000
9—25. A Splendid Dishonor, D.....2000
9—26. The Strategy of Broncho Billy's Sweetheart, D. 1000
9—28. Sweedie Clean-up, C.....1000
9—29. White Lies, D.....1000
9—30. The Fable of "The Adult Girl Who Got Busy," C.....1000
10— 1. Slippery Slim Gets Cured, C.....1000
10— 2. Golf Champion "Chick" Evans Links with Sweedie, C.....2000
10— 3. Broncho Billy Trapped, D.....1000

KALEM

9—15. Into the Depths, D.....1000
9—16. The Moonshiners, D.....2000
9—18. Easy Money, C.....1000
9—19. The Cub Reporter's Assignment, D.1000
9—21. The Potter and the Clay, D.....2000
9—22. The Green Rose, D.....1000
9—23. The Vanishing Tribe, D.....2000
9—25. Jones' Wedding Day, C.....1000
9—26. Rory O'More, D.....1000
9—28. The Viper, D.....2000
9—29. Grouch the Engineer, D.....1000
9—30. The Ex-Convict, D. 1600
Food for the Dogs of War, E..... 400
10— 2. The Slavery of Foxicus, C.....1000
10— 3. The Legend of the Amulet, D...1000

KLEINE

9— 8. The Eyes of Genius, D.....2000
9—15. When Youth Meets Youth, D.....2000
9—22. The Master Force, D.....2000
9—29. A Shot from Ambush, D.....2000

LUBIN

9—17. The Double Life, D.....2000
9—18. For Repairs, D.....1000
9—19. Pins Are Lucky, C..... 400
The German Band, C..... 600
9—21. An Untarnished Shield, D.....1000
9—22. The Wise Detective, C..... 400
A Six-Foot Romance, C..... 600
9—23. Toys of Fate, D.....2000
9—24. The Triumph of Right, D.....2000
9—25. The Investment, D.....1000
9—26. Did He Save Her? C..... 400
Between One and Two, C..... 600
9—28. An Affair of Honor, Third of the Beloved Adventures, D.....1000
9—29. Jinks and the Barber, C..... 400
Jealous James, C..... 600
9—30. His Brother Bill, D.....2000
10— 1. His First Case, D.....2000
10— 2. The Greater Love, D.....1000
10— 3. On Circus Day, C.....1000

MELIES

9—15. The Tramp's Revenge, C.....1000
9—17. The Scab Waiter, C.....1000
9—22. The $1,000 Pants, C.....1000
9—24. How Clarence Got His, C.....1000
9—29. A Circus Romance, C..... 900
10— 1. Blind Marriage, C.....1000

PATHE

8—24. Edible Fishes of the English Channel, E. 550
Picturesque Normandy, France, T.. 500

RELEASE DAYS

GENERAL FILM PROGRAM

Monday—Biograph, Edison, Hearst-Selig News Pictorial, Kalem, Pathé, Selig, Vitagraph.
Tuesday—Edison, Essanay, Geo. Kleine, Pathé, Lubin, Melies, Selig, Vitagraph.
Wednesday—Edison, Essanay, Kalem, Lubin, Melies, Selig, Pathé, Vitagraph.
Thursday—Biograph, Essanay, Hearst-Selig News Pictorial, Lubin, Melies, Pathé, Selig, Vitagraph.
Friday—Edison, Essanay, Kalem, Selig, Pathé, Lubin, Vitagraph.
Saturday—Biograph, Edison, Essanay, Kalem, Lubin, Pathé, Vitagraph, Selig.

UNIVERSAL PROGRAM

Monday—Victor, Imp, Powers.
Tuesday—Gold Seal, Crystal, Universal Ike.
Wednesday—Nestor, Joker, Eclair, Animated Weekly.
Thursday—Imp, Rex, Frontier, Sterling.
Friday—Nestor, Powers, Victor.
Saturday—Joker, Frontier, 101 Bison.
Sunday—Rex, Crystal, Eclair.

MUTUAL PROGRAM

Monday—American, Keystone, Reliance.
Tuesday—Beauty, Majestic, Thanhouser.
Wednesday—American, Broncho, Reliance.
Thursday — Domino, Keystone, Mutual Weekly.
Friday—Kay-Bee, Majestic, Princess.
Saturday—Keystone, Reliance, Royal.
Sunday—Majestic, Komic, Thanhouser.

8—25. Rapids and Falls at Trondhjen, T.. 300
Picturesque France, Lower Brittany, T. 350
From Havre to Buc by Hydro-aeroplane, T. 350
8—26. Pathé's Daily News, No. 54, N....1000
8—31. Pathé's Daily News, No. 55, N....1000
9— 2. Pathé's Daily News, No. 56, N....1000

SELIG

9—16. Jim, D. 1000
9—17. Hearst-Selig News Pictorial No. 58, N. 1000
9—18. The Lonesome Trail, C.....1000
9—19. At the Risk of His Life, Melo....1000
9—21. The Livid Flame, D.....2000
9—21. Hearst-Selig News Pictorial No. 59, N. 1000
9—22. For Love of Him, Melo.....1000
9—23. A Just Punishment, Melo.....1000
9—24. Hearst-Selig News Pictorial No. 60, N. 1000
9—25. You Never Can Tell, C..... 500
Who Got Stung? C..... 500
9—26. The Newsboy Tenor, D.....1000
9—28. The Going of the White Swan, D..2000
9—28. Hearst-Selig News Pictorial No. 61, N. 1000
9—29. The Real Thing in Cowboys, C....1000
9—30. The Loyalty of Jumbo, D.....1000
10— 1. Hearst-Selig News Pictorial No. 62, N. 1000
10— 2. An Embarrassing Predicament, C.1000
10— 3. Four Minutes Late, D.....1000

VITAGRAPH

9—15. Steve O'Grady's Chance, D.....2000
9—16. The Ageless Sex, C.....1000
9—17. Politics and the Press, D.....1000
9—18. Father's Timepiece, C.....1000
9—19. The Reward of Thrift, D.....2000
9—21. Fine Feathers Make Fine Birds, D.1000
9—22. The Blood Ruby, D.....2000
9—23. A Double Error, C.....1000
9—24. A Close Call, D.....1000
9—25. A Horseshoe—For Luck, C.....1000
9—26. Hearts and Diamonds, C.....2000
9—28. When the Gods Forgive, D.....1000
9—29. Regan's Daughter, D.....2000
9—30. The Heart of Sonny Jim, C.....1000
10— 1. The Love of Pierre Larosse, D...1000
10— 2. Eats, C. 1000
10— 3. The Royal Wild West, C.....2000

UNIVERSAL PROGRAM

ANIMATED WEEKLY

9—30. Animated Weekly No. 133, News..

101 BISON

8—29. Law of the Lumberjack, D.....2000
9— 5. The Return of the Twin's Double, D. 3000
9—19. The Higher Law, D.....
9—26. "Richelieu," D. 4000
10— 3. Love and Baseball, C.....2000

CRYSTAL

9— 1. Curing a Lazy Wife, C.....
9— 8. The Bachelor's Housekeeper and Was He a Hero? Split reel.....
9—15. A Joke on the Joker, C.....
9—22. East Lynne in Bugville, C.....
9—28. Charlie's Smoke, and Belmont Butts In, C. .....

ECLAIR

9— 9. Boy, D. .....
9—13. For His Father's Life, D.....
9—16. Adventures in Diplomacy, D., 3000.
9—20. Son, D. .....
9—23. The Aztec Treasure, D.....2000
9—27. Fate's Finger, D.....
9—30. Till the Sands of the Desert Grow Cold, D. 2000

FRONTIER

8—16. Memories of Years, D.....
8—23. The Strange Signal, D.....
8—30. The Janitor's Son, D.....
9— 6. Under Arizona Skies, D.....
9—27. The Man in the Attic, D.....
10— 4. Four Days, D.....

GOLD SEAL

9— 8. The Trey o' Hearts, Episode No. 6, D. 2000
9—15. The Trey o' Hearts, Episode No. 7, D. 2000
9—22. The Trey o' Hearts, D.....2000
9—29. Trey o' Hearts (No. 9), "As the Crow Flies," D. 2000

IMP

9— 7. The Silent Valley, D.....2000
9—10. The Universal Boy in the Juvenile Reformer, D. .....
9—14. Sweetheart Days, Mary Pickford Special Reissue, D.....
9—17. The Man Who Was Misunderstood, D. 2000
9—21. Redemption, D. 2000
9—24. Universal Boy, The Newsboy's Friend, D. .....
9—28. The Dark Horse, Mary Pickford Reissue, D. .....
10— 1. The Tenth Commandment, D.....3000

JOKER

9—12. Jam and Jealousy, and The San Clemento Island, split reel.....
9—16. For the Hand of Jane, C., and Heringedorf, S., split reel.....

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MONTGOMERY FORMS OWN COMPANY

Frank E. Montgomery, who has for years been associated with the production of Indian features first with the Bison company and then the Universal, and more recently the Kalem, has formed his own company and will release through the Sawyer Film Mart.

His contract calls for the release of 3,000 feet a week, one reel of comedy and a two-reel Indian feature. The Indian plays will all be two reelers and will feature the Indian actress Mona Darkfeather. The name of the brand will be "The Darkfeather Features," while the comedies will be called "The Monty Comedies."

Frank will direct the Indian Features and is augmenting his band of Indians, and artists of well known ability will support Mona Darkfeather. J. Davis, who has been associated with Mr. Montgomery for a long time, will direct the comedies with Jane Keckley and other capable people in the cast.

The company will occupy the Norbig studios at Edendale until new studios are built.

MARY FULLER IN EMOTIONAL PLAY

Mary Fuller, under the direction of Walter Edwin, is to be seen shortly in a production of a three reel sensational play especially written for her by M. B. Havey, entitled "The Girl of the People."

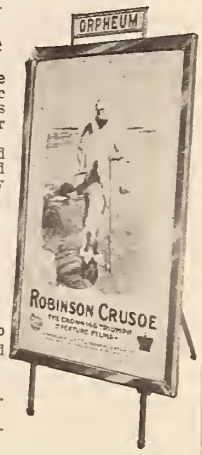
The role afforded Miss Fuller is particularly adapted to her talents and one which she has had ambitions to play. The story revolves about a girl raised in the slums of a great city struggling in the sweatshops, who finally blooms forth as a kind of modern Joan de Arc.

There are many moments in the play when the action is tense, when the situation draws the heart strings taut, when Miss Fuller rises to supreme heights as an emotional actress.

WHITE INJURED AT REHEARSAL

Glen White, who takes the part of Captain Moray in the Colonial film, "The Seats of the Mighty," escaped serious injury while rehearsing a scene for that play under T. Hayes Hunter at Fort Schuyler recently.

Mr. White slipped on the ramparts of the old fort, and fell a distance of some twenty feet, but fortunately he landed on soft earth and received nothing more serious than a turned ankle and sprained ligaments of the instep. Mr. White appeared behind the scenes on crutches for a few days.

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RELEASE DATES FOR READY REFERENCE—Continued

9—19. Love and Graft, C., and The Hemp Industry of Yucatan, Mexico, E., split reel .....
9—23. The Statuesque Beauty, and Jane's Lovers, split reel.....
9—30. The New Butler, C.....
10— 3. In the Clutches of the Villain, C.

NESTOR

8—26. A Miner's Romance, D.....
8—28. For Love or Money, C.....
9— 2. The Foreman's Treachery, D.....
9— 4. The Baby Did It, C.....
9— 9. A Daughter of the Plains, D.....
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10— 7. Billy's Rival .....

BEAUTY

9— 8. The Motherless Kids.....
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